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YABANCI DİLLER EĞİTİMİ ANABİLİM DALI
İNGİLİZCE ÖĞRETMENLİĞİ PROGRAMI
YÜKSEK LİSANS TEZİ**

**THE TEACHING OF SYMBOLISM AND FANTASY
IN ALL THE BOOKS OF LORD OF THE RINGS
BY J.R.R. TOLKIEN**

MARIYA SHERSHNEVA

**Danışman
PROF. DR. GULDEN ERTUGRUL**

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ABSTRACT

The Lord of the Rings was written by J.R.R. Tolkien in 1954. It is not just a adventure story about a ring though the plot is not complicated. It is an embodiment of the author's linguistic, philological, geographical and historical knowledge. Due to this background the story can be examined through realistic context. This peculiarity differs it from other fantasy fiction.

The purpose of this Thesis work is to reveal its symbolic value. As the story carries deep moral meaning, themes and messages due to the author's intention to renew fantasy genre, we tried to correlate it with our time and show its significance in planning lessons of the English language.

The Lord of the Rings can be interpreted from different aspects which enlarge the readers' opportunity to find important things according to individual taste.

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PREFACE

There is no people left in the world who have never heard about Tolkien's literary masterpiece: **The Lord of the Rings**. The majority of them had read all its books or at least watched the films. **The Lord of the Rings**, despite not being published in paperback until the 1960s, sold well in hardback. In 1957 it was awarded the International Fantasy Award. The book has remained so ever since 1960, ranking as one of the most popular works of fiction of the twentieth century, judged by both sales and reader surveys. In the 2003 "Big Read" survey conducted by the BBC, **The Lord of the Rings** was found to be the "National best Loved Book". Australian voted The Lord of the Rings "My Favorite Book" in a 2004 survey conducted by the Australian Broadcasting Corporation. In 1999 poll of Amazon.com customers, **The Lord of the Rings** was judged to be their favorite "book of the millennium". In 2002 Tolkien was voted by the ninety-second "greatest Briton" in a poll conducted by the BBC, and in the 2004 he was voted thirty-fifth in the SABC3's Great South Africans, the only person to appear on both lists. His popularity is not limited just to the English-speaking world: in a 2004 inspired by the UK's "Big Read" survey, about 250,000 Germans found **The Lord of the Rings** to be their favorite work of literature.

The enormous popularity of Tolkien's epic saga greatly expanded the demand for fantasy fiction. Due to **The Lord of the Rings**, the genre flowered throughout of the 1960s. Many other books in the broadly similar vein were published. They are the Earthsea books of Ursula K. Le Guin, the Thomas Covenant novels of Stephen R. Donaldson, the Gormenghast books by Mervyn Peake, and The Worm Ouroboros by E.R. Eddison, Taking into account its popularity the question arises: what it is in the novel that makes people consider it a "Bible" of 20-th century. The answer conceals in the author's skills and talent, his ability to shape the struggle between good and evil in such an amazing scenes of battle, thrilling adventures, breath-taking episodes.

The author was born in Blomfontein on January 3, 1892. He was a son of Arthur Reuel Tolkien, a bank manager, and Mabel Suffield Tolkien, who had served as a missionary in Zanzibar. Both parents had come from Birmingham, and when the boy's father died, his mother took him and his brother home to the English Midlands.

England seemed to him "a Christmas tree" after the barrenness of Africa, where he had been stung by a tarantula and bitten by a snake, where he was "kidnapped" temporarily by a black servant who wanted to show him off to his kraal. It was good, after that, to be in a comfortable place where people lived "tucked away from all the centers of disturbance."(1)

At the same time, he once noted in an essay on fairy stories, "I desired dragons with a profound desire. Of course, I in my timid body did not wish them to be in the neighborhood, intruding into my relatively safe world..."(2) His mother was his first teacher, and his love of philology, as well as his longing for adventure, was attributed to her influence. But in 1904 she died.

The Tolkiens were converts to Catholicism, and he and his brother became the wards of a priest in Birmingham. Some critics maintained that the bleakness of industrial Birmingham was the inspiration for his trilogy's evil land of the Enemy, Mordor.

It was joy, he said, that was the mark of the true fairy story:

...However wild its events, however fantastic or terrible the adventures, it can give to child or man that hears it, when the 'turn' comes, a catch of the breath, a beat and lifting of the heart, near to (or indeed accompanied by) tears, as keen as that given by any form of literary art, and having a peculiar quality. (3)

His own fantasy, it was said, had begun when he was correcting examination papers one day and happened to scratch at the top of one of the dullest "in a hole in the ground there lived a hobbit." Then hobbits began to take shape. (4)

They were, he decided, "little people, smaller than the bearded dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary everyday sort which helps them to disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colors (chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have

long clever brown fingers, good-natured faces and laugh deep fruity laughs (especially after dinner which they have twice a day when they can get it)."(5)

He settled these protected innocents in a land called Shire, patterned after the English countryside he had discovered as a child of four arriving from his birthplace in South Africa, and he sent some of them off on perilous adventures. Most of them, however, he conceived as friendly and industrious but slightly dull, which occasioned his scribble on that fortuitous exam paper.

The trilogy was written, he recalled, to illustrate a 1938 lecture of his at the University of Glasgow on fairy stories. He admitted that fairy stories were something of an escape, but didn't see why there should not be an escape from the world of factories, machine-guns and bombs.

In 1954 'The Fellowship of the Ring', the first volume of the trilogy, appeared. 'The Two Towers' and 'The Return of the King' were the second and third parts. The work, which has a 104-page appendix and took 14 years to write, is filled with verbal jokes, strange alphabets, names from the Norse, Anglo-Saxon and Welsh. For its story, it calls, among others, on the legend of The Ring of the Nibelung and the early Scandinavian classic, the Elder Edda.

The Lord of the Rings has become popular worldwide, and has had many editions and translations. In 1959 it was translated into Dutch, then into Swedish, Danish, German, Polish, Finnish, Norwegian and other languages. In 1960 Majory Weith, a linguist from the University of Illinois, presented her thesis on Tolkien's works. Within the last 30 years only in English about half a hundred monographs were issued. Among them are books on mythology, anthropology, geography of Middle-earth, symbolism and religion studies, even Tolkien's bestiary not mentioning Tolkien's biographies proper. But nevertheless the linguistic aspect of his books can hardly be called thoroughly studied for too few works deal with the problem of stylistic analysis or the sound system, word-building and etymology of the artificial languages represented in **The Lord of the Rings**. The language itself still remains an unploughed soil for any linguistic research. The trilogy is an entirely unique work due to its genre and inner structure. Poetry helps the author expose the

inner world of his characters and reveal the nature of tribes and races which inhabit the fairy country called Middle-earth.

No other fantasy author could create such a cohesive, living world in print. Tolkien was a true scholar, and he understood that a story, historical or fictional, needs a context to give it meaning. He provided this beautifully by constructing a complete Middle-Earth, with well-defined races and cultures, history, folklore, values, and politics. There's a reason why so much fantasy fiction involves elves and dwarves and orcs, or thinly disguised variations of each. It's because Tolkien's descriptions of these races are definitive, and most authors are incapable of describing new creatures with as much depth and insight - so, to their credit, they build on the incredibly strong foundation of the work.

There can't be a person regarding the epic with utter indifference. Everyone has his/her own thoughts, and feelings towards this literary creation. It seems that despite many critics' analysis, it remains a poorly-lightened corridor with many entries and exits. And if someone is able to make this corridor a bit lighter, that would be a priceless contribution. In our work we tried to shed a light on some important aspects of **The Lord of the Rings** books.

Plenty has been written about the quality of this work and its significance within the fantasy genre, so we'll just touch on some of those that distinguish this masterpiece from all other fantasy fiction.

Taking into consideration diversity and contradiction of approaches applied to J.R.R Tolkien's literary creation we discovered different interpretations of his work. It is necessary to find a key to comprehend his universal fairy world.

This research work carries not only informational but analytical character as well. We tried to examine **The Lord of the Rings** from different aspects: as a Fantasy comprising symbolic meaning and as a Christian myth reflecting moral themes of The Lord of the Rings.

It is hard to read **The Lord of the Rings** because of complicated plot, a lot of details, antagonists and protagonists. The author had not just created characters but

imagined fantastic inhabitants of Middle Earth with their own languages, culture and place of living. J.R.R Tolkien even composed a geographical map of Middle Earth which make the tracing of the heroes easier and more vivid. We can observe Frodo's quest through the map. It is amazing not just imagine the hero adventures but follow his every step. It presents a wide variety of themes, messages and symbols which can be used by teachers in planning their lessons. They can apply to it in didactic purpose as it raise such moral problems as betrayal, lack of responsibility, pride and egoism.

J.R.R.Tolkien always affirmed that his work taught good morals and encouraged his readers. He insisted that all successful "sub-creation" necessarily conveys moral truth, because the only good stories are those that accurately reflects the metaphysical world we live in and the moral choices we face.(6)

A critic who demands verbal complexity, integrity, richness, subtlety, will find little to attract him in Tolkien's fiction. The language of the books is entirely an instrument of the story. When it demands attention in its own right, it is unlikely to justify the attention it receives. The depth and subtlety of imagination which control the fable find no counterparts in the language of the trilogy, derivative and often impoverished or pretentious.

Although Tolkien's achievement is far outside the central modes of the twentieth-century fiction, it is none the less significant. It demonstrates how even a framework of fantasy can provide a context for the exploration of serious concerns, how moral energy can animate far-fetched fiction, how a tale of other worlds than ours can incorporate and be enriched by a complex ethical structure. Its linguistic limitations may prevent its assuming a high position in recognized literary canons, but it will surely continue to exercise compelling power over its readers.

The purpose of this research is to realize J.R.R Tolkien's literary vision, manifestation of his interpretation of fairy-tale, uniqueness examined from genre, symbolic and literary aspects. The Lord of the Rings abounds in symbols. They have various interpretations and preserving inner relations and wholeness. The leading symbol is a corrupting power of a Ring. We tried to relate this symbol with the main theme of a book and applied it in lessons at school.

The Thesis Work consists of three chapters. Practical part includes five appendixes. In the first chapter we present the author's interpretation of the fantasy, his view on fairy-story, the truth of **The Lord of the Rings** and put parallel to our real world. The second chapter devotes to elaborate analysis of **The Lord of the Rings** books. We focuses on author's presentation of characters, manifestation of his ideas in the plot, correlation of symbols and images in revealing themes depicted in the literary work. In the Conclusion part we reflect moral themes and messages found in the story and show its importance in our reality. J.R.R. Tolkien's contribution to the World literature is enormous. First of all, he rediscovers fantasy as a genre conceals a deep meaning expressing through symbols. Secondly, **The Lord of the Rings** is not a simple fairy-story with ordinary plot but it is a sufficient literary geographical and linguistic research work has been written for fourteen years.

I. INTRODUCTION

1.Litrary value of the Lord of the Rings books by J.R.R. Tolkien

1.1 Literary criticism of Fantasy

Traditional fantastic tales take place in our world, often in the past or in far off, unknown places. It seldom describes the place or the time with any precision, often saying simply that it happened "long ago and far away." (A modern, rationalized analog to these stories can be found in the Lost World tales of the 19th and 20th centuries.)

Traditional tales with fantasy elements used familiar myths and folklore, and any differences from tradition were considered variations on a theme; the traditional tales were never intended to be separate from the local supernatural folklore.

Postmodernism's return toward Romantic inspiration is impressive because of fantasy's bare survival in marginal forms throughout the era of Modernism. As the Modernist aesthetic's hostility to fantasy as serious art – revealed most disturbingly in the Modern invention of the "primitive" – began to wane in the early sixties, a revival of fantastic literature and fruitful criticism of it became possible. Contributors to this transformation, not surprisingly, came with diverse motives and even more diverse foci of attention. Most were not mainstream figures either in the world of the arts or of academic criticism. Another was Tolkien, the respectability of whose fiction and criticism alike still are suspect among celebrated movers and shakers in academia. But Tolkien's essay 'On Fairy Stories,' articulates some essential qualities of fantasy more cogently than many later and more pretentious essays. However one evaluates Tolkien's fiction, one must recognize that, unlike most commentators on the fantastic, he worked hard at creating fantasy himself, and he thought long and deeply about medieval literature, especially Beowulf. Tolkien remains almost unique among critics of the fantastic in having read lovingly in pre-Renaissance literatures wherein fantasy functions powerfully.

The purpose in briefly outlining K.Hume's definition of the literary approaches to reality is not just to applaud their accuracy, but also to suggest more precise ways

in which the tradition of fantasy authors such as Coleridge, MacDonald, Lewis, and Tolkien may fit in. Hume see fantasy as “any departure from consensus reality.”(7) She states that Tolkien, like Lewis, is rather writing literature of revision, allowing his readers not an escape from reality but urging a rediscovery of it, especially in its deepest religious form. This literature of revision endows the reader with a sacramental vision of the world, not only as it exists in the fantasy novel, but metaphorically as a means of recreating his or her own world once the book has been put down.

For R.Jackson, as well as K.Hume, the mimetic is the deliberate attempt to imitate something in the “real” world, while the marvellous, or Hume’s “fantasy,” is the creation of an alternative, or secondary, world which has relation to our own only in a metaphorical or symbolic way.

1.1.1 Mythopoeic authors

However, what interests us the most in Jackson’s analysis is the category of the marvellous, as it applies to mythopoeic authors, Coleridge, MacDonald, Lewis, and Tolkien. Although Jackson’s concerns are largely with the fantastic as she understands it, and not with the marvellous, it is worth analyzing her critical comments on the marvellous in the hopes that they will shed light on our particular interests. While Jackson argues that the impulses which inform both the fantastic and the marvellous are similar, they have separate functions. The fantastic, by subverting such unities as character, time, and place, seeks to disturb or unsettle the reader, while the marvellous seeks to comfort the reader. Jackson states that such creations as Middle-Earth or Narnia are compensatory, making up for a lack by presenting some version of an “ideal” world which readers can escape into. These texts, for Jackson, are backward-looking, expressing nostalgia for the sacred which cannot be found within the nature of the truly fantastic.(8) Hence, according to her definition, such texts are not fantasy, but belong to her category of the marvellous.

R.Jackson relates the marvellous to a mere form of escapism, a term despised by many of our present authors. She describes these marvellous creations as conservative and states,

These more conservative fantasies simply go along with a desire to cease ‘to be,’ a longing to transcend or escape the human. They avoid the difficulties of confrontation, that tension between the imaginary and the symbolic, which is the crucial, problematic area dramatized in more radical fantasies. (9)

A desire to escape the world only to be comforted in a fantasy landscape is not at the core of the mythopoeic imagination. What concerns the present authors is the desire to use fantastic elements subversively to reorganize and recombine normative modes of perception in order to revision the world in a more sacramental way. As C.S. Lewis states, in this type of fantasy, “We do not retreat from reality, we rediscover it.”(10) Thus, the present project will show how the fundamental idea in Jackson’s book, that a “departure from consensus reality” is subversive, applies to the mythopoeic authors at hand, even though she would argue differently. For example, in Tolkien’s **The Lord of the Rings**, the beings known as Ents are trees which have the same abilities as humans; they can walk, talk, think, and act. However, the act of the imagination, the act which combines both the properties of the human and the tree within the story, is truly subversive. The image of the Ents, and their subsequent actions, are not meant as escapes from reality, but vehicles for the imagination to rediscover trees in the “real” world, to remove from them what Lewis and Tolkien refer to as the “drab blur of triteness or familiarity” so that they can be seen anew, as living beings.(11) This involves what Tolkien referred to as one of the three major functions of fantasy, “recovery.”

In this respect, mythopoeic fantasy is a vehicle for recovering the divine nature of the world. It is no coincidence that the authors dealt with in this project were deeply religious, if in a variety of ways, some non-conformist, and their fantasies were attempts at fresh visions, so that if one were not to achieve any religious sensibility through traditional biblical texts, one could encounter this sensibility within the created secondary world.

Although Tolkien's elaboration on "recovery" is a major contribution to our present study, the idea is not new.

By the mid 1850's, fantasy became more free and flexible and, for Prickett, this positive valuation of fantasy is what we have inherited. Seeming to echo Tolkien's concept of recovery, Prickett states that "Fantasy has helped us to evolve new languages for new kinds of human experience; it has pointed the way towards new kinds of thinking and feeling."(12) It has been noted that, for Tolkien, what is recovered in fantasy is a new way of perceiving reality, a way for readers to experience what Tolkien terms "Enchantment." Other critics have pointed to this same element in defining fantasy, choosing instead the term "wonder".

Enchantment is creation of secondary world which is strong enough for creator and spectator to enter: it is, however, pure art. Magic is similar, but it is an attempt to turn the secondary into the primary world, to influence the primary world. Fantasy aspires to enchantment; it is a Lord genuine and natural human activity. According to Christian approach man made in the image of God the Creator has the urge and the right to create (or sub-create) his own worlds. Fantasy takes facts into account but is not bound to them: "For creative Fantasy is founded upon the hard recognition that things are so in the world as it appears under the sun; on a recognition of fact, but not a slavery to it." (13)

In **Modern Fantasy**, critic Colin Manlove defines fantasy as "a fiction evoking wonder and containing a substantial and irreducible element of the supernatural with which the mortal characters in the story or the readers become on at least partly familiar terms."(14) He discusses further this element of "wonder" as the central element in fantasy, and one which may incorporate anything from a simple astonishment at the created world to a profound sense of the transcendent, that same defining element which informs the fantasies of our particular authors. Whether one calls it enchantment or wonder, what these mythopoeic authors are concerned with is a certain religious "feeling" for the world, a feeling for which fantasy is only the vehicle.

In **The Fantasy Tradition**, Brian Attebery defines the sense of newness as “making the impossible seem familiar and the familiar new and strange.”(15) He argues that this sense of wonder is the defining element of all successful fantasy. Although Attebery’s study is primarily concerned with the tradition of American fantasy, nonetheless his comments are equally applicable to our British authors. It is interesting that, while referring to this concept of newness or strangeness as evidenced in Tolkien’s **The Lord of the Rings**, Attebery refers to an “experience” and terms it “extraliterary.” By this he means that the “feeling” of wonder which one receives through reading fantasy is not contained within the text itself but is a result of the act of imagination in which the reader participates. Concerning this point Attebery states, “It is because of some movement within one’s mind, called up by the written or spoken words but not contained within them. The experience is extraliterary because it depends on the needs, expectations, and background of the reader. It defies analysis under any system of literary values.”(16)

Key critics such as Rosemary Jackson, Christine Brooke-Rose, and Tzvetan Todorov all see Tolkien as beyond their parameters. (17) Jackson's work is largely concerned with fantasy elements within realist literature, while Todorov and Brooke-Rose see Tolkien as a creator of secondary worlds, no longer a fantasy writer, but a creator of the marvellous, placing him outside their studies. (18) Therefore for Tolkien, genre has played a part in criticism of his texts, while hindering efforts to dispel such criticism. Inclusion in the fantasy genre appears reserved for writers considered "outside the power structure of the academy," recognised as a literature of the "other," outside the dominant literary discourse. (19)

1.2 Fantasy in J.R.R. Tolkien’s interpretation

The human mind is capable of forming mental images of things not actually present. The perception of the image, the grasp of its implications, and the control, which are necessary to a successful expression, may vary in vividness and strength: but this is a difference of degree in Imagination, not a difference in kind. The achievement of the expression, which gives “the inner consistency of reality,” (20) is indeed another thing, or aspect, needing another name: Art, the operative link between Imagination and the final result, Sub-creation. Fantasy difficult to achieve

since 'inner consistency of reality' more difficult to achieve if primary world is not emulated. The author used appropriate word to embrace both the Sub-creative Art in itself and a quality of strangeness and wonder in the Expression, derived from the Image: a quality essential to fairy-story. He used Fantasy for this purpose: in a sense, that is, which combines with its older and higher use as an equivalent of Imagination the derived notions of "unreality" of freedom from the domination of observed "fact," in short of the fantastic. There are the etymological and semantic connections of fantasy with fantastic: with images of things that are not only "not actually present," but which are indeed not to be found in our primary world at all, or are generally believed not to be found there.

The author differentiates three counterpart of fantasy: escape, recovery and consolation. He, in his work applies to recovery to renew perception of reality. Some critics considered Tolkien's literature to be escapist. Escape into secondary worlds also fulfills basic desires that cannot be fulfilled in primary worlds. We can find its elements in episode in Lorien, when the Fellowship, after the loss of Gandalf, is admitted into this hidden realm, ruled by Galadriel and Celeborn:

" . . . Frodo felt that he was in a timeless land that did not fade or change or fall into forgetfulness. When he had gone and passed again into the outer world, still Frodo the wanderer from the Shire would walk there . . ." ('Fellowship', pp. 365-6)

Aragorn . . . was wrapped in some fair memory; and as Frodo looked at him he knew that he beheld things as they once had been in this same place. For the grim years were removed from the face of Aragorn, and he seemed clothed in white, a young lord tall and fair; and he spoke words in the Elvish tongue to one whom Frodo could not see. . . . 'Here is the heart of Elvendom on earth,' he said, ' and here my heart dwells ever . . .' ('Fellowship,' pp. 366-7)

But the 'consolation' of fairy-tales has another aspect than the imaginative satisfaction of ancient desires. Far more important is the Consolation of the Happy Ending. This has brought us to final function of fairy-story, consolation. Happy ending is true form of fairy-story. Term coined by Tolkien: eucatastrophe, happy ending snatched from the possibility and imminence of total failure. But **The Lord of the Rings**: eucatastrophe "denies (in the face of much evidence, if you will)

universal final defeat and is so far is evangelium, giving a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief.”(21)

Fantasy, according to Tolkien gives feeling of completeness, happiness of creating ability and helps to find beauty in ordinary things. He proved that fantasy has enormous impact on people’s mind and soul, revive creative ability and evoke the desire to vary existing reality. Analyzing different tendencies taken place in literature of 20-th century Tolkien strives for defining true meaning and designation of Art, its correlation with reality. For him fantasy does not mean breaking with reality but ability to complete comprehension of a world.

A world of fantasy is a complicated world, saturated with information requiring from the reader a considerable record, just to keep in mind the numerous tribes and people populating the Fairy Realm, their long and complicated chronicles, their languages and customs.

Tolkien distinguishes a more integrated sense of manner in which mind, speech and narrative expression are interrelated. There is a subcreation in Tolkien’s fairy-story. It goes beyond a quasi-theoretical interpretation of symbols and beauties and terrors of the world: the mystical towards supernatural; the Magical towards Nature: and the mirror of scorn and pity towards men.

1.3 The author’s intention in creating of *The Lord of the Rings*

Samuel Johnson is credited with saying that “ A book should teach us too enjoy life or to endure it”.(22) J.R.R.Tolkien’s trilogy **The Lord of the Rings** teaches both. It also fits the dictum of another writer, Robert Louis Stevenson “And this is the particular triumph of the artist- not to be true merely; but to be loveable; not simply to convince but to enchant.”(23) Tolkien has been compared with Lodovico Ariosto and with Edmund Spenser. Indeed, he is in the mainstream of the writers of epic and romance from the days of Homer. His work **The Lord of the Rings** is deeply rooted in the great literature of the past and seems likely itself to be a hardy survivor resistant to time.

The Lord of the Rings began as a personal exploration by Tolkien of his interests in philology, religion (particularly Roman Catholicism), fairy tales, as well as Norse and Celtic mythology. The prime motif was the desire of tale-teller to try his hand at a really long story that would hold the attention of readers, amuse them, delight them, and at times maybe excite them or deeply move them.

“Some who have read the book, or at any rate have reviewed it, have found it boring, absurd or contemptible; and I have no cause to complain, since I have similar opinions of their works, or of the kinds of writing that they evidently prefer.”(The Lord of the Rings: ‘Foreword’ p.9)

Tolkien detailed his creation to an astounding extent; he created a complete mythology for his realm of Middle-earth, including genealogies of characters, languages, writing systems, calendars and histories. Some of this supplementary material is detailed in the appendices to **The Lord of the Rings**, and the mythological history woven into a large, Biblically-styled volume entitled **The Silmarillion**.

There were many folk and creatures inhabited Middle Earth: Elves, Dwarves, Men and Hobbits. Elves dwelt in forests. Rivendell and Lothlorien were their kingdoms. Men occupied valleys with stone walls surrounded their cities: Gondor and Rohan. Dwarves lived underground in Moria were busy in mines.

Hobbits loved peace and quiet and good tilled earth: a well-ordered and well-farmed countryside was their favourite haunt. They were inclined to be fat and do not hurry unnecessarily; they are nonetheless nimble and deft in their movements. They were little people smaller than dwarves: three or four feet in height. Hobbit has been divided into Harfoots (they lived in the hillsides and highlands); Stoors (preferred to dwell in flat lands and riversides); Fallohides (loved trees and woodlands). In spite of estrangement Hobbits are relatives of ours: far nearer to us than Elves or Dwarves. Of old they spoke the languages of Men and liked and disliked the same things as Men did. Hobbits lived quietly in Middle Earth for many years before other folk became even aware of them. Hobbits of the Shire were merry folk who were good at gardening. It is in the Shire the Ring was found and the story of the Lord of the Rings starts. (The Lord of the Rings: Prologue p.14)

1.3.1 The meaning of 'The Lord of the Rings' title of the novel

The story of the Ring roots deep in the Second Age of the world. At that time Sauron was not yet evil to behold and made friends with Elves. To learn the craftwork of smiths Elven-smiths were used to visit dwarves in their mines underground in Moria. Sauron knew Elves eagerness for knowledge by it ensnared them. They received his aid and grew mighty in craft, whereas he learnt all Elven secrets, and betrayed them.

He forged secretly in the Mountain of fire the One Ring to be their master. The three Rings made by Elves were hidden by them. ('The Fellowship of the Ring' book II p.259) There were another Rings made: three Rings for the Elven –kings, seven for-Dwarves, nine –for Mortal Men.

“One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the Darkness bind them in the land of Mordor where the Shadows lie.” ('The Fellowship of the Ring' book 1 p.64)

Sauron's purpose was to become a Lord and rule all inhabitants of Middle Earth. Sauron assailed them, and the Last Alliance of Men and Elves was made. He had recovered three rings of Dwarves, and the other four rings the dragons had consumed. The Mortal Kings possessed nine rings fell under the dominion of the One, and they became Ringwraiths, shadowed under his great Shadow, his most terrible servants.

A son of the men's king Isildur cut the Ring from Sauron's hand and took it for his own. Sauron was diminished but not destroyed. Once Isildur and his folks were surrounded by Sauron's soldiers, the king's son had to leaped into the water of Great River and the Ring slipped from his finger. He was killed by Orcs.

The Ring passed out of knowledge and legend until it was founded by two hobbits: Smeagol and Deagol. Smeagol wanted to possess the Ring and had killed his friend. He put his knowledge to crooked and malicious uses. Smeagol discovered its ability to make a person invisible he used it to overhear his family's secrets. The hobbits kicked him out of their place and he settled in the forest hiding from the Sun.

He forgot his name and called Gollum. He possessed the Ring until another hobbit Bilbo Baggins found it and brought it to his native place Shire. It is a starting point of **The Lord of the Rings** story. **The Lord of the Rings** is a person who own the Ruling Ring. Sauron had fused it but he lost it. Without this mighty thing he hardly be called The Lord of the Rings. He is the Lord of Darkness but not of the Rings. **The Lord of the Rings** books describe adventures of a little hobbit Frodo Baggins who inherited the Ruling Ring from his uncle Bilbo Baggins. We get acquainted with Bilbo in The Hobbit book where he is the main hero. Frodo became the Lord of the Rings and he volunteered to destroy it.

“There is only one way: to find the Cracks of Doom in the depths of Orodruin, the Fire mountain, and cast the Ring in there, if you really want to destroy it, to put it beyond the grasp of the Enemy forever.” Gandalf the wizard told Frodo. (‘The Fellowship of the Ring’ book1 p.74)

Of course, there are characters who tempted to possess the Ring. Boromir, the son of Men Kingdom of Gondor wanted to use the Ring to save his Kingdom.

“I am a true man, neither thief nor tracker. I needd your Ring...Lend met he Ring” Boromir persuaded Frodo. (‘The Fellowship of the Ring’ book 2 p.419)

Saruman the White, the wizard who aspired to enlarge his influence in the Middle Earth.

The Elder Days are gone. The Middle Days are passing. The Younger Days are beginning. The times of the Elves is over, but our time is at hand: the world of men that we must rule. And we must have power to order all things as we will, for that good which only a wise can see. Saruman spoke about power of the ring and his purpose to possess it. (‘The Fellowship of the Ring’ book 2 p. 276)

We know about the Ring’s corruptive power influenced on Gollum. It caused his doubleness: His good half Smeagol was tired to pursue the Ring but his evil half Gollum found arguments and reasons to return the Ring back. He hated light because used to live in darkness.

The event describing in the novel takes place in The Third Age of Middle Earth. There were rumours of great change reached the Shire. The Elves were seen migrated. There were dwarves in unusual number passing. They were troubled and some spoke in whisper of the Enemy and the Land of Mordor. That name the hobbits knew in legends of the dark past, like a shadow in the background of their memories. Sauron had learnt about the Ring's appearing in the Middle Earth.

In the Council concerned the Ring's doom all representatives of Middle Earth had gathered. Elrond, the king of Elves explained the situation in Middle Earth:

“The Nameless Enemy has arisen again. Smoke rises once more from Orodruin that we call Mount Doom. The power of the black land grows and we are hard upset.” (‘The Fellowship of the Ring’ book 2 p. 272)

Frodo, the hobbit with the Fellowship of the Ring set for the quest to Mordor. Boromir's attempt to possess the Ring caused Frodo continue his way alone accompanied by his friend Sam. From this event the author tells the story of the hobbits and the rest members of the Fellowship separately. We learn about Frodo's adventures in the book 4. The book 5 devotes to the war between evil and good forces. The Enemy attacked Minas Tirith, the capital of Gondor, the Men's kingdom. The siege of Gondor began. The Enemy, he was ten times outnumbered. Nazgul's cry was heard and wild Southron men with red banners were seen. People were breaking away, flinging away their weapons, falling to the ground.

“ This is a great war long-planned, and we are but one piece in it. Whatever pride may say... This is no weather of the world. This is same device of his malice; some broil of fume, from the Mountain of Fire that he sends to darken hearts and counsel.” Beregon, the Gondor's guard concluded. (‘The Return of the King’ book 5 p.841)

The King of Gondor watched through the window defeat of Gondor. He grew old. There were sometimes tears seen on his face. He became mad and lit himself in the pyre. Rohan, the neighbour Men's kingdom came to help. Aragorn led the Army of Dead to Minas Tirith. Gondor was defended. The Enemy retreated to muster all

army and attack with new strength. The victory of this battle was fully depended on Frodo's mission. In the last book 6 Frodo, surmounting the burden of the Ring:

“ Look here, Sam dear lad! I'm tired weary. I haven't a hope left. But I have to go on trying to get to the Mountain, as long as I can move. The Ring is enough. This extra weight is killing me.” Frodo completed the quest. (‘The Return of the King’ book 6 p. 957)

The realm of Sauron was ended. The hobbits were rescued by resuscitated Gandalf. The heroes celebrated the victory and returned to the Shire. It is a resumed form of the novel. If we look into its depth we can find moral themes, and symbols.

1.3.2 A Fairy-story for grown-ups

In the article ‘**The Lord of the Rings** as literature’(24) Burton Raffel wrote about the work being a magnificent performance, full of charm, excitement, and affection. “Tolkien’s three volumes tell an entrancing “good and evil story”(25) and tell it with power and wisdom; he has succeeded in constructing a self-contained world of extraordinary reality-and grace. “I have been a lover of fairy-stories since I learned to read,” Tolkien has noted, (26) and by his own definition “ Faërie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted....[And] if fairy-story as a kind is worth reading at all it is worthy to be written for and read by adults.”(27) “The peculiar quality of the ‘joy’ in successful Fantasy can ...be explained as a sudden glimpse of thge underlying reality or truth....[This is] indeed narrative art, story-making in its primary and most potent mode.”(28)

It is true that in recent times fairy-stories have usually been written or “adapted” for children. But so music be, or verse, or novels, or history, or scientific manuals may be . It is a dangerous process, even when it is necessary. It is indeed only saved from disaster by the fact that the arts and sciences are not as a whole relegated to the nursery; the nursery and schoolroom are merely given such tastes and glimpses of the adult thing as seem fit for them in adult opinion. Any one of these things would, if

left altogether in the nursery, become gravely impaired. So a beautiful table, a good picture, or a useful machine would be defaced or broken, if it were left long unregarded in a schoolroom. Fairy-stories banished in this way, cut off from a full adult art, in the end would be ruined; indeed in so far as they have been so banished, they have been ruined.

Children's knowledge of the world is often so small that they cannot judge, off-hand and without help, between the fantastic, the strange (that is rare or remote facts), the nonsensical, and the merely "grown-up" (that is ordinary things of their parents' world, much of which still remains unexplored). But they recognize the different classes, and may like all of them at times. Of course the borders between them are often fluctuating or confused; but that is not only true for children. We all know the differences in kind, but we are not always sure how to place anything that we hear. A child may well believe a report that there are ogres in the next county; many grown-up persons find it easy to believe of another country; and as for another planet, very few adults seem able to imagine it as peopled, if at all, by anything but monsters of iniquity.

"Children are not a class or kind, they are a heterogeneous collection of immature persons, varying, as person do, in their reach, and in their ability to extend it when stimulated. As soon as you limit your vocabulary to what you suppose to be within their reach, you in fact simply cut off the gifted ones from the chance of extending it. "(29)

Among those who still have enough wisdom not to think fairy-stories pernicious, the common opinion seems to be that there is a natural connexion between the minds of children and fairy-stories, of the same order as the connexion between children's bodies and milk. I think this is an error; at best an error of false sentiment, and one that is therefore most often made by those who, for whatever private reason (such as childlessness), tend to think of children as a special kind of creature, almost a different race, rather than as normal, if immature, members of a particular family, and of the human family at large.

The connection between the child and the medieval was so pervasive and longstanding that even Tolkien accepted it at first at the time of writing *The Hobbit*, although it was a connection that he later regretted in his letters and argued against in

his essay "On Fairy-Stories," which he originally presented as the Andrew Lang Lecture at the University of St. Andrews in 1939. Tolkien's broad definition of "fairy-story" includes most of the medieval literature that children would have read in adaptations or translations, including examples such as Sir Gawain and the Green Knight, Beowulf, the Arthurian legends, and other folktales, and he takes pains to reject the assumption that such stories belong exclusively to children. He understands that the modern adult canon had largely omitted what he termed the fairy-story:

"Fairy-stories have in the modern, lettered world been relegated to the 'nursery,' as shabby or old-fashioned furniture is relegated to the play-room, primarily because the adults do not want it, and do not mind if it is misused". (30)

In a draft of a letter written in 1959, Tolkien explains, "I had been brought up to believe that there was a real and special connexion between children and fairy-stories. Or rather to believe that this was a received opinion of my world and of publishers. I doubted it, since it did not accord with my personal experience of my own taste, nor with my observation of children (notably my own). But the convention was strong".(31)

Tolkien questions the concept of the child reader: "Children as a class-except in a common lack of experience they are not one-neither like fairy-stories more, nor understand them better than adults do; and no more than they like many other things". (32)

His letters frequently warn his publisher, Stanley Unwin, that in writing *The Lord of the Rings* he was producing something "more 'adult'". (33) He goes on to explain, though, that after thinking through the issue for his Lang lecture, he then was able to write **The Lord of the Rings** as "a practical demonstration of the views that I expressed. It was not written 'for children,' or for any kind of person in particular, but for itself". (34)

Tolkien was clear on the nature of what he was writing in **The Lord of the Rings**. Although he had read in his childhood some of the medievalized stories that most children were exposed to, he knew, obviously, a good deal of medieval literature in its original form. He chose to write in what could be called a medieval idiom not because he wanted to imitate Victorian adventure stories, but because his

deepest personal and professional thoughts were immersed in that idiom. Still, he had to clarify and defend what he was doing. In notes that he sent to his American publishers he states, "I think the so-called 'fairy-story' one of the highest forms of literature, and quite erroneously associated with children (as such)".(35)

Not all readers had come to the same conclusions. One finds in some reviews the persistent assumption that a story that had a medieval-like setting and characters and that clearly belonged in the realm of Faerie must be suitable only for children. In 1954, Maurice Richardson seemed to be shouting an alarm in a *New Statesman* review: "Adults of all ages! Unite against the infantilist invasion," and he goes on to malign W. H. Auden, an admirer of **The Lord of the Rings**, as someone who "has always been captivated by the pubescent world of the saga and the classroom".(36) Dismissed in one blow is the achievement of medieval northern European literature and anything written in a similar style; such works, without a position in the modern, adult literary canon, are relegated to the world of the child and the childish.

Children are capable, of course, of literary belief, when the story-maker's art is good enough to produce it. That state of mind has been called "willing suspension of disbelief." But this does not seem to me a good description of what happens. 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": it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from outside. If you are obliged, by kindness or circumstance, to stay, then disbelief must be suspended (or stifled), otherwise listening and looking would become intolerable. But this suspension of disbelief is a substitute for the genuine thing, a subterfuge we use when condescending to games or make-believe, or when trying (more or less willingly) to find what virtue we can in the work of an art that has for us failed. (37)

The value of fairy-stories is thus not, in my opinion, to be found by considering children in particular. Collections of fairy-stories are, in fact, by nature attics and lumber-rooms, only by temporary and local custom play-rooms. Their contents are

disordered, and often battered, a jumble of different dates, purposes, and tastes; but among them may occasionally be found a thing of permanent virtue: an old work of art, not too much damaged, that only stupidity would ever have stuffed away. The author always insisted, however, that neither **The Hobbit** nor **The Lord of the Rings** was intended for children.

"It's not even very good for children," he said of **The Hobbit**, which he illustrated himself. "I wrote some of it in a style for children, but that's what they loathe. If I hadn't done that, though, people would have thought I was loony." (38)

"If you're a youngish man," he told a London reporter, "and you don't want to be made fun of, you say you're writing for children." (39)

The Lord of the Rings, he admitted, began as an exercise in "linguistic esthetics" as well as an illustration of his theory on fairy tales. (40) Then the story itself captured him.

1.4 Critical reviews concerning **The Lord of the Rings** by J.R.R. Tolkien.

T. Shippey in his book **Tolkien the author of the century. Fantasy and the Fantastic** depicts literary situation characteristic to that period.(41) The dominant literary mode of the 20-th century has been the fantastic. This may appear a surprising claim, which would not have seemed even remotely conceivable at the start of the century and which is bound to encounter fierce resistance even now. However, when the time comes to look back at the century, it seems likely that future literary historians, detached from the squabbles of our present, will see as its most representative and distinctive work books like J.R.R. Tolkien **The Lord of the Rings**, and also George Orwell's **1984** and **Animal Farm**, W. Golding **Lord of the Flies** and **The Inheritors**, Kurt Vonnegut's **Slaughterhouse-Five** and **Cat's Cradle**, Ursula Le Guin's **The Left Hand of Darkness** and **The Dispossessed**.

By the end of the century, even authors deeply committed to the realist novel have often found themselves unable to resist the gravitational pull of the fantastic as a literary mode. This is not the same, one should note, as fantasy as a literary genre. "Fantastic" includes many genres besides fantasy: allegory and parable, horror and

Science Fiction, modern ghost stories and medieval romance. These authors of the 20-th century for some reasons have found it necessary to use metaphoric mode of fantasy, to write about world and creatures which we know do not exist.

A ready explanation for this phenomenon is that it represents a kind of literary disease, whose sufferers- the million of readers of Fantasy-should be scorned, pitied, or rehabilitated back to correct and proper taste. Commonly the disease is said to be “escapism”: readers and writers of fantasy are fleeing from reality.

The continuing appeal of Tolkien’s fantasy, completely unexpected and completely unpredictable though it was, cannot then be seen as a mere freak of popular taste, to be dismissed or ignored by those sufficiently well-educated to know better. It deserves an explanation and a defence. Shippey argues that Tolkien’s appeal rests not on mere charm of strangeness, but on a deeply serious response to what ill be seen in the end as major issues of his century: the origin and mature of evil (an eternal issue, but one in Tolkien’s lifetime terribly re-focused) human existence in Middle Earth, without the support of divine. Revelation; cultural relativity: and the corruptions and continuities of language. These are themes which no one can afford to despise, or need be ashamed of studying. However, one of the other things that make him distinctive in his professional authority. On some subjects Tolkien simply knew more, and had thought more deeply, than anyone else in the world. Some have felt that he should have written his results up in academic treatises instead of fantasy fiction. He might have been taken more seriously by a limited academic audience. On the other hand, all through his lifetime that academic audience was shrinking, and now all but vanished. There is an old English proverb that says “Everyone who cries out wants to be heard.”Tolkien wanted to be heard, and he was. But what was it that he had to say?

J.R.R. Tolkien saw, as many of these authors saw in their own way, that we are facing radically destructive evil and we must be radical in our approach to understand it. The theme of *The Lord of the Rings* is that the Ring, the ring of power that is so tempting, must be resisted. If it is not resisted than the individual who gives in becomes a Ringwraith.

“...people make themselves into Wraiths. They accept the gifts of Sauron, quite likely with the intention of using them for some purpose which they identify as good. But then they start to cut corners, to eliminate opponents, to believe in some ‘cause’ which justifies everything they do. In the end the ‘cause’, or the habits they have acquired while working for the ‘cause’, destroys any moral sense and even any remaining humanity. The spectacle of the person ‘eaten up inside’ by devotion of some abstraction has been so familiar through the twentieth century as to make the idea of the wraith, and the wraithing –process, horribly recognizable, in a way non-fantastic.”(42)

Patricia Meyer Spacks in her article ‘Power and meaning in the Lord of the Rings’ spoke of J.R.R.Tolkien as a Christian “myth-maker”. (43) In **The Lord of the Rings**, his epic trilogy, he virtually created a new genre: one possessing obvious affinities with folk epic and mythology, but with no true literary counterpart . The novels of Charles Williams and C.S. Lewis gain from their Christian teleology an effect of cosmic scope and depth; the novel of Tolkien possess, in addition to enormous physical scope, a mythic structure of yet more subtle complexity.

In ‘Oo, those Awful Orcs!’ (**The Nation**, April 14, 1956) E.Wilson remarks of Tolkien’s trilogy: “ The hero has no serious temptations, is lured by no insidious enchantments, perplexed by few problems.What we get is a simple confrontation-in more or less the traditional terms of British melodrama- of the Forces of Evil with the Forces of Good”. But, as Patricia Spacks responded, the Forces of Evil with the Forces of Good is the basic theme also of tragedy, epic, and myth.Tolkien’s presentation of this theme is by no means so simple as Wilson suggests. Indeed, the force and complexity of its moral scheme provides the fundamental power of The Lord of the Rings.

For this scheme, there are no explicit supernatural sanctions: throughout the trilogy no character, good or bad , performed an act of worship. Although supernatural powers abound, no deity is evident on the side of the good or the evil. A clear ethos rules the virtuous, but its derivation is unclear.

The principles of that ethos are simple, embodied primarily in the hobbit-heroes, members of Tolkien’s created race essentially human in characteristics, gnome-like

in appearance. The first important representative of the hobbits is Bilbo Baggins, eponymous hero of *The Hobbit*, a children's book which was an offshot along the way of Tolkien's trilogy. Its events immediately antedate those of **The Lord of the Rings**; its heroes closely resembles Frodo Baggins, Bilbo's nephew, who is the central hero of the trilogy. Both the hobbits possess the same morality, share the same virtues. They are unfailingly loyal, to companions and to principles. They are cheerful in the face of adversity, persistent to the point of stubbornness in pursuit of a goal, deeply honest, humble in their devotion to those they consider greater than they. And as their most vital attributes they possess "naked will and courage". (44)

In 1936, Tolkien published one of the most important pieces of Beowulf-criticism of the past several decades. In connection with **Beowulf**, Tolkien points out the difference between the Christian imagination and northern mythological imagination. The archetypal Christian fable, he observes, centres on the battle between the soul and its adversaries. In this struggle, the Christian is finally triumphant, in the afterlife if not on earth. But northern mythology takes a darker view. Its characteristic struggle between man and monster must end ultimately, within Time, in man's defeat. Yet man continues to struggle; his weapons are the hobbit-weapons: naked will and courage.

These are the basic virtues of most epic heroes. Their opposites are apparent in Tolkien's representatives of evil, who are characteristically disloyal, whose courage depends on numbers, whose will are enslaved. The conflict between good and evil appears, in this trilogy, to be a contest between representatives of opposed ethical systems.

The difference between good and evil can be seen in their relation to nature. The good possess the Boy Scout virtues; the evil are treacherous and cowardly. The good love nature, the evil destroy it. The good eat good and useful for the health food, the evil eat bad food.

The simplicity of this ethical system is redeemed by the philosophic complexity of its context: simplicity does not equal shallowness. The pagan ethos which that of **The Lord of the Rings** most closely resembles is redeemed from superficiality by

the magnitude of the opposition it faces. The Anglo-Saxon epic hero operates under the shadow of fate: his struggle is doomed to final failure-the dragon at last, in some encounter, will win. His courage and will alone oppose the dark forces of the universe; they represent his triumphant assertion of himself as man, his insistence on human importance despite human weakness. That's why Frodo's virtue is more significant because it operates in a context of total free will: he is not the creature of chance and fate in the same way as Beowulf.

A theological scheme is implied though not directly stated in **The Lord of the Rings**, and it is of primary importance to the form and meaning of the work. The fact of freedom of the will implies a structured universe, a universe like the Christian one in that only through submission to the Good can true freedom be attained- willing acceptance of evil involves necessary loss of freedom: a universe like the Christian one, further, in that it includes the possibility of Grace.

The corruptive evil power subdues weak characters, becoming servants of the Dark Lord they do not possess their will and personal wishes. These servants can not lead own lives but having lost individualities, fully depend on their Master. They are former human beings but after having fallen into Evil influence become the Ringwraiths, who are faded into physical nothingness by their devotion to Evil.

Strong characters make up decision for themselves because they possess their will and honour. The necessity for free decision is to become the central issue of the trilogy. We come in touch with the first hint of plan in the universe in Book 1 chapter II. Gandalf has told Frodo the dreadful nature of his Ring and Ring's attempt to return to its Master, an attempt foiled by Bilbo's picking it up. But there is no chance in Bilbo's apparently fortuitous discovery. As Gandalf explains:

“there was something else at work, beyond any design of the Ring-maker. I can put it no plainer than by saying that Bilbo was meant to find the Ring, and not by its maker. In which case you also were meant to have it”(‘Fellowship of the Rings’ p.65).

The benefits of alternative worship can be found in Aragorn's healing of the sick at Gondor, while Gandalf's statement that "Things are drawing towards the end now

[...] there is news brewing that even the ravens have not heard" (The Hobbit p.257) is as much an indicator of the wizard's magical prescience as it is of a disciple of a supreme being. Tom Bombadil and Beorn act to indicate the power of nature to overcome evil: the mystical rather than the traditionally religious. The role of Fare-- Sam's assertion that "I have something to do before the end" ('The Two Towers' p.758)

The truth of the individual, centred upon the notion of free will, is paradoxically in direct opposition to the predestination of spiritual truth. The idea of the power of the individual to change history can be seen as transcendent of context in its ability to relate to intrinsic human desires for justice. The resonance of Tolkien's themes allows the filling in of "blanks" with personal or collective experience: in The Lord of the Rings, Frodo's struggle with the Ring; Aragorn's struggle with the palantir; Galadriel's testing of each of the company at Lothlorien, and Eowyn's ride to battle all represent the struggle of the individual to triumph against power structures for a common good. (45)

Few readers of **The Lord of the Rings** know that Tolkien hoped Middle-earth would become England's native mythology. He thought that the Arthurian legends were weak compared with the Homeric epics and Norse legends. Middle-earth, with its inspirational heroic and warnings about the hazards of the will and power, was created to preserve a uniquely English cultural heritage from modernity's infectious errors.

Middle Earth refers to the fictional 'mortal' lands where some of the stories of author J.R.R. Tolkien take place. For Tolkien, the task of creating a new Middle Earth is one of his own imagination which would coincide with our own world required that he build a coherent mythology around that Middle Earth. Tolkien's Middle Earth had to make sense both to its inhabitants and to his readers. To Tolkien, a philologist, a word was not simply a word. The word carried with itself a history.

Tolkien said that his Middle Earth is our Earth, but in a fictional period in the past, estimating the end of the Third Age to about 6,000 years before his own time. The history of Tolkien's Middle Earth is divided into several Ages. The novel **The**

Hobbit and the main text of **The Lord of the Rings** deal exclusively with events toward the end of the Third Age and conclude at the dawn of the Fourth Age, while **The Silmarillion** deals mainly with the First Age. (46)

In ancient Germanic and Norse myths, the universe was believed to consist of nine physical "worlds" joined together. The precise arrangement of these worlds is uncertain. According to one view, seven worlds lay across an encircling sea: The lands of Elves (Alfheim), Dwarves (Niğavellir), Gods (Asgard and Vanaheim), and Giants (Jotunheim and Muspelheim). Other Norse scholars place these seven worlds in the sky, in the branches of Yggdrasil the "World Ash Tree". In either case, the world of Men (known by several names, such as Midgard, Middenheim, and Middle-earth) lay in the centre of this universe, while Bifröst, the rainbow bridge, extended from Middle-earth to Asgard. Hel, the land of the Dead, lay beneath the Middle-earth.

This leaves mythological truth, Tolkien's desire to create an "English mythology" (47) to replace that lost during the Norman Conquest, to remove the privilege given to "new mythologies" such as the Arthurian Legends, viewed by him as unacceptable due to their intrinsic allegory. The term "English mythology" means it is obviously difficult to accept as truly universal, yet the status given to the books by many as records of actual events, akin to real mythology, illustrates that the historicity of Tolkien's texts has indeed become universally accessible. The post-modern sense of fiction as history is clearly present, both through the use of appendices and maps, the creation of a vast imaginary geographical landscape that can be transposed upon our own, and through the publication of alternate versions such as *Unfinished Tales* and *The History of Middle-earth*, giving the sense of alternate writings of a mythic history foreshadowing official records. It is substantiated through intertextuality, an awareness of the creation of literature. The texts we read "are" Bilbo's; the history Aragorn tells is that of *The Silmarillion*, his own relationship with Arwen reflecting Luthien and Beren before him. **The Road Goes Ever On** and "Where there's life, there's hope", originally present in *The Hobbit*, are echoed in **The Lord of the Rings**, creating a resonance of cultural depth. **The Lord of the Rings** becomes just twenty-five pages in *The Silmarillion*, reduced

from an epic to a mere part of one much greater in scope and immensity. Thus Tolkien travels from "the large and cosmogonic to the level of the romantic fairy story--the larger founded on the lesser in contact with the early--the lesser drawing splendour from the vast back cloths," (48) creating a sense of a wider history beyond those tales recorded on the page, echoing both contemporary "historiographic metafiction" and at the same time the effects of true myth.

According to P. Spacks **The Lord of the Rings** is by no means allegorical, it gains much of its force from its symbolic concentration on the most basic human concerns: the problems of man's relation to his universe. The fact that Tolkien's cosmos seems at first alien to our own might mislead us into thinking that his trilogy has no more right than ordinary science fiction to be considered as serious literature. Tolkien's method of communicating differs from that of Lewis and Williams who write with clear purpose of Christian apologetics. Tolkien's apparent moral purposes is more subtle, less specific. The force of his trilogy comes from its mythic scope and imagination, its fusion of originality with timelessness. The Lord of the Rings is a more widely popular work than any adult fiction by Lewis or Williams.

Tom Shippey's in his work **J.R.R. Tolkien: Author of the Century** (16) shows that **The Lord of the Rings** continues to be in the top tier of the most influential books of the century. Shippey backs up this claim by showing Tolkien's continued influence on three separate levels: the democratic, in which polls seem to show Tolkien to be the author of the century; the generic, since Tolkien created the epic fantasy genre which now is a major commercial market; and, the qualitative, because it is a worthy text for literary critics and has established itself as a modern classic. The author concerns of an examination of the mythopoeic imagination and its inculcating of a certain religious attitude towards the natural world, an attitude best understood by its connection with the numinous consciousness described by Rudolf Otto in his text **The Idea of the Holy**. (49)

2. Uniqueness of J.R.R. Tolkien's trilogy

2.1 Realization of J.R.R. Tolkien's talents in his literary work

Having woven a fairy-tale, an epic, a poem and an adventure story into one, Tolkien thus invented an entirely new literary genre - fantasy (and still remains one of the most popular authors). The purpose of fantasy according to Tolkien, is to help the reader rediscover his own world from a new and fresh perspective. Reading about Middle Earth invites him to see places and events in nature with a renewed sense of wonder. C.S.Lewis, Tolkien's close friend and a member of the Inklings, said about him that he had illuminated the consciousness of millions like a flash of a lightning illuminates the sky instantly making the surrounding landscape visible. Tolkien saw the fantasy writer as a 'subcreator' who invents a secondary world differing from our primary world but enhancing its meaning for us. For his own world of Middle Earth he provided a complete history, mythology, geography, several races of rational beings and several disparate languages.

There were several attempts to imitate Tolkien's style or to write a story according to the same pattern and the same genre as **The Lord of the Rings**. One of them, written in Russian and published in 1994 belongs to Nik Perumov. The book, called *In the Circle of Darkness*, is obviously based upon Tolkien's story. The author claims it to be the sequel of **The Lord of the Rings**, and the action of his novel takes place three hundred years after the War of the Ring. Using familiar names and setting he tells us rather a gloomy and even tragic story of the events that followed the Downfall of the Dark Lord. Unlike Tolkien he seems to doubt the celebration of fairness and goodness in this world, which is represented as a kingdom of cruel, greedy and heartless Men seeking power for power's sake and not caring for the fates of Middle-earth. The already mentioned C.S. Lewis has also tried to create his secondary world of a fantasy story the way Tolkien did. But his book about a fairy land of Narnia should sooner be called a children's tale rather than fantasy.

Of course, Tolkien was not the first storyteller in the world literature, but he has managed to turn a fairy-tale into an epic. Creating his secondary world he learnt not

upon his own abstract ideas of noble princes and wicked dragons, but European mythology and followed its traditions while writing **The Lord of the Rings**. According to the Medieval tradition Tolkien has included a great number of songs, verses and ballads into **The Lord of the Rings**, for we cannot imagine Nibelungenlied or Beowulf, without their poetically organized form. Tolkien's characters are also very typical of an epic: elves dwarves, goblins, dragons and wizards. The book is full of singing. Ballads and rhymes of lore belong to the daily lives of the peoples of Middle-earth. Language varies from high fustian to low table-songs. Each of different tribes, except the nasty creatures of Mordor, has its own tradition of song - from the Elvish patterns of rhyming to the proud chanting of Dwarves and the musical tunes of Hobbits.

"Tolkien realized the importance of poetic forms for myth that was often traditionally told in a fixed meter. In fact the entire **The Lord of the Rings** exhibits a poet's exhaustive care in choice of words, rhythm and connotation. Tolkien used different rhymeschemes as he used different languages, ranging from chants for occasions of deep emotions, to intricate forms for ancient lore, to simple songs purely for enjoyment."(50)

More than fifty verses are included into the trilogy. They are employed not only to fill out pauses in the narrative but to make characters round, alive. They tell us of the past and foretell the future, ask riddles and bemoan the lost. Prose and poetry here are closely interwoven and should be considered of equal importance.

B. Raffel contends that making stories is not the same thing as making literature. He divides what he means by literature into three parts; without defining the whole under which they are subsumed: style, the way in which language is used, characterization, the way in which human (human-like) traits are portrayed, and incident, the way in which events are organized and presented. He adds the fourth heading morality, although not strictly a part of literature.(51)

2.2 The Lord of the Rings from Christian point of view

The central idea of "wonder" with its reference to a felt "experience" that is, at the same time, "indescribable," is an area for further analysis. Many authors and critics of mythopoeic fantasy point to the indescribable experience of fantasy, precisely because this is its primary attraction. For these mythopoeic authors, fantasy

is emotive, associated with certain feelings, specifically religious feelings, and it is these feelings which are non-rational and cannot be directly explicated by words. In Tolkien's essay 'On Fairy-Stories,' he seems to agree with this indescribable quality. In discussing Faerie as a "perilous realm," he states, "I will not attempt to define that, nor to describe it directly. It cannot be done. Faerie cannot be caught in a net of words; for it is one of its qualities to be indescribable."(52)

The connection between religion and fantasy is one dealt with by many other fantasy critics. In fact, Colin Manlove, in his book **Christian Fantasy**, argues that it is not totally implausible to view the Bible as a Christian fantasy and to view fantasy as a form of religious truth. By analyzing such authors as Lewis, Tolkien, and MacDonald, Manlove argues that these authors share a desire to portray divine truth through their creation of secondary worlds. The authors believe that through the images of fantasy, the religious mind of the reader could be revitalized and brought closer to truth: "They sense that divine truth is not to be caught by one image, not even if that image is given direct by God, as they sometimes claim. For God, as the mystics know, is beyond all images, even if for some he is also in them."(53)

One must also be careful of the claim that we should dismiss reason in order to learn this new environmental language. Although mythopoeic fantasy may greatly contribute to a new awareness of our relations to the environment, it never dismisses reason entirely. In fact, as Tolkien points out in his essay 'On Fairy-Stories,' the clearer the reason, the better the fantasy. This form of literature recognizes fact, as Tolkien states, but does not become a slave to it. As a form of play, and as a human activity in its own right, fantasy challenges our most basic assumptions but never dismisses the real world. In reality, there are differences between the human and non-human, important differences, which cannot be ignored.

Fantasy critic Colin Manlove has pointed out in a number of texts the need to separate what he calls modern, Christian fantasy of the twentieth century from that of its predecessors. Prior to the twentieth century, the focus of much fantasy literature was on the individual. Tolkien will locate the numinous within his created Middle-Earth, with such constructions as the Tom Bombadil, Lothlorian, Treebeard and the

Shire. Again, for each author a new imaginative perspective on nature is an important part of their method.

Furthermore, the practical application of such an analysis is in its effectiveness in entering the growing field of environmental debate. While many critics find fault within the Christian religion as it relates to the environment, the fantasy worlds of these deeply Christian authors show that their worldview is not inherently antithetic to respect for the natural world. Whether they focus on the inner quest for the numinous, or they pursue the numinous in the larger community, they all share one common denominator. As Manlove states that we are dealing now with Christian fantasies which are so not only by virtue of the patterns of Christian belief and narrative in them, but also through the inculcation of a feeling, an attempt to make us thrill imaginatively to a divine reality both near and far, both with us and other.

Tolkien and Lewis illustrate all kinds of religious values and morality inculcated to them in their childhood. But we must distinguish between the intent of the authors and its effect on their readers. Neither Tolkien nor Lewis set out to write books that were Christian or Catholic "propaganda". They wrote the kind of stories that they enjoyed reading. Being the kind of men they were, the kind of stories they wrote were very Christian. This was not, however, the purpose for which they wrote the stories: they wrote them to enjoy them.

There is a difference between fantasy and simply great story. Christianity brings freedom through Jesus Christ by the power of the Holy Spirit, while shallow representations produce no such fruit. The sign of true Christianity, as well as fantasy are their personal transformations. Words tell a story, but they do much more. Words not only create a story but also mold the storyteller and capture the listener. This is the impression when the fantasy encompasses what is real and true, and still far more when it also portrays what is good and right. (54)

Fantasy is a powerful literary art that, in its wake, engages the heart and mind in personal exploration that is anything but self-absorbing. We can become tied up in our own thoughts and emotions too easily. The distinction between fantasy and a

mass of words that provide at best a poor representation of fantasy is its fruit. Good fantasy grows the heart larger and renders the reader smaller in terms of humility, while that which is not burdens the heart and exalts the reader. Good fantasy can impart strength and sensitivity, while imitations engender weakness or worse. Good fantasy cannot simply be mimicked just as goodness itself cannot be manufactured.

2.2.1 The truth of the theme of the story

There are truths, Tolkien said, that are beyond us, transcendent truths, about beauty, truth, honor, etc. There are truths that man knows exist, but they cannot be seen - they are immaterial, but no less real, to us. It is only through the language of myth that we can speak of these truths. We have come from God, Tolkien said, and only through myth, through story telling, can we aspire to the life we were made for with God. To write and/or read myth, Tolkien believed, was to meditate on the most important truths of life. (55)

Tolkien believed that what he wrote in **The Lord of the Rings** was true, not in the sense that the events really happened, but in the sense that they portrayed truth to us in a way that everyday events could not. After reading a bit of his work a friend asked him how the story would end. Tolkien responded, "I don't know. I shall try to find out." (56) He felt that he was uncovering the truth already there, only hidden.

It was Tolkien's view of myth that most aided C. S. Lewis in his pilgrimage to accept Christianity. All the other myths of the world, Tolkien said, are a mixture of truth and error – by truth means that they are written by those made by and for God, and made by error because written by those alienated by God. But the Bible is the one true myth. It is a true accounting of truth, while everything else we do is mimicking. This perspective was decisive in C.S.Lewis' conversion to Christianity.

Tolkien and C.S.Lewis certainly cherished theirs. They gathered together at least three times per week: on Tuesday mornings and Thursday evenings with the other "Inklings" (a literary circle of friends), (57) and at least one other day for lunch.

Tolkien wrote, "Friendship with Lewis compensates for much, and besides giving constant pleasure and comfort has done me much good from the contact with a man at once honest, brave, intellectual - a scholar, a poet, and a philosopher - and a

lover, at least after a long pilgrimage, of Our Lord." (58) Tolkien saw that the value of friends was not just that they stand with you, but that they stand with you and see the same things as you.

C.S. Lewis told that Tolkien's values, again in life and in work, encourage me. Tolkien saw himself as a hobbit in every way but in stature. He loved to eat (hobbits prefer six meals a day). He loved gardening, trees and long walks in the country. He loved pipes, stories and friends. He loved his family and preferred being at home to travel. He was jovial, kindhearted and generous. He was a devout Roman Catholic. He didn't set out to change the world, he set out to live the life he had been given in obedience to God.

Like C.S.Lewis, Tolkien believed that home, family, and our labors were the heart of our lives. And for him labor included all his work, not just that he was paid for. He normally ate all three meals and had tea at home with his family. He rarely traveled, but ate and smoked a lot. For him, home, family, and labor were godly things that pleased God more than any "good work" could.

The Lord of the Rings ends in a hobbit's home. Some have thought the ending anticlimactic given the grand scope of the epic. But this merely highlights that, for Tolkien, all the wars, heroism, and great acts of bravery are not nearly so valuable and praiseworthy as what goes on in the simple day-to-day events of our lives. We fight exciting wars so that we can lead boring lives.

Lastly, Tolkien's life was dominated by his vision of the future - not a vision of what he would do for God, but what God would do for him. His mind was occupied with, what Calvin called, a "meditation on the afterlife." He was fully aware and confident that "this light, momentary affliction is preparing us for an eternal weight of glory beyond all comparison." (59)

The both friends felt that the fact that we long for something more is proof to us that there is something more for us. He wrote to a friend: "We were born in a dark age out of due time for us. But there is this comfort: otherwise we should not know, or so much love, what we do love. I imagine the fish out of water is the only fish to

have an inkling of water."(60) Christians are fish out of water, living outside their environment. We are pilgrims, aliens, exiles, who soon will go home.

Tolkien's truths allow his works to achieve a universality, making it possible for very different readers to relate to the texts, finding their way in through ideas that transcend cultural or social specificity, paradoxically precisely because of this allowing very different individual readings. With such grand scope allied to particulars, the texts are revealed as neither nostalgic nor juvenile but rather relevant and significant, dealing with themes whose applicability will not diminish with time. The best literary formula is always the truth.(61)

Assertions that Tolkien is backward looking and unable to deal with reality have in part been countered: Tolkien has, in the experience of readers, been asserted as relevant to the modern adult experience. Yet the claims' invalidity are best illustrated paradoxically by the fact that, in addition to such openness to applicability; Tolkien's texts also include what can be seen as fundamental, potentially timeless, "truths." This provides a potent defence: for the universal cannot be nostalgic, the fundamental never juvenile.

The use of "truth" is contentious in a post-modern climate that sees the notion of unquestionable truth as fallacious. Yet Tolkien's combination of this with applicability allows it to appear possible: Tolkien's "truths" are fundamental but they may take different forms in each community of readers: they are Tolkien's guides, essentially positive discourses. In terms of the three texts, four main "truths" can be identified: spiritual truth; communal truth; mythological truth; and, finally, individual truth. (62)

A Catholic convert Joseph Pearce, the author of two popular books on **J.R.R. Tolkien, Tolkien: Man and Myth** and **Tolkien: A Celebration** in his interview to Zenit news journal unveiled the truth concealed in Tolkien's work and showed its didactic usefulness for young generation. (63)

To the question of **The Lord of the Rings** belonging to the fantasy genre or something being different. Pearce responds that Tolkien spoke of myths and fairy stories, rather than "fantasy." He was a lifelong practicing, and very devout, Catholic

who believed that mythology was a means of conveying certain transcendent truths which are almost inexpressible within the factual confines of a "realistic" novel.

In order to understand Tolkien's "philosophy of myth" (64) it is useful to commence with a maxim of G.K. Chesterton: "not facts first, truth first." Tolkien and Chesterton were both intent on differentiating between facts, which are purely physical, and truth, which is metaphysical.(65)

Thus a myth or a fairy story can convey love and hate, selfishness and self-sacrifice, loyalty and betrayal, good and evil -- all of which are metaphysical realities, that is, true, even if conveyed in a mythological or fairyland setting. There is no need for Christians to worry about the role of "story" as a conveyer of truth. After all, Christ was the greatest storyteller of all. His parables might not be factual but they are always truthful. He compares the literary work with story told by Christ written in Bible.

Take, for instance, the parable of the prodigal son. Probably, Christ was not referring to one particular son, nor one particular forgiving father, nor one particular envious brother. It is a story of a son who got his father's inheritance and spent all money in entertainment. He was making party to his friends. When money is over his friends turned their backs from him. He regreted and decided to return home. When his father saw his coming he ran up to his son to embrace him. It describes father's love to the son in spite of all his mischief. He was waiting for his return. (66)

The power of the story does not reside in its being factual but in its being truthful. It doesn't matter that the prodigal son might never have existed as an actual person; he exists in each of us. We are all, at one time or another, a prodigal son, a forgiving father or an envious brother. It is "applicable" to all of us. It is the story's truth, not its facts, that matter. This was Tolkien's point. Furthermore, there is more truth in **The Lord of the Rings** than in many examples of fictional realism.

Magic in diverse forms such as games, TV shows, etc., has been very popular among young people. The following question concerns the influence of magical powers presented in **The Lord of the Rings**, on youngsters. Pearce affirms there is very little of what could be termed magic in **The Lord of the Rings**. There is much that is supernatural, but only in the sense that God is supernatural, or that Satan is

supernatural, or that good and evil are supernatural. It would be more accurate to describe the so-called magic in **The Lord of the Rings** as miraculous, when it serves the good, and demonic, when it serves the evil. In other words 'The Fellowship of the Ring' is in a fight to the finish with Satan's servants called Sauron in the novel.

There is no doubt that **The Lord of the Rings** is a profoundly Christian myth, but that is not the same as saying that it is an allegory. Tolkien disliked allegory because he saw it as a rather crude literary form. In an allegory, the writer begins with the point he wishes to make and then makes up a story to make his point. The story illustrates the moral. Tolkien believed that a myth should not be allegorical but that it should be "applicable." In other words, the truth that emerges in the story can be applied to the truth that emerges in life. There is, therefore, a good deal of truth in **The Lord of the Rings** even though its author never set out intentionally to introduce it allegorically. This is, perhaps, a subtle distinction but one which Tolkien believed was important.

The values that emerge in **The Lord of the Rings** are the values that emerge in the Gospels. In the characterization of the Hobbits, the most reluctant and the most unlikely of heroes, we see the exaltation of the humble. In the figure of Gandalf we see the archetype of an Old Testament patriarch, his staff apparently having the same power as that possessed by Moses. In his apparent "death" and "resurrection" we see him emerge as a Christ-like figure.

Ultimately, the bearing of the Ring by Frodo, and his heroic struggle to resist the temptation to succumb to its evil powers, is akin to the Carrying of the Cross, the supreme act of selflessness. Throughout the whole of *The Lord of the Rings* the forces of evil are seen as powerful but not all-powerful. There is always the sense that divine providence is on the side of the Fellowship and that, ultimately, it will prevail against all the odds. As Tolkien put it succinctly, "Above all shadows rides the Sun." (67)

The greatest lesson we learn from Tolkien is the objective nature of truth. Evil is real; and so is good. Goodness is the real presence of God; evil is his real absence. Tolkien has no time for the amoral relativism that is so prevalent in much of what

passes as modern entertainment. The fact that Tolkien's myth contains more truth than most of what passes as realism serves as a damning indictment of the false vision being presented by today's mass media.

3. Critical and personal evaluation of *The Lord of the Rings*

If you never read ***The Lord of the Rings*** you should do it no matter whether you are only ten or thirty, whether you are a housewife or an academic. The only essential feature you ought to possess to understand Tolkien's books is a bit of ingenuity and true belief in goodness. Tolkien is thrilling, exciting, captivating and extremely unpredictable; he is mysterious and charming; he is British to the backbone and international at the same time. Unlike the majority of modern writers he has never tried to thrust his opinion and tastes upon other people, never spoken in the name of the whole generation. Tolkien plunges us into a world fresh and pure as if just created. That does not mean that there is no evil there, but the evil can be defeated if you are honest and courageous, if you have friends and believe that the dark would never overshadow the light. The book, written in a simple manner of an old-fashioned fairy-tale, has become, in the most inscrutable way, the symbol of the generation of the 60's.

This book has remained one of the top choices for readers around the world. Any type of literary experience involves a participation of both the author and the reader, but fantasy is unique because of its presentation of images not present in the primary world; through its departures from reality, fantasy permits other modes of experience, in the present case experiences of transcendence. Thus if it is the author's role to provide images of "otherness" which reflect "transcendence," then it is the reader's role to grasp the implications of the images within his or her own experiential field. In contrast to drama, where the visible form of the play is the result of "stage magic," fantasy allows the reader's active participation in the contemplation of imaginary forms not present within a stage production; fantasy similarly differs from the more mimetic works of literature which attempt to reproduce "reality." It is precisely the departures from reality which initiate the active participation of the reader's imagination.(68)

One caveat in reading fantasy is that attitude towards it is not the same as asking, "What does this mean to me?" and being satisfied with whatever substance one is able to conjure. In fact, true meaning cannot be so self-centered, self-directed, and self-limiting. Writers of good fantasy are as surprised by the outcome of their exploration as the readers.

According to MacDonald words are used not just to describe but to impress, as well. Fantasy influences readers by words. Words may impress fully, summoning new people, worlds, and universes. (69)

We are consumed with words as means to expounding a fact or assembling a tool. We get to know "What does this book mean?" We inquire of the author, "What are you attempting to say?" The answers need not be definite. So many artists are trying their hardest to express something powerful, to say something consequential, when in fact they may produce something with the greatest potential by focusing on truth and beauty, not appearance and effect.

In Tolkien's estimation, fantasy involves a world with its own humanity, divinity, and everything else. No detail can be forgotten. Some people cannot handle this or miss entirely the point of it. Perhaps the most common complaint or misconception about fantasy is that it is merely escapism by the weak and weary. To the most vociferous of its critics, fantasy is a last-ditch effort to ignore troubles of the real world and embrace idealities of a make-believe sort.

What exactly is it that **The Lord of the Rings** does to us? How are we changed upon our reading of it, so that we are not the same people when we first encounter it?

J.R.R. Tolkien had not just used mythologic plot and images, but he created his own unique "sub-created" world based on fairy-tale mythology imagined by him. We can see myth hints by exploring a story. Tolkien continued old tradition of writing fairy stories, but innovate it according to his literary view.

An "animate" method is often used in fairy story. In Tolkien's novel this method is used to describe the "inner energy" of a word or a thing. There is another approach applied to fantasy. It is a replacing real objects into "marvellous" situation. The

author adding unusual adjectives to usual phenomenon achieves fairy-tale effect. For instance, “green sun”, “elven cloak”, “golden hair”, “white wizard” include all tones of natural world. The colourful characteristic of things and names acquires new aspects for interpretation.

The meaning of such phenomena as “way-traveling-quest” is complicated. Tolkien inserts philosophy and widens it. “Way” in Tolkien’s interpretation consists of “quest- knowledge-adventure-return or redemption.” This motive causes characters changing. Being a specialist of Anglo-Saxon literature and language Tolkien embodies history, ancient language, world culture knowledge into his work. The author’s philological ideas fill fairy story with allusions found in Medieval legends, old manuscripts and epos. Tolkien creates his world in associative relations with history of real world. He defines boundaries and places on the map of Middle Earth with topographic exactness. When I was reading **The Lord of the Rings** books I had traced the Company’s moving on the map, especially I was interested in Frodo and Sam’s way to Mordor.

Tolkien inhabited Middle- Earth with numerous characters and creatures. He put names to every hero in coincidence with hero’s speaking language. The Ring is a central object. Through attitude toward this object we judge characters’ nature and intentions. It is very simple if you want to learn the truth of a close person, show him the Ring. If it doesn’t influence him, he is a real friend of yours. It gives impulse for depicting the hero’s nature.

One more notable thing for readers, to our mind, is Tolkien's value of friendship. It is a notable characteristic of his work and his life. In the Lord of the Rings, this is seen most notably in the friendships of Frodo and Sam and Frodo and Aragorn. In his life, this is seen in his friendship with C. S. Lewis. Friendships are gifts, not so much made, but given to us. Friendship occurs when two people meet who share a common perspective, experience, insight, treasure, or burden. There is a bond that occurs that brings them beyond mere acquaintances to friends. And that friendship should be cherished.

When I first watched film of **The Lord of the Rings** at the age of 21, I was dismayed by Frodo. Here was an adventure hero who complained about the weight of his backpack, seemed diffident about having adventures. I didn't know it then, but I'd hit on one of the central ironies in **The Lord of the Rings**. All of the characters (even the hobbits) consistently "misread" the hobbits as being "lesser" editions of men ("halflings"), rather than as a different species with a slightly different psychology from humans. I thought so until I had read **The Lord of the Rings** books, and understood that Frodo and his companions show a degree of steadfastness, endurance and quiet courage that is superhuman. Hobbit courage and integrity are shown as slightly different but no less great than that of men. The hobbit characters possess internalized, solitary, "non-aggressive" courage, which is nothing like the proud bravado of Boromir or the hot-headed heroes of the Norse Sagas.

Shippey's analysis of the literary function of hobbits was especially enlightening. He identifies them as mediators between modern and ancient world views. Hobbits he writes, are "anachronisms, creatures of the early modern world of Tolkien's youth drawn into a far more archaic and heroic world." Hobbits also embody what Shippey refers to as "Tolkien's theory of courage." (70)

Shippey says that in his portrayal of hobbit courage, Tolkien may have been creating new kind of courage to endure a new kind of horror, "a courage which would have some meaning and some hope of emulation for the modern and un- or anti-heroic world." (71) This courage bears one element that is identical to the courage of the Norse heroes. It is fatalistic. In Norse mythology, the world ended in Ragnarök, "the death of the Gods," a day of doom in which evil wins.

If the gods and their human allies are going to lose, though, and this is known to everyone, what in the world would make anyone want to join that side: Why not become a devil worshipper? The truly courageous answer... is to say that victory or defeat have nothing to do with right or wrong, and that even if the universe is controlled beyond redemption by hostile and evil forces, that is not enough to make a hero change sides. In a sense this Northern mythology asks more of people than Christianity does, for it offers no heaven, no salvation, no reward for virtue except the somber satisfaction of having done right. (72)

The epic fantasy that has sold over 50 million copies and inspired the film trilogy grew out of the author's strong Christian faith. From the epic battle between good and evil to the redemptive power of self-sacrifice, the transcendent truths of J.R.R. Tolkien's deep faith are revealed in the adventures of hobbits and other fictional creatures.

Tolkien once wrote to a Jesuit friend, "The Lord of the Rings is of course a fundamentally religious and Catholic work... the religious element is absorbed into the story and the symbolism. (73). Shippey seeks to identify this religious element and sees Frodo as the key.

Frodo has won the Middle-earth's "war to end all wars," (74) but returns to the Shire to find he's lost the peace. War has caused the easy, idyllic life of the Shire to vanish, and Frodo's attempt to stop the punishment of Hobbit collaborators causes his neighbors to reject him. Frodo's virtue, like the beauty and magic of the elves, no longer has a home in Middle-earth. In Orwell's **1984**, O'Brien, the interrogator, is haunted by the vision of a gigantic boot stamping on the face of humanity forever. In **The Lord of the Rings**, Frodo is so haunted by the after-image of the flaming eye of Sauron that he cannot look at anything without despairing. Frodo's predicament may embody an ancient controversy in Christianity over whether a just person or society can flourish in the absence of Christian faith. In **The Lord of the Rings** Tolkien may have intended to demonstrate the need for Christianity. Without it, the whole of history may be "the long defeat" that Elrond feared. (75)

Triviality and evil of modern world Tolkien attributes to humanity. Man compared himself with world and became self-owner. The world we live in is developed in high technology but at the same time it is not safe. Every moment we struggle for surviving. We have to resist evil influence every day. The battle takes place not only in the world but in our hearts as well. To win we should know and apply to moral principles and be tolerant and kind with each other. If people realize the damage they make the world will become a beautiful place like Lothlorien described by the author in **The Lord of the Rings**.

The appeal of **The Lord of the Rings** as a text which implicitly evokes a religious response without presenting a structured theology. It is easy to assume that Tolkien's imagined world developed in much the same way and that it fulfills the same needs in its readers and perhaps in its author. The attractiveness of **The Lord of the Rings** is that it creates a compellingly detailed and authentic imaginary universe which seems an appealing alternative to our own chaotic world. It is not the never existed land but a realm where we learn morality, friendship, self-sacrifice, repentance, mercy and courage. All these themes which reflect in Bible should be known by every Christian. We should not only know them but realize them in our everyday life.

No wonder we, readers who understood the message running through the trilogy love Tolkien for his talents. In an extremely original and artistic book, he gives us a vision that we are longing for. Not another variation on the themes that gave us the horrors of the 20-th century, but a principled refusal to play the game of power at all. In Tolkien's moving vision, the good comes not by massive righteous slaughters and crusades to stamp out badness but by the strength of will of 'small' people to protect the ordinary, beautiful things of family and home and to resist the temptation to use power to do it.

Seen in this light, Tolkien's book has a powerful and very relevant message for those of us who are Hobbits in a world controlled by wraiths. No matter how dark it gets, don't give up hope. Stay true. Have courage. Help may come from unexpected places J.R.R. Tolkien cried out to be heard ... he found listeners, and they found whatever he was saying worth their while.

NOTES

1. Carpenter, Humphrey. **J.R.R. Tolkien: A Biography.** Boston, New York: Houghton Mifflin, 2000-06-06 Humphrey Carpenter was given unrestricted access to all Tolkien's papers, and interviewed his friends and family. From these sources he follows the long and painful process of creation that produced **The Lord of the Rings** and **The Silmarillion** and offers a wealth of information about the life and work of the twentieth century's most cherished author.

2. Tolkien, J.R.R. 'On Fairy-Stories', Essays Presented to Charles Williams. Oxford: Oxford University Press, 1947.

'On Fairy-Stories' is an essay by J.R.R. Tolkien which discusses the fairy-story as a literary form. It was initially written for presentation by Tolkien as the Andrew Lang lecture at the University of St. Andrews, Scotland, in 1939. It first appeared in print, with some enhancement, in 1947, in a festschrift volume. Tolkien distinguished between the primary world, which is the world of pain, suffering, turbulence that we live in day-to-day, in which we have finite lives. But he talks about fairy tales as a creation of a secondary world, in which the reader finds escape, consolation, and recovery, where the colors are brighter, as he says, where you are sick and are always healed. It's the recovery of Paradise, if that's what you want to call it. We all long for a secondary world. But he would see the Bible as truth in the primary world.

3. Tolkien, J.R.R. 'On Fairy-Stories', Essays Presented to Charles Williams. Oxford: Oxford University Press, 1947 p.35

4. Tolkien, J.R.R. **The Hobbit**. London: George Allen & Unwin, 1937

5. Tolkien, J.R.R. **The Lord of the Rings**. 'Prologue'. New York: Ballantine Books, 1954. p.18

6. Tolkien, J.R.R. 'On Fairy Stories,' The Tolkien Reader New York: Ballantine, 1966

Tolkien was an academic. His specialties were medieval languages and literature. As an academic, he wrote on these subjects. One of his essays, "On Fairy-stories," is perhaps as good a job as anyone has ever done at explaining the writing of fantastic literature. Tolkien said: "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': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed."

7. Hume, Kathryn. **Fantasy and Mimesis**. New York: Methuen, 1984.

8. Jackson, Rosemary. **Fantasy: the Literature of Subversion**. London: Methuen, 1981.

Rosemary Jackson's *Fantasy: The Literature of Subversion* (1981) is perhaps the best general study of the fantastic published in the last twenty years, and it provides a complex and compelling background against which to consider sf as a fantastic sub-genre (Jackson uses "fantasy" in the expansive sense more often connoted by "the fantastic"). While Jackson begins with Todorov's influential theoretical work on the fantastic, she develops it and extends it; her theoretical context owes much to Freud, Lacan, Cixous, and Foucault.

9. Jackson, Rosemary. **Fantasy: the Literature of Subversion**. London: Methuen, 1981.

10. Lewis C.S. *On Stories and Other Essays on Literature*. 'A review of J.R.R. Tolkien's famous work' ed. Walter Hooper. 1982. p.90. reprinted by Harvest Books in 28 October 2002

11. Tolkien J. R. R. 'On Fairy Stories,' in *Essays Presented to Charles Williams*, ed. C. S. Lewis Grand Rapids: William B. Eerdmans, 1966, p.74.

12. Prickett, Stephen. **Victorian Fantasy**. Texas: Baylor University Press, 2005. pp.98-99

Baylor University Press is established in 1897. The Baylor University is a private Baptist university, and a nationally ranked liberal arts institution. It is in Waco, Texas.

Stephen Prickett (Ph.D. Cambridge) is the Director of Armstrong Browning Library, Baylor University and is the author or editor of eleven volumes, including *Narrative, Religion, and Science*; *The Bible and Literature*; *Origins of Narrative*; and *Words and the Word*.

13. Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams*. Oxford: Oxford University Press, 1947. p. 68

14. Manlove, Colin. **Modern Fantasy: Five Studies**. Cambridge: Cambridge UP, 1975.

Colin Manlove is a literary critic with a particular interest in fantasy. *Modern Fantasy: Five Studies* considers at length works by Charles Kingsley, George MacDonald, C.S. Lewis, J.R.R. Tolkien and Mervyn Peake was written at a time when "no serious study of the subject [of fantasy literature] has appeared". In it he posits a definition of fantasy as:

A fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms.

15. Attebery, Brian. **The Fantasy Tradition in American Literature: 'From Irving to Le Guin'**. Bloomington: Indiana UP, 1980.

16. Attebery, Brian. **The Fantasy Tradition in American Literature: 'From Irving to Le Guin'**. Bloomington: Indiana UP, 1980.

17. Brooke-Rose, Christine. **A Rhetoric of the Unreal**. Cambridge: Cambridge UP, 1981. Jackson, Rosemary. **Fantasy: The Literature of Subversion**. London: Methuen, 1981. Todorov, Tzvetan. **The Fantastic: A Structural Approach**. Ithaca: Cornell UP, 1975.

18. Todorov, Tzvetan. **The Fantastic: A Structural Approach**. Ithaca: Cornell UP, 1975. p.41

See also Brooke-Rose, Christine. **A Rhetoric of the Unreal**. Cambridge: Cambridge UP, 1981. p. 235

19. Attebery, Brian. **Strategies of Fantasy**. Indianapolis, Indiana: UP. 1992. Ch. IX

20. Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams*. Oxford: Oxford University Press, 1947. p. 68

21. Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams*. Oxford: Oxford University Press, 1947. p. 145-146

- 22. Samuel Johnson** (1709- 1784) was an essayist, poet, biographer, lexicographer and a critic of English Literature. Also considered to be a great wit and prose stylist. In 1745-55 he wrote *The Dictionary of the English Language*.
- 23. Robert Louis Stevenson** (1850-1894) was a Scottish novelist, poet and travel writer, and a representative of neo-romanticism in English literature.
- 24.** Burton Raffel, 'Is Tolkien Literature?' **Tolkien and the Critics: Essays on J.R.R. Tolkien's The Lord of the Rings.** Ed. Neil Isaacs and Rose Zimbardo. South Bend: Notre Dame University Press, 1968 pp.218-146
- 25.** J.R.R. Tolkien, 'On Fairy Stories,' *The Tolkien Reader* New York: Ballantine, 1966
- 2-nd ed.'Tree and Leaf', London: HarperCollins, 1964, p.14
- 26.** Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams.* Oxford: Oxford University Press, 1947, p 11
- 27.** Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams.* Oxford: Oxford University Press, 1947, pp. 15-16, 43
- 28.** Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams.* Oxford: Oxford University Press, 1947, pp 62, 43
- 29.** Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. the Letter to Jane Neave. 22.11.1961
- 30** Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams.* Oxford: Oxford University Press, 1947, p.130
- 31.** Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 298, 1959
- 32.** Tolkien J. R. R. 'On Fairy-Stories', *Essays Presented to Charles Williams.* Oxford: Oxford University Press, 1947, p.130

33. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 41,1959
34. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 310, 1959
35. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 220, 1959
36. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 445, 1959
37. Tolkien, J.R.R. 'On Fairy Stories,' *The Tolkien Reader* New York: Ballantine, 1966 on pages 36-37 of the 'Tree and Leaf' section: See also **On Fairy-Stories** : 'Leaf by Niggle', 'Mythopoeia', 2nd edition London: HarperCollins, 2001
38. Tolkien, J.R.R. 'On Fairy Stories,' *The Tolkien Reader.* New York: Ballantine, 1966 on pages 36-37 of the 'Tree and Leaf' section: See also **On Fairy-Stories** : 'Leaf by Niggle', 'Mythopoeia', 2nd edition London: HarperCollins, 2001
39. 'J. R. R. Tolkien Dead at 81; Wrote 'The Lord of the Rings'' **The New York Times.** New York City. 3 September 1973
40. 'J. R. R. Tolkien Dead at 81; Wrote 'The Lord of the Rings'' **The New York Times.** New York City. 3 September 1973
41. Shippey, T.A.. **J.R.R.Tolkien the author of the century. Fantasy and the Fantastic.** Boston, New York: Houghton Mifflin Company, 2000.p.128-131

Author: T.A. Shippey Professor Tom Shippey taught at Oxford, overlapping chronologically with Professor Tolkien and teaching the same syllabus, giving him an intimate familiarity with the poems and the languages which formed the main stimulus to Tolkien's imagination. He subsequently held the same Chair of English Language and Medieval Literature at Leeds University which Tolkien held early in his career, and currently holds the Walter J. Ong Chair of Humanities at Saint Louis University, USA.

42. Bruner Kurt, Ware Jim **Finding God in The Lord of the Rings**. USA : Tyndale House Publishers, 10/01/2003. p. 125

In Finding god in The Lord of the Rings book the authors state "transcendent truths of Christianity bubble up throughout this story, baptizing our imaginations with realities better experienced than studied." The authors are quick to point out that Finding God in The Lord of the Rings is not "a covert allegory of the gospel" and they do not try to make it so. Rather, their stated goal is to "explore the inference" of Tolkein's imagination.

43. Spacks, Patricia Meyer. in her article 'Power and meaning in the Lord of the Rings' **Tolkien and the Critics: Essays on J.R.R. Tolkien's The Lord of the Rings**. Ed. Neil Isaacs and Rose Zimbardo. South Bend: Notre Dame University Press, 1968. p.82-83

44. Spacks, Patricia Meyer. in her article 'Power and meaning in the Lord of the Rings' Tolkien and the Critics: Essays on J.R.R. Tolkien's The Lord of the Rings. Ed. Neil Isaacs and Rose Zimbardo. South Bend: Notre Dame University Press, 1968,p.92

45. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien**. Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 144

46. J.R.R. Tolkien. Appendix: 'Chronology of The Middle Earth'
www.tolkiensociety.com

47 Tolkien, J.R.R. **The Letters of J.R.R. Tolkien**. Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 144

48. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien**. Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 87

49. Shippey, T.A. **J.R.R.Tolkien the author of the century. Fantasy and the Fantastic**. Boston, New York: Houghton Mifflin Company, 2000

2.Uniqueness of The Lord of the Rings story

50. Tolkien J. R. R. 'On Fairy Stories,' in Essays Presented to Charles Williams, ed. C. S. Lewis Grand Rapids: William B. Eerdmans, 1966. p.80

51. Burton Raffel, 'Is Tolkien Literature?' **Tolkien and the Critics: Essays on J.R.R. Tolkien's The Lord of the Rings.** Ed. Neil Isaacs and Rose Zimbardo. South Bend: Notre Dame University Press, 1968 pp.240-242

52. Tolkien, J.R.R. 'On Fairy-Stories', Essays Presented to Charles Williams. Oxford: Oxford University Press, 1947

53. Manlove, Colin. **Christian Fantasy from 1200 to the Present.** London: Macmillan, 1992. p.163

Colin Manlove is a literary critic with a particular interest in fantasy.

54. Curles, Patrick W. 'Tolkien's Impact in Literature and Life'. **Ala**, 13.07.2002

Patrick W. Curles is Assistant Pastor of Trinity PCA in Montgomery, Ala.

55. Carpenter, Humper. **The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams, and their friends.** London: Allen and Unwin, 1978.

The Inklings was a literary discussion group associated with the University of Oxford, England. Its members, mostly academics at the university, included J.R.R. Tolkien, C.S. Lewis, Owen Barfield, Charles Williams, Adam Fox, Hugo Dyson, Christopher Tolkien (J.R.R. Tolkien's son), Warren "Warnie" Lewis (C.S. Lewis's elder brother) and others. It met between the 1930s and the 1950s. The Inklings were literary enthusiasts who praised the value of narrative in fiction, and encouraged the writing of fantasy.

56. Carpenter, Humper. **The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams, and their friends.** London: Allen and Unwin, 1978.

57. Carpenter, Humper. **The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams, and their friends.** London: Allen and Unwin, 1978.

58. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 142, 1959

59. Carpenter, Humphrey. **The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams, and their friends.** London: Allen and Unwin, 1978.

60. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. The Letter # 124, 1959

61. Carpenter, Humphrey. **J.R.R. Tolkien: A Biography.** Boston, New York: Houghton Mifflin, 2000-06-06. p.89

This seems to suggest Tolkien as a self-aware proponent of what would now be termed reader-orientated literature.

62. Marquez, Gabriel Garcia, in P. Mendoza, **The Fragrance of Guava.** Conversations with Gabriel Garcia Marquez (London: Faber, 1982), p.28

To Tolkien spiritual truth was essentially Christian, often resulting in a view of The Lord of the Rings and The Silmarillion as mere religious allegory. In **The Lord of the Rings** both Frodo and Gandalf act as Christ figures.

Christian pity is also present as a leitmotif in The Lord of the Rings, accompanying the story of Gollum.

63. Joseph Pearce, the author of two popular books on J.R.R. Tolkien, **J.R.R.Tolkien: Man and Myth** and **Tolkien: A Celebration** Pearce, Joseph. **Tolkien: A Celebration: 'Collected Writings on a Literary Legacy'**. London: Fount, 1999

64. Pearce, Joseph. **Tolkien: Man and Myth.** London: HarperCollins, 1998.

Tolkien argued that, far from being lies, myths were the best way of conveying truths which would otherwise be inexpressible. Building on this philosophy of myth, Tolkien went on to express their belief that the story of Christ was simply a true myth: a myth that works in the same way as the others, but a myth that really happened.

65. Interview with Joseph Pearce. **Zenit** .New York, 15 November, 2001

Pearce referred to the quotation of G.K. Chesterton. Gilbert Keith Chesterton 1874-1936 was a British writer, critic and author of verse, essays, novels, and short stories. He often wrote from a Christian perspective.

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66. Bible: New Testament 'Luke' 15:8-10 Minsk: Bible league, 2002 p.121

67. Tolkien, J.R.R. *The Lord of the Rings*: 'The Return of the King'. Book 6 Ch.I. New York: Ballantine Books, 1954. p.943. Words are from Sam's song.

3. Critical and personal evaluation of *The Lord of the Rings*

68. Tolkien, J.R.R. 'On Fairy-Stories', Essays Presented to Charles Williams. Oxford: Oxford University Press, 1947 p.76

69. George MacDonald (1824-1905) was a Scottish author, poet, and Christian minister.

Though no longer well known, his works (particularly his fairy tales and fantasy novels) have inspired admiration in such notables as W.H.Auden, J.R.R.Tolkien, and Madeleine L'Engle. C.S.Lewis wrote that he regarded MacDonald as his "master". He is the author of *Phantastes*.

70. Lewis, C.S. 'On Stories and Other Essays on Literature' ed. Walter Hooper; San Diego: Harcourt Brace and Company, 1982

71. Shippey, T.A. *The Road to Middle-Earth*. London: Harper Collins, 1992 p.169

72. Shippey, T.A. *The Road to Middle-Earth*. London: Harper Collins, 1992 p.201

73. Tolkien, J.R.R. *The Letters of J.R.R. Tolkien*. Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. p. 172

74. Tolkien, J.R.R. **The Lord of the Rings:** 'The Return of the King'.Book 6 Ch.III.
New York: Ballantine Books, 1954. p.263

75. Tolkien, J.R.R. **The Lord of the Rings:** 'Fellowship of the ring'.Book 2 Ch.I.
New York: Ballantine Books, 1954. p. 973

II. TEACHING SYMBOLISM AND FANTASY IN THE BOOKS OF THE LORD OF THE RINGS

1. Symbolization of Places, Time

The Lord of the Ring is the greatest trilogy, and it immortalized the name of its creator. It consists of three parts: ‘The Fellowship of the Ring’, ‘The Two Towers’ and ‘The Return of the King’. The plot is based on the struggle for the Ring of Power, which was forged by Sauron, the Dark Lord, long long ago.

It was very difficult to link up a fairy-tale **The Hobbit** with a large-scale literary work addressed to a more serious audience. Many characters appear as if by themselves in the trilogy. In a letter to Auden Tolkien stated that he himself together with ‘The Fellowship of the Ring’ had gone all the way up to Orodruin. We cannot help admiring Tolkien’s careful elaboration of the history of Middle-earth. There are no unnecessary or unimportant characters or geographical areas. Every character plays its role in a complicated plot. Middle-earth can be compared with a symmetrical web, in the core of which there is the Ring of Power. Tolkien himself didn’t like to draw any parallels between his biography and literary works, and considered that it could distract readers’ attention and in no way gives a better understanding of his books. However, he didn’t deny that some biographical facts were reflected in his books.

1.1 Architype of nature

The inner and outer journeys are closely connected to each other. The fact that **The Lord of the Rings** contains a map is not an expression of Tolkien's pedantry. In the landscapes, we meet archetypes of transformation; they are not personified, but turn up in typical situations, locations, ways and means. When we are taught the subject of geography at school or when we look up a location in an encyclopaedia or an atlas, we are first and foremost presented with quantitative information. The country we have looked up contains so and so many square miles, has so or so many inhabitants and a gross domestic product that is so or so large. All the information that we can look up is based on numbers. In contrast to this, Middle-Earth is all

charged with meaning; When Frodo climbs Amon Hen in his hour of destiny, Tolkien doesn't inform us of the height of the mountain in metres but we feel it going step by step with Frodo.

Crossing a river is an irreversible choice. Entering mysterious forests always lead deeper into the unconscious, where there is magical help to be found. In order to reach a greater goal, a dangerous descent either to The Kingdom of Death, or down a dark and hidden path is necessary. Other typical and impersonal traits belong to the characteristics of the Self.

The forests are full of hidden resources, but like electric sparks, evil is generated from Tower to Tower. Frodo is fatally traumatized at the ruin of Weathertop, Saruman's tower, Isengard, is a perverted and degenerate place, and from The Dark Tower, Sauron's terrifying, lidless eye looks out, searching this way and that for his Ring. Even Minas Tirith is threatened by Lord Denethor's lust for power, and finally, by his madness. When the armies of Aragorn and the Riders of Rohan approach the besieged Minas Tirith, a moment of kairós takes place: the wind turns after three days and three nights where the world has seen nothing but Shadow, the rooster crows at dawn, and Light conquers Darkness. On the very same day, Frodo and Sam succeed in escaping from the Tower of Minas Morgul, and they commence on their pilgrimage to Mount Doom.

The Lord of the Rings can be read, with surprising consistency, as an interior journey through the psyche as Jung describes it, and archetypal structures in the trilogy will be a central concern of this essay. For Tolkien at all times evaluates the archetypes, however implicitly, in light of the literary conventions of Christian epic. The Word, in a Christian sense, is a primary archetype which for Tolkien both spiritualizes and revalidates for man the extramental world of history and material extension. Only in carefully observed physical reality can the subcreation of Faery achieve, for Tolkien, its real enchantment, and open into the truth which he describes, in the old language, as Eucharistic. The great pains taken with the historical background to Middle-earth are not without point. They save the book from becoming allegory, or a thin fantasy of "interior space," and in his "eucharistic"

view of history and of the Word, Tolkien addresses again the key problems of the Christian epic in modern times: the possibilities of sacramentalism, and the relation of the archetypes of inner vision to Christian ordinances and heroic themes.

Time can be as important as place in determining the way the person thinks and acts. Usually people of different generations think about circumstances and ideas differently often it causes conflicts between them. The actual events of **The Lord of the Rings** cover the last twenty years of the Third Historical Epoch of this world. The First Age is treated as legendary so that its duration is unknown, and its history is vaguely recalled, but for the 3441 years for the Second Age and the 3021 years of the Third Age, he had to provide a continuous and credible history. In 3441 Isildur cut the Ruling Ring off the Sauron's hand and possessed it. The Enemy's strength weakened.

According to Tolkien's timeline, the events depicted in the story occurred between Bilbo's announcement of his Third Age on September 22, in 3001 birthday party, and Sam's re-arrival to Bag End on October 6, in 3021. Most of the events portrayed in the story occur in 3018 and 3019, with Frodo heading out from Bag End on September 23, in 3018, and the destruction of the Ring six months later on T.A. March 25, in 3019.

On September in 3018 Frodo, Sam, Merry and Pipin left the Shire because of the Ringwraiths searching for the Ring in the Hobbiton. In a week Frodo meets Aragorn who accompanies the hobbits. On October Frodo was wounded by a Ringwraith and was brought to Rivendell for healing the wound. On October 25 –at the Council of Elrond Rivendell the decision of destroying the Ring was taken. The Fellowship of the Ring formed. It includes 9 person leading by Gandalf. On December 25 Fellowship of the Ring sets out in the evening from Rivendell to Mordor to fulfill the Quest. On January 15 - Fellowship parts after Gandalf falls in Khazad-dûm while fighting a Balrog.

March 15 is the date of the Battle of the Pelennor Fields. The battle for the city of Minas Tirith is between the forces Gondor and its allies, and the forces of the

Dark Lord Sauron. Tolkien recounts this battle in 'The Return of the King', the third novel of his 1955-56 trilogy **The Lord of the Rings** as originally printed.

Witch-king breaks the gate of Minas Tirith in the early hours. After breaking the gate with Grond, the Witch-king rode under the archway that no enemy ever yet had passed. Gandalf, mounted upon his horse Shadowfax, stood in his way. But before the two could fight, the Rohirrim arrived. Dawn broke, and the battle proper began. The Rohirrim had bypassed Sauron's lookouts thanks to the Wild Men of Druidan Forest. Charging the ranks of Mordor, the Rohirrim secured the outer wall. They destroyed siege engines and camps, and drove off Haradrim cavalry. The Witch-king (on his winged fell beast) went straight for Théoden. The king's horse was killed by a dart, and it fell and crushed the king of Rohan.

On March 25, T.A. 3019 the Ring of Power fell into the fire of Orodruin. The Watchful Eye lost its might for ever. But no one said that the Enemy, or Evil which he personified, completely disappeared. Sauron again lost his ability to become visible. And nothing was left to suck energy from.

The first task for the maker of the imaginary world is to find names for everyone and everything in it and if, as in Tolkien's work there is more than one language, he has to invent as many series of names as there are tongues. It is very hard to give the "right" names, Tolkien managed to invent not only names but the whole languages which reflect the nature of those who speak them. The Ents, for example, are trees which have acquired movement and consciousness, and speech, but continue to live at the tempo of trees. In consequence their language is "slow, sonorous, agglomerated, repetitive, indeed, long-winded." Here is only a part of the Entish word for hill:

a-lalla-lalla-rumba-kamanda-lind-or-buruma.

The extremes of good and evil in the story are represented by the Elves and Sauron, respectively. Here is the verse from a poem in Elvish:

A Elbereth Gilthoniel,

Silivren penna mírel

O menel alglar elenath!

Na-chaered palan díriel.

O galadhremmin ennorath,

And here is an evil spell in the Black Speech invented by Sauron:

Ash nazg durbatulûk, ash nazg gimbatul, ash nazg thrakatalûk, agh burzum-ishi-krimpatul.

An imaginary world must be as real to the senses of the reader as the actual world. For him to find the imaginary journey convincing, he must feel that he is seeing the landscape through which it passes as, given his mode of locomotion and the circumstances of his errand, the fictional traveler himself saw it. Fortunately, Tolkien's gift for topographical description is equal to his gift for naming and his fertility in inventing incidents. His hero Frodo Baggins, is on the road, excluding rest, for eighty days and covers over 1800 miles, much of it on foot, and with his senses kept perpetually sharp by fear, watching every inch of the way for his pursuers, yet Tolkien succeeds in convincing us that there is nothing Frodo noticed which he has forgotten to describe.

Technologically, his world is preindustrial. The arts of mining, metallurgy, architecture, road and bridge building, are highly developed, but there are no firearms and no mechanical means of transport. It is, however, a world that has seen better days. Lands that were cultivated and fertile have gone back to the wilderness, roads have become impassible, once famous cities are now ruins. Though without machines, some people in this world possess powers which our civilization would call magical because it lacks them; telepathic communication and vision are possible, verbal spells are effective, weather can be controlled, rings confer invisibility, etc.

Politically, the commonest form of society is a benevolent monarchy, but the Shire of the hobbits is a kind of small town democracy and Sauron's kingdom of Mordor is, of course, a totalitarian and slave-owning dictatorship. The Elves, the Wizards, and the Sauron believe in the existence of the One the Valas, to whom he has entrusted the guardianship of Middle Earth. In reading literature, it is just as important as it is in daily life to think about time and place, the setting of the work.

The Middle-earth of **The Lord of the Rings** is a world on the cusp of a transformation. After the events the novel describes, the age of the Elves will pass and the age of the Men will dawn. A large portion of the story eulogizes this passing age of the Elves. The Elves and their realms have a beauty andn grace unmatched by anything else in Middle-earth. Though the Elves themselves are immortal, as Galadriel tells us, the destruction of Sauron's One Ring will weaken the Three Evlen Rings, forcing the Elves to leave Middle-eath and fade away. Throughout the novel, Tolkien gives us the sense that the adventures of the Ring represent the last burst of a sort ormagic that will not be found in the world without Lothlorien. Even in chapters about the Hobbits and the lowly Shire, we sense that we are witnessing something good and pure that is, for whatever reason, no longer present in this world.

Eventually, Tolkien rationalized that he could physically separate these worlds on a scale far outreaching the Germanic myths. That is, he invoked a "sundering" of the world, in which the various regions were torn away from each other and separated by an immense void, the void of space. What remained for men was their Middle-earth. Hence, Tolkien rationalized that his fictional Middle-earth was the same as our world, bereft of those ancient, mystical places where magic dwelt and flourished, and where other creatures more powerful than men made their homes. Peopled with a vast array of beings, including hobbits, elves, dwarves, and orcs, as well as the men of Westernesse. It is a land that is rich in a history that is now only partially remembered. Throughout this history, there is a reaim of magic that is present and fundamental to Middle Earth. Many times this magic takes form in nature itself, especially in Lothlórien and Rivendell, both home to powerful and

influential Elves. Middle Earth is arguably the most comprehensive imaginary world created by a writer in English.

1.1.1 Lothlorien

The Lord of the Rings is considered to be exceptional due to its profound feeling for the natural world. It is this feeling which is the core of the religious expression of the numinous consciousness discussed by R. Otto in **The Idea of the Holy**. (4) However, as has been argued throughout the present study, this profound feeling for nature comes about by a perception of nature as “other,” a perception which is non-appropriative and is the basis for Tolkien’s concept of recovery. What must occur with recovery, Tolkien suggests, is “to clean our windows” from our perception of the world as a commodity, as something which is “possessed” or “known” by us. When we clean our windows, we see the world in its original sacredness, as a wonder to be appreciated. The fact that nature can be viewed as “other,” Tolkien’s land ethic is comparable to “land autonomy,” that nature has the ability to care or fend for itself and that it should be respected as that which is “other.” (5)

The sense of a profound feeling for nature is clearly seen in certain episodes in **The Lord of the Rings**, the most memorable being the chapter on Lothlorien. When the company enters Lothlorien for the first time, it is interesting to note that they must be blindfolded. This is due to the fact that Lothlorien’s location must be protected, but the connection with Tolkien’s views of recovery is also suggested. When the company is led to Cerin Amroth, they are able to uncover their eyes, and the world of Lothlorien is revealed, reflecting the sense of newness Tolkien suggests with cleaning our windows. When they open their eyes they see the circles of trees, the outer of which have bark of brilliant white, and the inner the Mallorn trees of golden hue. The green grass is studded with flowers of vibrant colors: gold, white, and green. Up above, the sky is clear blue and the sun illuminates the beauty of the whole scene. When Frodo opens his eyes, his experience is reminiscent of Adam in the Garden of Eden:

Frodo stood awhile still lost in wonder. It seemed to him that he stepped through a high window that looked on a vanished world. A light was upon it for which his language had no name. All that he saw was shapely, but the shapes seemed at once clear cut, as if they had been first conceived and drawn at the uncovering of his eyes, and ancient as if they had endured for ever. He saw no colour but those he knew, gold and white and blue and green, but they were fresh and poignant, as if he had at that moment first perceived them and made for them names new and wonderful. In winter here no heart could mourn for summer or for spring. No blemish of sickness or deformity could be seen in anything that grew upon the earth. In the land of Lorien there was no stain. (6)

The fact that Frodo looks on the scene with “wonder” suggests the connection with fantasy critics’ defining element of “wonder” as the core of the genre, that feeling- oriented experience which is also undefinable. This is why Frodo’s “language” cannot account for what he sees as the beauty of Lothlorien. It relates to Tolkien’s ideas of recovery in that although Frodo sees the same colors from the primary world, golds, greens, and whites, they are “fresh” and “poignant,” as if he beheld the world for the first time. As Tolkien suggests, it is the world not as it is, but as it was meant to be seen; it is a recovery of the sacramental vision.(7)

The same indefiniteness of this experience of the beauty of Lothlorien is later echoed by Sam when he tries to explain his experiences of Lothlorien: “If there’s any magic about, it is right down deep, where I can’t lay my hands on it, in a manner of speaking.”(8) This indescribable quality of a felt experience is exactly that of the numinous consciousness described by Otto that “while it admits of being discussed, it cannot be strictly defined.”(9) The reason why it is difficult to explain this experience is its positioning of two realities interfused with the landscape, one sacred, the other profane. In this sense it is also apocalyptic because what is “unveiled” is a transcendent reality which is reflected in the temporal world. As Tolkien states in his essay ‘On Fairy-Stories,’ “in fantasy he may actually assist in the effoliation and multiple enrichment of creation.”(10)

Such an appreciation for nature is a view of nature as part of a community, not as a commodity. This involves an appreciation of nature as it is, not for how it can be used. Tolkien had this in mind in many of his scenes involving nature. In the chapter on Lothlorien, again, Frodo climbs up a tree to a flet with Haldir. Frodo’s experience of the feel of the tree is described thus: “never before had he been so

suddenly and so keenly aware of the feel and texture of a Tree's skin and of the life within it. He felt a delight in wood and the touch of it neither as a forester nor as carpenter; it was the delight of the living Tree itself.”(11) The chapter on Lothlorien is, perhaps, the most moving chapter in relation to the love of the earth itself; in fact, it was the chapter that moved Tolkien the most, and he felt that the chapter had been written by someone else.

One of the most powerful qualities of the Lothlórien chapter is in its presentation of “Timelessness,” a quality which connects it to myth. This is most clearly seen after the company has left Lothlorien and is at a loss to account for the time spent there. Frodo tells Sam: “In that land, maybe, we were in a time that has elsewhere long gone by.”(12) Clearly Lothlórien is meant to symbolize an earthly paradise where time is entirely different from the rest of Middle-earth. This earthly paradise is similar to other images of perfection which Tolkien drew on for his work. Shippey points out that *The Lord of the Rings* is “mediation” between Christian belief and a pre-Christian world, and Christian belief and the post-Christian world of Tolkien.(13)

One evening, while the Company rests and recovers in Lothlórien from the loss of Gandalf in Moria, Frodo and Sam walk together. Frodo asks Sam about what Sam thinks about the Elves now that they have spent substantial time in elvish lands.

They're all elvish enough, but they not all the same. Now these folk aren't wanderers or homeless, and seem a bit nearer to the likes of us: they seem to belong here, more even than Hobbits do in the Shire. Whether they've made the land, or the lands made them, it's hard to say, if you taking my meaning. It is wonderfully quiet here. Nothing seems to be going on, and nobody seems to want it to. If there is magic about, it's right down deep, where I can't lay my hands on it, in a manner of speaking. (14)

We learn from the chapter 2 of the Book 1 that Elves abandon their lands and move to the West because of the evil awoken and strengthened in the Mordor. Something indefinite and threatening smelt in the air. Elves are immortal and brave folk but they feel unsafe.

For the Elves the world moves, and it moves both very swift and very slow. It moves swift because they themselves change little, and all else fleets by: it is grief to them. It was slow because they do not count the running years, not for themselves. The elves are considered to be the most beautiful and wonderful creatures by the rest of Middle Earth. They are immortal graceful and strong. However, Legolas who is the member of the Fellowship, reveals that immortality comes with a price, for the elves often grow weary of their existence. He also reveals that if they wish to remain immortal, they must eventually leave Middle Earth, which many of them have grown to love and accept it as a home. When Frodo was brought to Rivendell after being wounded by Ringwraith he woke up by the Elves song. It was very beautiful:

At first, the beauty of the melodies and of the interwoven words in elventongues, even though he understood them little, held him in a spell, as soon as he began to attend to them. Almost it seemed that the words took shape, and visions of far lands and bright things that he had never yet imagined opened out before him; and the firelit hall became like a golden mist above seas of foam that sighed upon the margins of the world. Then the enchantment became more and more dreamlike, until he felt that an endless river of swelling gold and silver was flowing over him, too multitudinous for his pattern to be comprehended; it became part of the throbbing air about him, and it drenched and drowned him. Swiftly he sank under its shining weight into a deep realm of sleep.(15)

Tolkien is at his best with chapters such as Lothlórien because they show the natural world viewed from the sacramental vision. It is a vision which appreciates nature as it is, beautiful because it is “other.” Commenting on this point, Tolkien states in the **Daily Telegraph**, “Lothlórien is beautiful because there the trees were loved.”(16) However, even in this earthly paradise there exists Tolkien’s hint of despair. Most of the characters and settings in *The Lord of the Rings* face what Shippey calls “universal final defeat”: the changed Shire, the Doom of the Ents, and the dwindling of the Elves. One is reminded of the fading of the beauties of Middle-earth through the character of Galadriel. (17) She is the character who reminds the company of the inevitability of loss. When Galadriel allows Frodo a glance into her mirror, she explains to him what his coming means to Lothlórien:

Do you not see now wherefore your coming is to us as the footstep of Doom? For if you fail, then we are laid bare to the enemy. Yet if you succeed, then our power is diminished, and Lothlórien will fade, and the tides of time will sweep it away. We must depart into the West, or dwindle to a rustic folk of dell and cave, slowly to forget and to be forgotten. (18)

This same sense of loss is seen when Galadriel gives her gift of earth to Sam for him to use for his garden if he ever makes it back to the Shire. She hopes that when he uses the earth for planting he will remember Lothlórien, even though he has only seen it in winter. She says, “For our spring and our summer are gone by, and they will never be seen on earth again save in memory.”(19)

Passages such as these serve to point out that although Lothlorien is an earthly paradise, it too is subject to loss and final defeat, and Galadriel is one of the representations of this loss. This sense of loss is always in the background of **The Lord of the Rings**. Universal final defeat is what most of the characters must face in one form or another, and the Third Age, that Age which gives readers beautiful glimpses of nature as seen through the sacramental vision, must give way to the Fourth Age, the Dominion of Men. In this way, **The Lord of the Rings** acts as a “mediation” between Tolkien’s Christian belief and the post-Christian world in which he was living. Symbolically the mediation is represented by two characters, one who symbolizes the wonder inherent in the natural world, the other its destruction by means of technological advance.

Elves are intelligent manifestations of nature. They care for the natural world and protect it from needless destruction. They are at once part of the forest and beyond it. The elves live in harmony with nature and foster the natural world. The trees are stronger and the flowers more beautiful where they tend them. Lothlorien is a sacred sanctuary to them, and a place of mystery for others. The forest reflects the nature and character of those who inhabit it.

1.1.2 The Shire

There was one more interesting place to live depicted by the author. It is called Shire a place with its certain order and way of living. The Shire is Tolkien’s lasting image of “home,” that for which the hobbits, throughout their journey, are constantly

yearning. However, it is also with this image of “home” that one also experiences the ever-present theme of despair. The Shire represents itself a country with political structure found in our real world. They have a Mayor, who was selected every seven years. But the offices of Postmaster and First Shirriff were attached to the mayoralty, so that he managed both the Messenger Service and the Watch. (**The Lord of the Rings** ‘Prologue’ p.22)

As Tolkien was well aware in his time, and as we are more so in our own time, the industrialization of our world divorces us from an experience of the sacramental vision, and there is more of a need to experience it within literary forms. Douglas A. Burger says in his article ‘The Shire: A Tolkien Version of Pastoral,’ that “the pastoral is marked by a yearning for a simpler, more natural, more meaningful way of life.”(20) Critics have pointed out that many of the images of the pastoral are presented at the beginning of **The Lord of the Rings**: the Shire is a peaceful place, the occupations are largely agricultural, the dwellings of the hobbits are within the earth (note that their short stature and bare feet connect them to the earth), and the Shire is largely unaffected by the outside world. Thus at the beginning of the novel, Tolkien immediately evokes a sense of home, and as the novel progresses, the Shire will embody a sense of nostalgia for this home.

The Shire acts as a “foil” for other images of home in **The Lord of the Rings**. It is the first image of home which is recreated in fantastic forms over and over again: “its appeal is to the deep-rooted human desire for a more natural way of life, a simpler society, and a recovery of a sense of home.”(21) The Shire is home to a population of Hobbits. In terms of the ecological arguments presented in this thesis, the Shire represents a closeness to nature, and the hobbits’ attitude is one of community, not of commodity.

Understandably, there have been many speculations regarding the etymology of the word hobbit, since Tolkien was always so careful with his choice of words. We can guess that the hobbit is the spontaneous personification of Tolkien’s hobby.

The hobbit is the unexpected fruit of a synthesis between Tolkien's conscious and long-standing work on his invented languages and mythology, and a creative

reaction from his Unconscious. Without the hobbits and their mediating function, there would simply never have been a story to tell. Hobbits represent essential human qualities which influence their environment wherever they go. They are similar to dwarves and lilliputians, says Tolkien. They are pudgy, eat rather more than is good for them, they farm and smoke tobacco. Their essential traits are so clear, and so familiar, that Tolkien spends only miniscule amount of space and time further describing them as their stories unfold. (22) This is not to say that we are all, before we even hear of them, familiar with hobbits. What we are familiar with, however, is what hobbits are.

However, as with all such images in Tolkien's world, the Shire must also undergo change. Even though nature is a powerful image in Tolkien's Middle Earth, it cannot beat the abstraction of evil: "Nature is not enough: it can be destroyed by those who through carelessness or actual intent try to bend it to their own will." (23) The powers of evil, those of Sauron and Saruman, represent this threat to the natural world, and one feels this loss most poignantly in the chapter 'The Scouring of the Shire.' It is the chapter which contains much of Tolkien's own childhood experience, where the idealized landscape of his youth was transformed by the advance of industry.

The first real awareness of the scouring in the text is when the hobbits reach Bywater, their own country, and are confronted with the destruction of their land:

The pleasant row of old hobbit-holes in the bank on the north side of the Pool were deserted, and their little gardens that used to run down bright to the water's edge were rank with weeds. Worse, there was a whole line of the ugly new houses all along Pool Side, where the Hobbiton Road ran close to the bank. An avenue of trees had stood there. They were all gone. And looking with dismay up the road towards Bag End they saw a chimney of brick in the distance. It was pouring out black smoke into the evening air. (**The Lord of the Rings** 'Prologue' p.19)

The hobbits continue to be amazed at the destruction of their environment. Not only that, but they are at pains to understand the gates, guards, and the laws which have challenged the sense of simplicity which the Shire represents. Eventually they come to discover that all the destruction started with Pimple. Farmer Cotton says of

this character that it, “seems he wanted to own everything himself, and then order the folk about.”(24) This echoes the idea of the appropriation of nature which Tolkien’s theories of fantasy counter; it represents nature as something to be used. Before long, Pimple’s attitude leads to a felling of trees, a building of houses and sheds, and a looting among the people. However, even though Pimple is responsible for beginning the scouring of the Shire, it eventually becomes clear that Sharkey, an appellation for Saruman, is to blame; thus, the tree-slayer is again responsible for the destruction of nature:

They’re always a-hammering and a-letting out a smoke and a stench, and there isn’t no peace even at night in Hobbiton. And they pour out filth a purpose; they’ve fouled all the lower water, and its getting down into the Brandywine. If they want to make the Shire into a desert, they’re going the right way about it.(25)

Thus the threat to the Shire which Sharkey or Saruman represents is the same threat he represents to the Ents; it is a threat of appropriation, a sense of ownership or possession of nature, and it is that which dissociates one from a recovery of nature. The scouring of the Shire represents the effects of industrialization and the problem is quite bleak. It is true, however, that Tolkien validates the pastoral in the form of the Shire, and he similarly validates the role of Sam. Sam’s main concern, other than Frodo, is with the Shire, and it must be remembered that the last images in **The Lord of the Rings** are Sam, his wife Rosie, and their daughter Elanor.

All four hobbits return home after their adventures in a transformed state, and are now able to carry out whatever is necessary, in order to renew the Shire. In the end, a new set of boundaries have been created between the Shire and the rest of the world, prohibiting Big People to cross into the Shire, whilst enabling all hobbits to travel freely and safely, wherever they would like to go. Hobbits represent Tolkien’s final validation of nature, of the survival of life itself: “Hobbits know from the start of the novel about the relationship between themselves and nature, and they cannot rule over, dominate, or change it.”(26)

1.1.3 Mordor

In J.R.R. Tolkien's fictional universe of Middle Earth. It is situated in its southeastern part to the East of Anduin, the great river. Mordor is the dwelling place of Sauron. He is the embodiment of Evil in **The Lord of the Rings**. Sauron, cunning and crafty, planned with the help of the Noldors to forge the Rings of Power. But wise elves unraveled Sauron's sinister plans and a war (1693 – 1700 Second Age) broke out. However, Sauron managed to build his citadel and there, in the fire-mountain of Orodruin, forged the One Ring to control all the other Rings. If it hadn't been for Numenor's mighty fleet, as well as the dwarves of Moria and the elves of Lorien, Sauron would have won over the allied army. So, Sauron had to flee again and hide himself in Mordor. Time passed and this time people drew Sauron's attention. He gave them nine Rings. Thus Nazguls, mighty shadows and Sauron's main servants, appeared. In 3320 (Second Age) Sauron moved to Mordor. There he accumulated his dark powers again. Mordor was unique because of the three enormous mountain ridges surrounding it, from the North, from the West and from the South. The mountains both protected the land from an unexpected invasion by any of the people living in those directions and kept those living in Mordor from escaping.

Its walls, on three sides, were mountain ranges, arranged roughly rectangularly: Ered Lithui in the north, Ephel Dúath in the west, and an unnamed (or possibly still called Ephel Dúath) range in the south. In the northwest corner of Mordor, the deep valley of Udûn formed the castle's gate and guard house. That was the only entrance for large armies, and that is where Sauron built the Black Gate of Mordor, and later where Gondor built the Towers of Teeth. Behind the Black Gate, these towers watched over Mordor during the time of peace between the Last Alliance and Sauron's return. In front of the Morannon lay the Dagorlad or the Battle Plain.

Within this mountainous castle, Sauron's main fortress Barad-dûr formed its tower, at the foothills of Ered Lithui. To southwest of Barad-dûr lay the arid plateau of Gorgoroth, forming the castle's keep, and Mount Doom its forge. To the east lay the plain Lithlad. As we can see Mordor was strongly protected by the range of mountains. There were two Towers inside them to oversee intruders to Sauron's citadel. There was an omnipresent Eye observed all sides of the Middle Earth.

A narrow pass led through Ephel Dúath and the fortress Minas Morgul (earlier Minas Ithil) was guarding that; an even more difficult pass was guarded by the giant spider Shelob in her lair of Torech Ungol and the fortress of Cirith Ungol. Another known fortress was Durthang in the northern Ephel Dúath.

The southern part of Mordor was slightly more fertile, and moist enough to carry the inland sea of Núrn. Núrn was made somewhat fertile because the ash blown from Mount Doom left its soil nutrient rich, thus allowing dry-land farming. Unfortunately, the inland sea of Núrn was salty, not freshwater.

To the west of Mordor was the narrow land of Ithilien with the city of Osgiliath and the great river Anduin, to the northeast Rhûn, and to the southeast, Khand. To the northwest lay the Dead Marshes. Osgiliath was situated on the eastern border of Gondor, the kingdom of men. It has an important meaning in the war of Third Age, between Sauron and Middle Earth inhabitants. It is there the last battle should have been taken place. If it hadn't been for Frodo, the Ring bearer who at that moment completed his quest, the Kingdom of men would have been ruled by Sauron the Dark Lord.

Undoubtedly, Sauron was the embodiment of Evil in Middle-earth. He forged the Ring of Power, invented the Dark Language, made new creatures. Also he was a cunning diplomat able to influence and negotiate with different people. As soon as Sauron scents Evil, he will return again in order to take revenge on his offenders, set new rules and strive for absolute power.

The creation of different atmospheres can be very important to the overall impact of a novel. If readers are to be convinced of the fictional world created. It is important that the writer successfully arouses the reader's emotions. By creating various atmospheres and moods the writer can persuade the reader to feel things in certain ways, perhaps evoking sympathy for one of the characters or anger at a particular situation.

2. Plot and Action

2.1 Plot factors in: 'The Fellowship of the Rings', 'The Two Towers,' The Return of the King'

A work that takes place in an unreal world, concerns incredible characters, or employs physical and scientific principles not yet discovered. The beginning of a story must pull readers in and push them forward. Usually this means introducing something in which readers can identify with and get involved in. Many fantasy authors have discovered that this translates into the introduction of a character or characters in some kind of action or situation that tells readers just enough to make them want to continue reading. Often this includes making a reference to something that readers don't immediately understand, turning the reading experience into little voyages of discovery--hopefully finding enough enticing tidbits to lead them through the story.

The main rule of thumb to successfully introducing descriptive elements is to put them where they have the most meaning to readers. In other words, seamlessly incorporating them into the storyline, preferably through the point of view of the characters. Seeing the world and action through characters' eyes not only gives life to the description, it can create interesting situations, such as when different characters have a different take on what they're seeing or experiencing. Introducing fantasy elements through the point of view of characters also reduces the chance of including elements that don't belong in a particular scene. Putting in more information than a character knows at any given point in the story is a missed opportunity to create drama, suspense, and expectation for readers.

While not technically a part of **The Lord of the Rings**, **The Hobbit** (1937), which is considered a children's story and lacks much of the psychological depth of the trilogy, begins the story of the rings with the reluctant efforts of a hobbit, Bilbo Baggins, to recover a treasure stolen by a dragon. During the course of his mission, the hobbit discovers a magical ring which, among other powers, can render its bearer invisible. The ability to disappear helps Bilbo fulfill his quest; however, the ring's less obvious faculties prompt the malevolent Sauron, Dark Lord of Mordor, to seek

it. The hobbits' attempt to deny Sauron unlimited power is the focal point of the Lord of the Rings trilogy, which consists of the novels 'The Fellowship of the Ring' (1954), 'The Two Towers' (1954), and 'The Return of the King' (1955). Each part includes two books. Totally we have 6 books. Every book consists of 10 to 12 chapters.

In these books Bilbo's nephew Frodo takes over the elderly Bilbo's quest, as Bilbo passes the ring on to Frodo in the opening scene of 'The Fellowship of the Ring.' At this point the wizard Gandalf, who orchestrates many of the adventures in Middle Earth, tells Frodo that the ring has far more important powers than he suspects—that it may, in fact, hold the key to the world's fate. Throughout the trilogy, Tolkien rejects such traditional heroic attributes as strength, size, and bravado. Instead, he has Gandalf deliberately choose the reluctant hobbit heroes, who are small, humble, and unassuming, to guard the ring and thereby prevail against evil. **The Lord of the Rings** charts the adventures of the inhabitants of Middle Earth, a complex fictional world with fantastical characters and a complete language crafted by Tolkien. The goal of Tolkien's literary life was ultimately to infuse his fairy stories with such exquisitely formulated detail of character, action, philosophy, and religion that they would be as “real” as the most factual nonfiction.

In the first novel depicted events are in consequent with one another. In the Book 1 Frodo discovered the truth of the Ring and had to leave the Shire because of the Ringwraiths. In his way he met Tom Bombadil who saved his life. The hobbits (Frodo, Sam, Merry, Pippin) got acquainted with Aragorn who brought them to Elven land. It ends with Frodo being wounded by one of the Wraiths.

Book 2 devotes to Elves and their lands: Rivendell and Lothlorien. Frodo was healed by Aragorn and the Council of Elrond (the Elven king) took place. It is decided that Ring should be destroyed and Frodo intended to realize this. The Fellowship of the Ring is formed and it includes 9 person. They left Rivendell. In the battle with Balrog in Khazad-dum the leader of the Company Gandalf died. The Company are the guests in Lothlorien. The book ends in the Fellowship of the Rings breaking. Frodo and Sam would continue their way to Mordor alone.

The first chapter of the book 3 starts with Boromir's death in the battle of Orcs. Merry and Pippin, the hobbits disappear. Aragorn, Legolas, Gimli go for searching them. In the Book 3 of 'The Two Towers' the Company met with a stranger who turned out to be Gandalf who arose from dead to lead them. Merry and Pippin found but we still know nothing about Frodo and Sam. We learnt about them in Book 4 where they continue the way to Mordor to complete the Quest. Gollum helped them in showing the way.

In Book 5 we again return to the Company and its preparation to the War. The war starts and army of Gondor and Rohan (Country of Men) suffer losses. In Book 6, Sam rescued Frodo from captivity. The pair then made their way through the rugged lands of Mordor and, after much struggle, finally reached Mount Doom itself (tailed closely by Gollum). However, at the edge of the Cracks of Doom, the temptation of the Ring proved too great for Frodo; he placed the Ring on his finger and claimed it for himself. While the Ringwraiths flew at top speed toward Mount Doom, Gollum struggled with Frodo for the "Precious" and succeeded in taking the Ring by biting off Frodo's finger. Crazed with triumph, Gollum lost his footing and fell into the fire, destroying the Ring. In the chapter III of the Book 6 the Quest is fulfilled. With the end of the Ring, Sauron's armies lost heart, the Ringwraiths disintegrated, and Aragorn's army was victorious. Although he was soon overthrown by the Hobbits, and the four heroes helped to restore order and beautify the land again, it was not the same Shire that they had left. At the end, Frodo remained wounded in body and spirit and, accompanied by Bilbo, sailed west over the Sea to the Undying Lands, where he could find peace.

By adding appendixes, Tolkien even further expands the timeframe of Middle Earth. First, he adds comprehensive timelines of the earlier ages of Middle Earth, as well as descriptions of ancient lands and people, extending the past of Middle Earth. He also extends the story into the future by adding timeline entries after the end of the story. He suggests to the reader that the story has not truly ended, but will continue on. This strengthens the sense of the immense amount of time spanned by Middle Earth.

The plot of **The Lord of the Rings** is very dynamic. It seems that Tolkien wanted to introduce as many geographical areas and living-beings as possible. He doesn't stay too long in one place but leads the reader further and further away. A great aim sets him going – the destruction of the Ring of Power, the result of Evil which promises its owner riches and wealth, in the fire of Orodruin. It cannot be used for good intentions, for the artifact will try to find a soft spot in its owner's character and bring him/her under its control. A person, strong-willed or completely indifferent to power, can overcome all the obstacles and destroy the Ring. Frodo and Sam turn out to be the ones. Every new line in **The Lord of the Rings** arouses anxiety for the fate of Middle-earth. If there were no derivations from the main plot, there would have been felt the heat thousands times greater than from the fire of Orodruin. Tolkien fairly well understood that the reader needed a break from whimsical languages of Middle-earth as well as important events. That is why he skillfully introduces magnificent descriptions of nature and the book is abundant with many interesting dialogues, which help to understand protagonists' characters to the full extent. Hard life in Middle-earth during the War of the Ring reflects hard life in reality. The war mixed all the cards and those who fought under Wight banners yesterday gave in to the generous promises of Evil. And vice versa. Vile and bitter enemies become allies, as it happens with Gollum. While battles take place in Gondor and Rohan, two little hobbits make their way to Orodruin. The reader has to believe that countless armies do not always decide the outcome of the battle, and that one can conquer alone.

The Lord of the Rings can be divided by the most significant events taken place in it. In the first books the author makes us acquainted of the Middle Earth inhabitants. The readers are introduced to the Shire, a region of the Middle Earth that is home to a population of Hobbits. The reader's ability to relate to the hobbits of the Shire is central in Tolkien's introduction of the fantastic, as it provides a contrast to the mystical elements of Middle Earth. The arrival of Gandalf the Wizard, best expressed in the fire-work scene, represents the distinct relationship between the ordinary and the fantastic. After we've learnt about location of the Ring of power the real adventures begin. It is decided to form a Company to the quest of the Mount Doom and there appointed by Elrond to accompany the Ring. Since

leaving the Shire, the four hobbit friends had been inseparable. Each of the four hobbits have their own goal of individuation within the trilogy: Pippin and Merry are transformed from young boys to men, Sam develops from being a young man to becoming a mature individual with the capacity to marry and have a family, and finally, Frodo experiences a mid-life crisis, culminating in an acceptance of mortality. These three stages are aspects of an archetypal Ego- model, with Frodo as the dominating figure at the beginning of the tale.

Some of the characters in **The Lord of the Rings**, Gandalf and Aragorn, for instance, are expressions of the natural vocation of talent. It is for Gandalf to plan the strategy of the War against Sauron because he is a very wise man; it is for Aragorn to lead the armies of Gondor because he is a great warrior and the rightful heir to the throne. Whatever may have to risk and suffer, they are in the sense, doing what they want to do. But the situation of the real hero, Frodo Baggins, is quite different. When the decision has been taken to send the Ring to the Fire, he felt:

such dangerous exploits are not for the little hobbit like me. I would much rather stay at home than risk my life on the very slight chance of winning glory.” But his conscience tells him: “ you may be nobody in particular in your self, yet, for some inexplicable reasons, through no choice of your own, the Ring has come into your keeping, so that it is on you and not on Gandalf and Aragorn that the task falls of destroying it.(27)

Because the decision has nothing to do with his talents, nobody else can or should try to help him make up his mind. When he stands up at the Council of Elrond and says: “I will take the Ring though I know not the Way.” Elrond replies: “ It is a heavy burden. So heavy that none could lay it on another. I do not lay it on you. But if you take it freely, I will say that your choice is right.”(28)

The Ring Bearer is setting out for the Quest of Mount Doom: on him alone was any charge laid – neither to cast away the Ring nor to deliver it to any servant of the Enemy, nor indeed to let any handle it, save members of the Company and Council, and only then in gravest need. The others go with him as free companies to help him on his way. You may tarry, or come back, or turn aside to other paths as chance allows. The further you go, the less easy it will be to withdraw; yet no oath or bon

is laid upon you to go further than you will. For you do not yet know the strength of your hearts and you cannot foresee what each may meet on the road.

“Faithless is he who says farewell when the road darkens,” said Gimli.

“ Maybe,” said Elrond, but let him not vow to walk in the dark who has not seen the nightfall.”

“ Yet sworn vow may strengthen quaking heart,“ said Gimli.(29)

But among the five other travellers chosen by Elrond , the men Aragorn and Boromir, Gimli the Dwarf, Legolas the Elf, and Gandalf the Wizard , Boromir never really became part of the group of friends. The Fellowship travels from Rivendell (the land of Elves), through Moria. Moria is a massive underground city of renown to dwarfs. There they part with company with Gandalf, who falls into a great chasm while fighting a horrifying creature called Balrog. When it comes to Gandalf, the situation is quite the opposite: through several hundreds of pages, the readers are convinced that Gandalf has been killed in Moria, but in reality, he is in close pursuit of the Brotherhood. From there, the rest of the Fellowship find their way to Lorien where they meet Galadriel. She is the Queen Elf, and holder of one of the lesser rings of power. The Elves provide a respite for the travelers, and sent them on their way with several noteworthy gifts which usefulness really shows up in the later books. From Lorien they go to Rauros, where the power of the ring to corrupt is amply demonstrated, and becomes the cause of the Fellowship breaking up. It is a paradox that because of Boromir's betrayal, the Fellowship is broken up, but the friendships in the true Brotherhood are deeply strengthened, and smaller groups of travellers act synchronistically, until all of the eight members are united in Minas Tirith after the victory. Frodo and Sam head east, while the other survivors head south and west. Thus ends Book One.

The Book two of ‘The Two Towers’ splits the narrative into multiple parts: one following Frodo and Sam, one following Merry and Pippin, one depicting adventures of Aragorn, Legolas, Gimli and one even resurrecting Gandalf the Grey in his new persona, Gandalf the White. Frodo and Sam encounter Gollum and while

Frodo senses the need to partner with an untrustworthy guide, Sam is set against it. Nevertheless, the threesome proceeds through more adversity, realize that there no possibility of slipping into Mordor through the front door, and in their quest to circumvent the mountains to find a back door, they encounter Faramir, the brother of Boromir, Faramir fares far better than his older sibling, however. He releases the threesome to continue to Cirith Ungol.

Frodo is attacked by a giant spider and rendered what to all appearances is a dead meat state. Sam had to take the ring from Frodo and then later uses it to rescue Frodo after he is found by the local Orcs who guarding the back door from the Tower of Cirith Ungol. Sam learnt that Frodo was not dead, but merely anesthetized.

Meanwhile, Merry and Pippin escape the Orcs by running into the Forest where they meet Treebeard, an Ent. Both hobbits partake of Treebeard's hospitality and, then with the help of Gandalf and Saruman's miscalculations, enlist the Ents in a march on Isengard. The Ents are notoriously successful and throw off Saruman.

Aragorn, Gimli, and Legolas meet the Riders of Rohan and then, continue horseback to the Forest seeking for Merry and Pippin. There they come up short, and instead meet Gandalf on his great Shadowfax, the best horse in the Middle Earth. Gandalf remove Wormtongue, an agent of Saruman, and his influence over Rohan's king. We get acquainted with the King's niece Eowyn. The book leads to believe that there is romance brewing between Aragorn and Eowyn.

In the Book three Gandalf and Pippin ride away from Merry and Aragorn and go to Minas Tirith. Here they share their tale with the Steward of the city, Denethor, and they speak of his two sons Boromir and Faramir. Pippin pledges himself to the Steward and offers his services. Aragorn's kin join him and tell him that he should follow the paths of the dead. Theoden rallies the men of Rohan to go to war. Merry is very upset, but a quiet rider tells him that he will secretly bear him to war.

The enemy comes and besieges the city. Faramir is badly wounded and Denethor retires to a chamber of the dead to end the lives of his son and himself. He lights the pyre and throws his body onto it.

The Lord of the Nazgul kills Theoden. Merry wounds the Lord and Eowyn kills him. Both fall terribly ill because of this attack. Aragorn arrives from the south with reinforcements and the armies of Mordor are repelled. He heals Faramir, Merry and Eowyn and then makes plans to leave for Mordor with an attacking force. They march to the gates of Mordor and demand Sauron's surrender, but the Lord of the Dark refuses. He unleashes his trap and they are embroiled in a giant battle.

Sam is tempted by the ring but he resists it and returns to Minas Ithil. He finds Frodo and he frees his friend from the torture of the orcs. They begin to make their way slowly into Mordor. The land is desolate. There is no water to be found. With each step it becomes more hopeless. Frodo is taken over by the power of the ring and it is destroyed only because Gollum bites it off his finger and falls into the pit of doom. When the ring is destroyed Sauron dies and the armies of Mordor fall apart. Gondor is triumphant. Gandalf takes three great eagles and flies to Mount Doom. There he finds Frodo and Sam awaiting their deaths. He rescues them and takes them to Ithilien where Aragorn and the armies honor them as heroes.

Finally, Frodo and Sam overcome many odds and escape countless perils on the quest to destroy the Ring. They find their way through Mordor and almost meet their doom with the help of Gollum, whom Sam never fully trusts. The power of the Ring overcomes Frodo when he is standing at the Cracks of Doom, and he refuses to destroy it. To Sam's horror, Frodo puts the Ring on and vanishes, Gollum streaks in out of nowhere, jumps on Frodo, and in his lust for the Ring, bites off Frodo's finger. As Frodo is clutching his hand in agony, Gollum dances about with his prize. In his ecstasy he accidentally dances right off the cliff and into the Cracks of Doom, where he and his "Precious" meets destruction together. Sam carries Frodo out of the mountain. The kingdom of Mordor crumbles beneath his feet, and Sam can go no further. "Well, this is the end, Sam Gamgee," said a voice by his side. And there was Frodo, pale and worn, and yet himself again; and in his eyes there was a peace now, neither strain of will, nor madness, nor any fear. His burden was taken away. There was a dear master of the sweet days in the Shire.

“Master!” cried Sam, and fell upon his knees. In all that ruin of the world for the moment he felt only joy, great joy. The burden was gone. His master had been saved; he was himself again, he was free. And then Sam caught sight of the maimed and bleeding hand. “Your poor hand!” he said. “And I have nothing to bind it with, or comfort it. I would have spared him a whole hand of mine rather. But he’s gone now beyond recall, gone forever.”

“Yes,” said Frodo. ‘But do you remember Gandalf’s words: Even Gollum may have something yet to do? But for him, Sam, I could not have destroyed the Ring. The Quest would have been in vain, even at the bitter end. So let us forgive him! For the Quest is achieved, and now all is over. I am glad you are here with me. Here at the end of all things, Sam.’(30)

As you have already noticed everything in Tolkien’s masterpiece revolves around the One Ring of Power. There were originally a limited number of other Rings of Power made in antiquity. The One Ring possesses great powers with which to direct its own and others’ destinies, including the wearers of the other rings.

‘The Fellowship of the Ring’ is strewn with examples of those who are corrupted by the Ring. The power of the Ring transformed the Black Riders, once human kings, into fearsome, undead Ringwraiths. It is by no means the only temptation in Middle-earth – the Dwarves of Moria, for example, coveted mithril too much, and they dug so deep that they awakened the Balrog beneath them – but the Ring is the greatest temptation and therefore the greatest threat.

Tolkien’s heroes have their faults as well, and we witness their moral tests. The wizard Gandalf and the great Southern Prince, Boromir, are sorely tempted by the promise of glory through the power of the One Ring. And the hobbits must struggle with their desire to lay aside suffering and return to the comforts of their homeland, the Shire, rather than deliver the ring to its destruction in the Crack of Mount Doom.

2.2 Opposing characters

It's not surprising, then, that when we watch television programs, see movies, or read literature, most of us pay close attention to the people-the characters-whose lives unfold before us. To stay interested in a film, a novel, a short story, or a play, we must find the characters interesting in some way. Some characters may fascinate us by being very different-by living in a distant place or a time long past or by being wildly glamorous or consummately evil as the fantastic world of Middle Earth described by J.R.R Tolkien in **The Lord of the Rings**. Sometimes characters may capture our minds and hearts because they are people we can relate to. They may face circumstances similar to our own or may act in ways that make us feel as though we are looking in a mirror. Observing characters we get to know them better. It may bring joy, pain, complication, challenge, frustration, and fulfillment.

Most high fantasy storylines are told from the viewpoint of one main hero. Often, much of the plot revolves around his heritage or mysterious nature. In many novels the hero is an orphan or unusual sibling, often with some incredible ability or abilities and skills in a particular area (usually either magic or skill with a weapon). He begins the story young, if not an actual child. In other works he is a completely developed individual with his own character and spirit.

There are many heroes in **The Lord of the Rings**; most of them became famous by their deed in the war between good and evil. There is one hero whose glory remained in the shadow but released from evil power fully depended on him. He agreed to destroy the One ring of Sauron although he didn't know where to go. The hero's name is Frodo Baggins, Biblo Baggins's nephew, who is the central character of the trilogy. Frodo is the only son of Drogo Baggins and Primula Brandybuck. Not much is known about his father, who is characterized by Gamgee as "a decent hobbit; there was never much to tell of him, till he drowned".(31) As to his mother – the youngest daughter of the Brandybuck's – it is known that she was Bilbo Baggins' cousin. Bilbo, a respectable hobbit, is undoubtedly well-known not only from **The Lord of the Rings**, but also from **The Hobbit**.(32)

The Baggins' house was enormous and luxurious, therefore Bilbo didn't find himself deprived of anything there. Legends existed about Frodo's treasures in the Shire; that probably explains why many hobbits treated him and his uncle with envy and contempt. Bilbo's considerable fortune, which emerged after his adventures described in **The Hobbit**, added fuel to the fire.

Deep inside the main hero of **The Lord of the Rings** is a big dreamer. He is among the first, who read the beginning of a notorious Red Book of Westmarch. The young hobbit was always fascinated by marvelous stories by his uncle Bilbo about mythical beings like elves and trolls. No wonder Frodo longs to experience similar adventures himself.

Frodo Baggins, born on September 22, 2968 T.A. Like the other hobbits from the Fellowship of the Ring, he dwells in the Shire. In 2980, after the tragic death of his parents, Frodo was adopted by his uncle Bilbo and, became like a son to him. In 3001, Frodo inherited Bilbo's property, including the Ring. Strength and zeal for a 50-year-old hobbit – he sets out for his journey at this very age – is given by the Ring, powerful and mighty.

While living in the Shire Frodo wasn't talkative, quite the opposite. Probably it was caused by his parents' death and the envy of his neighbours. After Bilbo's departure to the elves, Frodo stood aloof from the other hobbits. His only friends were Meriadoc Brandybuck a.k.a. Merry, Peregrin Took a.k.a. Pippin and Samwise Gamgee a.k.a. Sam whom he greatly adored. Frodo loved to spend his free time with them tramping all over the Shire; but more often he wandered by himself, and to the amazement of sensible folk he was sometimes seen far from home walking in the hills and woods under the starlight. His friends go with him to the Quest of Mount Doom.

Each of the hobbits has a numinous experience, which activates the beginning of their individuation process. For Frodo, this happens as he understands the special qualities of the Ring. Sam's individuation process is activated by his first encounter with the Elves. Meeting Treebeard is decisive for Merry and Pippin. In each case, a special contact with a symbol of the Self alters the consciousness of the hobbits.

In the beginning of the storyline, the hero is threatened by the unknown force. One reason for such a threat is that, unlike the typical sword and sorcery adventurer, the hero is seldom bored stiff by ordinary life and therefore will not abandon it quickly and on any excuse.

Typically, the hero slowly gains knowledge of his past through legend, prophecy, lost-and-found-again family members, or encounters with "mentor" characters who know more about him than he does. With that knowledge comes power and self-confidence; Frodo began as a childlike figure, but matured rapidly, experiencing a huge gain in fighting problem-solving abilities along the way. He was responsible for the quest.

Frodo is a strong character. He bore the One Ring longer than anyone else except for Sauron, its master. Yes, it prolonged his life but, undermined his health at the same time. Probably because of this, Frodo decides to leave Middle-earth at the end of the trilogy. He is entirely changed during his long and weary journey. If at the beginning, Frodo is "a little shy hobbit," (33) who hasn't seen anything but the Shire, at the end he is a completely formed and sophisticated personality. No doubt, Frodo is a great hobbit who managed to save the world, despite his giving in at the last crucial moment – the Ring took final possession of him. And if it were not for Gollum everything could have ended differently. But it would have been another story ...

Frodo and Sam, Merry and Pippin, are just as much creatures of both worlds. The four of them go off on quests that last for a year, spent time in the company of Elves, Dwarves and other mythical beings, elemental forces (Tom Bombadil), find and bear enchanted weapons (Bilbo's sword Sting, and the knife used by Merry to kill the head Nazgûl, the Witch-King of Angmar), run afoul of strange sorceries, fight many battles, and all this quite naturally (although meeting a walking, talking tree was a bit shocking to Merry and Pippin). Elrond, and Gandalf especially, trust the endurance of hobbits, and it is this endurance, more than anything else, which brings about the downfall of Sauron.

We also identify the thought-patterns of hobbits in general. Rather than solve all of their problems by application of brute force (such as a typical hero would do) or by the use of corrupting magical power (such as using the Ring, which Boromir urges), the hobbits rely on the kindness of strangers, such as Faramir, Elrond and Treebeard/Fangorn; cunning: nobody, least of all Sauron, suspected that the Ring would be brought to Mordor by a helpless manling, rather than used by a mighty person such as Galadriel, Elrond, Gandalf, or particularly Aragorn; but mostly on a dogged determination never to surrender to evil.

In many books there is a knowing, mystical teacher, often a formidable wizard or warrior, who provides the main character with advice and help. Examples would be: the wizard Kulgan of Riftwar Saga, Tolkien's Gandalf, Eddings' Belgarath, Jordan's Moiraine and Thom Merrilin, Goodkind's Zeddicus Zu'l Zorander, Rowling's Albus Dumbledore and Allanon of Terry Brooks. This character is often a wise old man. Gandalf the Grey, later the White, from the epic *The Lord of the Rings*, is an example of a wizard who functions primarily as a counselor. Though at times he plays an active role in the unfolding events of the story, for the most part he serves as a catalyst, driving other characters to action and self-realization. Without Gandalf, neither Frodo nor Biblo would ever have left the Shire, and Aragorn might never have taken his rightful place as the king of men. Until Gandalf discovered its true nature, no one knew what the Ring really was, and it was under his direction that they took up the Quest to destroy it in the first place. With the words:

“The Ring will not be able to stay hidden in the Shire much longer; and for our own sake, as well as for others, you will have to go, and leave the name of Baggins behind you,”(34)

Gandalf set Frodo on the path to Mordor Doom, and he continued on in this role for most of the story. Gandalf is, of course, The Wise Old Man, The Archetype of the Spirit. He is the spirit that flies to and fro, the inspiring and enthusiastic initiator, who unites what the Evil Spirit seeks to disrupt. His Shadow Figure is the powerseeking Saruman, The Negative Spirit.

The Lord of the Rings contains so much more than a description of Frodo's individuation process. All the main characters undergo maturation processes and transformations. This offers the readers numerous possibilities of identifying with, or mirroring a number of characters of both sexes and of varying age. In addition to this, the readers can identify with many aspects of the characters. The characters of Middle-earth are distinguished by what they love, not where they live. In the fortress-cities of the Free Peoples, Minas Tirith and Edoras, one finds both the noble and the corrupt. Every character can be ruined by pride and even the most wicked have the capacity for redemption.

In **The Lord of the Rings** there are many other characters take on hero-like qualities, or become heroes by their own right, yet a large number of them come from circumstances that would suggest otherwise. Aragorn first appears to the hobbits as Strider, a disreputable-looking Ranger who poses more as a threat to them than a guide

“Suddenly Frodo noticed that a strange-looking weather-beaten man, sitting in the shadows near the wall, was also listening intently to the hobbit-talk.” Frodo learns that no one really knows anything about this man. (35)

Aragorn II a.k.a. Strider, Elessar Telcontar, Dunadan, born in T.A. 2931, is a member of the Fellowship of the Ring. At the age of two after his father's death he was taken into the care of Elrond in Rivendell. He doesn't know his real name and the elves call him Estel, which means “hope” in Sindarin. Aragorn is undoubtedly the last hope to restore the House of Isildur. His renowned ancestor cut Sauron's finger together with the Ring off in 3441. Since Elendil, Isildur's father, was the first king of Gondor and Arnor, Aragorn, in his turn, is an heir-at-law to the throne. At the age of 20 Aragorn learned the truth about his origin and Elrond gave him the heirloom of the Heirs of Isildur – Elendir's broken sword and the Ring of Barahir. After that he began his journey to Wilderland. Since then he had been fighting with Sauron's servants for 70 years and with a war-cry “Elendil” put the enemy to flight. His long journey through the forests of Middle-earth taught Aragorn to be unnoticeable and calm even in the most dangerous situations.

His deeds on the battlefields are numerous. When the Fellowship breaks, Aragorn participates in the battle of the Hornburg, goes on the Paths of the Dead and subdues the Shadows of Durthang. With their help Dunadan defeats Pelargir corsairs. If he hadn't sailed up on the seized ships, Minas Tirith would never have stood up against the pressure of Mordor's hordes.

In the fantasy trilogy **The Lord of the Rings** Aragorn is a key figure. It is in his reign that Gondor gains its might and glory back. Aragorn's wisdom is behind his far-seeing decrees. After the end of the War of the Ring Elessar takes the Shire under his wing and forbids people to be in sight of its borders. Being an honest king, he follows his decrees and never goes further than the Great Bridge. Aragorn never boasts of his noble origin and his sacral role in all the predictions. This undoubtedly brings Aragorn and his people together. Once, when speaking with Aragorn, Gandalf pronounces a phrase, which fully characterizes Elessar's role in the post-war society: "It is you who are now responsible for Middle Earth". (36) Through Aragorn Tolkien wanted to show an ideal king who should sow seeds of the White Tree. Battles have made him tough and he has the mortal strength to resist the pull of the Ring.

Frodo, though his birth is peculiar among hobbits, is not a born hero like Aragorn, and we observe him more fully from within, often sharing his point of view. As the story opens, we find in Frodo the vulnerability of the child, but Frodo gradually develops away from his early naiveté. Growth into higher consciousness is painful, yet, as Frodo carries the burden his power increases, and as he passes through the dark experiences which lead to the Council of Elrond, the numinous aura and magic of the hero archetype adhere increasingly to him. He finds he can see more clearly in the dark. In Galadriel's mirror he sees the depths of the history in which he is involved, and becomes the bearer of the magic light into the perilous realms. Slowly he acquires wisdom and nobility comparable to that of Aragorn, so that, as we accompany Frodo's development and participate in it, we come to understand Aragorn himself more fully. As the tale ends, Frodo has achieved a heroic sanctity verging on the otherworldly.

2.3 Male and female characters

2.3.1 War between good and evil forces and heroism of the characters

A hero of legend or myth actively fights evil and gains glory in doing so. Frodo and the others know that they are no match for Sauron: they simply aren't heroes, but they can be heroic in a sense. The typical hero of legend, when faced with a wall, will batter his head against it until something breaks, but the modern mentality is more dedicated to going around or over the wall. In other words, a hero will fight even if it means and knows it means his death to do so, while a modern person will think of a solution. Heroes find glory in honorable death.

Sauron bound up much of his power in the One Ring when he forged it ages ago, and whoever wields the Ring has access to some of that power. The full extent and nature of the Ring's power never becomes entirely clear to us, but we get the sense that the Ring symbolizes a power almost without limits, and which is utterly corrupting. It is immensely difficult for many of the characters to resist the temptation to take the Ring and use it for their own ends. Regardless of the wearer's initial intentions, good or evil, the Ring's power always turns the wearer to evil. Indeed, even keeping the Ring is dangerous.

Tolkien chooses to reveal the lore and power of the ring very gradually. Although he could just tell the reader all the aspects of the Ring's nature and power. But he preferred to show its effects on his heroes. In my research work I examined this influence in comparison with heroes do not submit to its power. This is the result of the research:

The most significant symbol in the story is the symbol of the Ring. The ring, a symbol for the power of evil, an image of power and an archetypal gift that represents both hope and fate (inheritance) remains at the center of our attention.

The influence of the Ring's power causes changing of some characters. Comparison with weak (corrupted by the Ring) and strong (resisted the Ring's power) characters. J.R.R. Tolkien represents pair characters for readers to

differentiate characters who undergo corruptive power of the Ring, and how it influences them in the story. It's power results some characters' death, madness and doubleness of individuality. It evokes certain feelings of the readers and show the author's intention to create a sub-creation with themes and messages as an appeal to us.

Table1

<p>Heroes who due to its good nature preserved individuality in the struggle for the Ring. Possession of the strong will and steady principles help them in temptation of the Ring.</p> <p>WEAK CHARACTERS</p>	<p>Heroes who subjected to the corruptive power of the Ring and became addicted to evil deeds. Depicting of the limitless corruptive power of the Ring.</p> <p>STRONG CHARACTERS</p>
<p>GOLLUM, once a young boy named Smeagol, killed his friend Deagol for the Ring and then gradually became a wretched, crouching, froglike creature who thinks only of his desire to retrieve the Ring for himself. He had been deformed and twisted in both body and mind by the corruption of the Ring. One of his chief desires was to possess the Ring, his "Precious" which had enslaved him, and he pursued it for many years after he lost it. He lived in the Misty Mountains eating fish and Goblins. During his centuries under the Ring's influence, he developed a sort of multiple personality disorder: Sméagol, his "good" personality, still vaguely remembered things like friendship and love, while Gollum, his "bad" personality, was a slave to the Ring and would kill anyone who tried to take it.</p> <p>BOROMIR is another human being, one of two sons of the "Steward of Gondor" Denethor. He learnt about the Ring. There he attempted to persuade the Council to let him take the One Ring to Gondor so that it could be</p>	<p>BILBO BAGGINS, (we get acquainted with him in The hobbit book) a hobbit who spends most of his time in his burrow, feasting and in general having a merry time. He lives in Bag End in Hobbiton and approaches his 111th birthday when we first meet him in The Lord of the Rings. By this time he has used the One Ring to live comfortably. He stole the Ring from Gollum. Unlike him, Biblo does not become corrupted by the One Ring which is due in part to Biblo using it must less sparingly, because the Ring being tied to Sauron, who during this period is not sufficiently strong. Thus the One Ring is not quite as potent and hobbits are less inclined toward corruption. The Ring was inhereted by his nephew Frodo who destroyed it.</p> <p>FARAMIR, the brother of Boromir, though beloved by his men, can never live up to Boromir in the eyes of his father. Though Faramir's actions in reality aid the battle against the enemy, Denethor believes otherwise. Despised by his father,</p>

used in the defence of the realm. But Elrond explained that the Ring could not be used, for even though it is used for the purpose of doing good it would twist all deeds and intentions to evil in the end. During the travels of the Fellowship, he grows increasingly corrupted by the proximity of the Ring, wanting to use its power to destroy Sauron rather than the Ring itself, as Elrond and Gandalf have advised; ultimately, the Ring leads Boromir to desire it for himself. The lure of the Ring grew stronger in him. He envisioned himself as a mighty king who would overthrow Sauron and lead Gondor to victory and glory. When Frodo refused to accompany him to Minas Tirith, Boromir became enraged and tried to take the Ring from Frodo by force. Frodo put the Ring on and vanished, and Boromir was overwhelmed with the realization of what he had done. He wept and called for Frodo to return, but it was too late. For many, the great power offered by the Ring overrides all rational thought. Boromir did not return from his quest; he was shot by Uruk-hai on Amon Hen.

DENETHOR, dreamed to remove Mithrandir (one of Gandalf's name) from his seat. Boromir had the same wish. Denethor nearly went mad with grief, when he learnt about Boromir's death, and his anger was turned to Faramir, the original recipient of the dream, who in his mind should have gone rather than Boromir. He constantly tells him that he wishes he had died in place of his brother "would not have squandered what fortune gave. He would have brought me a mighty gift" He denigrates Faramir's actions as destructive to the power of Gondor, and blames him for the problems that plague Minas Tirith.

and forever compared to the much more able brother, Faramir commits himself to a doomed battle, telling Denethor "But if I should return, think better of me!" only to have him coldly reply in parting "That depends on the manner of your return". No matter what he does or how hard he tries, Faramir cannot win his father's love, and becomes distanced from others due to Denethor's lack of approval. Out of all the members of the Council, only Gandalf gives him a few words of hope as he sets out on his ill-fated mission, telling him not to rashly throw away his life, for "you will be needed here, for other things than war". Isolated from his family, and lifted above his peers by his status, Faramir finds himself an outcast in his own home. This causes much of his suffering to become internalized, and he bitterly rides off to face the enemy that would nearly take his life. In this venture the host of the Witch King came upon Osgiliath and Faramir was struck down by the Black Breath. Faramir spent the rest of the war recovering in the Houses of Healing.

THEODEN equally to Denethor, the Steward of Gondor, was a highly significant King of Men. He never fell out with his neighbors and helped Gondor's people in the best possible way. However, Rohan's power and might were restricted by the Enemy during troubled times of the War of the Ring. Theoden was a dashing horseman and warrior. Not only former strength but valor revived inside the King. He did not hide himself behind the walls of Rohan, but led his army and shared the common fate on the battlefields. Theoden could be compared with the scales, as he constantly appears to fall under the influence of two opposite forces: Good and Evil. At first Grima and then Saruman

Denethor fell into a cold, grim mood, when he learnt that the Ring was found and remained aloof toward Faramir for he letting Frodo continuing on the quest. Denethor was used to look into his palantír (were stones that could be used in communication with one another, and also to see many things across the face of the world), where he found the Enemy stronger than ever on all fronts, and feared that the Ring was in his hands. As he learnt that Rohan was cut off and could not come to their aid. Denethor gave up hope and chose to commit suicide beside his son.

SARUMAN is a wise master of lore and leader of a council of wizards. Being regarded as more powerful than Gandalf (at least before Gandalf's "rebirth"), He begins to stray from the good, however, when he contemplates the true power of the ring. He thinks that he can rule like Sauron and lead in his place. His two most salient powers were his knowledge and his voice. Knowledge of the "deep arts" (or magic, such as it is in Middle-earth) was of particular interest to Saruman, especially when relating to power—such as the Rings of Power and the far palantíri. He was also deeply learned in ancient lore regarding powerful kingdoms such as Númenor, Gondor, and Moria. He is interested in machinery and chemistry. Saruman likely was true to his mission in the beginning, and actually believed in working to stop Sauron, but his pride and later arrogance (as well as his jealousy towards the Grey Wanderer) turned him into a traitor to the cause he had once served. Saruman's betrayal was not sudden, but slowly grew over time, until at last he had convinced himself that he could not have taken any other path, and that it was too late now to repent. This false belief kept him from taking his last

tempted the King with sweet talks, nevertheless, the King managed to resist the temptation. Brave warriors carried away dead Theoden from the battlefield, and then mourned their King's death. Rohan lost its King but he died like a true hero, who did not stay in gold mansions but led his people after him.

GANDALF was fighting against Sauron and his servants for about 2 thousand years. It is he who tried to reveal the secret of the Ring, found by Master Baggins in Gollum's cave, and he narrated this story in detail at the Council of Elrond. Little by little the wizard found out the ominous power of the Ring. Gandalf sacrificed himself by battling the fiery Balrog so his friends could escape. He actually died ... but because of his generous act, his spirit was placed in a new body and given even greater powers than before. He becomes invulnerable to any weapon. It is he who predicted that it was only in Frodo's power to make his way to Orodruin and destroy the One Ring. Gandalf becomes the leader of the Fellowship (before Moria events take place). He bears the responsibility for all the folks of Middle-earth. During the War of the Ring Gandalf does a lot. He sets free Theoden, the King of Rohan and exiles his servant, Grima WormTongue. Gandalf symbolizes honesty and kindness.

<p>chance at redemption, and because he must have realized this he only became more bitter, blaming Gandalf more than anyone else for his own downfall. In fact he only had himself to blame, but he refused to believe this.</p>	
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The heroes throughout **The Lord of the Rings** are opposed by the Ringwraiths. As each archetype has a negative aspect, so the hero, says C.G. Jung, is especially threatened by dissolution "under the impact of the collective forces of the psyche." (37) The characteristic challenge is from "the old, evil power of darkness" (38) which threatens to overwhelm the hero and the self-identity he is striving to bring about. The power of Sauron the Dark Lord is exactly such an old and evil force, and in **The Lord of the Rings** his representatives, the negative counterparts of the heroes, are the Black Riders. The menace they present balances perfectly the power that emanates from the heroic Aragorn, while their dissolution in Sauron's old and evil darkness, representing the loss of Self, is indicated by the fact that the black riders have no faces.

As we've already learnt that the ruling Ring is in close connection to its Maker. They feel one another and the Ring aspires to return to Sauron. Once he lost it in the battle for Gondor. The Last Alliance of people and elves resisted the Dark Lord. The Army reached Orodruin and there, on its slopes, destroyed the Enemy. Isildur, the eldest son of the King of Gondor, cut Sauron's finger off together with the Ring of Power. It seemed, that this would finally destroy the Lord of the Rings' might. But, it was not so. After the victory of the Last Alliance, Mordor was closely supervised.

The Dark Lord realized that the One Ring hadn't been destroyed for it nourished him with its power. He began to look for it everywhere and faithful nazguls helped him in the search. Luck was on Sauron's side. He caught Gollum who under tortures gave the names of the Shire and Baggins. The Black Riders were not the only ones

who helped the Dark Lord. A great number of spies, a strong army as well as Sauron, enslaved by the Palantir, were on Sauron's side.

Throughout **The Lord of the Rings** the author implements the motif of gloom, concrete and abstract, for the purpose of instilling emotions of fear, foreboding or sadness within the central characters and reader. When Frodo first receives information about the One Ring, this looming darkness becomes denser as the main heroes make their way to Mordor: it becomes more manifest as they encounter a growing number of lord Sauron's forces of Orcs and men. Upon finally reaching Mordor, a material gloom lingers about it.

"What is the matter?" [Merry] asked.

"The king calls for you."

"But the sun has not risen, yet," said Merry.

"No, and will not rise, today Master Holbytla. Nor ever again, one would think under this cloud. But time does not stand still, though the Sun be lost. Make haste!"
(39)

Sauron has awoken again, and now searches for the One Ring, an artifact so powerful it will enable him to crush the forces of good that resist him. The great War of the Third age between Good and Bad forces starts.

In 'The Two Towers', the human kingdom of Rohan is assaulted by a massive army of orcs intent on their utter destruction, who lay siege to them in their ancient fortress of Helm's Deep.

It was now past midnight. The sky is utterly dark, and the silence of the heavy air foreboded storm. Suddenly the clouds were seared by a blinding flash... For a starting moment the watchers on the walls saw all the space between them and the Dike lit with white light: it was boiling and crawling with black shapes...hundreds and hundreds more were pouring over the Dike and through the breach. (book 3 p. 555)

After a long battle, the forces of men are nearly overcome, and choose to ride out for one last charge against the countless orcs. They expect it to be their last ride, but Gandalf appears over the horizon bringing reinforcements, and the day is saved by a hair's breadth. J.R.R Tolkien gives the reader a clear picture of death, loss, and grief in narrating a battle between good and evil

In 'The Return of The King,' during the battle of the Pelennor Fields, Éomer, son of Théoden, sees his father succumb to death. Then he sees Éowyn, his sister, lying still and thinks that she too has died. Then sight devastates him. He stood the moment as a man who is pierced in the midst of a cry by an arrow through the heart; and then his face went deathly white, and a cold fury rose in him, so that all speech failed him for a while. A fey mood took him.

“Éowyn, Éowyn!” he cried at last. “Éowyn, how come you here? What madness or devilry is this? Death, death, death! Death take us all!”(40)

By portraying death and its psychological effects on the living, Tolkien effectively narrates the battle and affects the reader's emotion. The possibility of sadness brought by the loss of loved ones touches upon the reality of human beings' mortality, to which every reader can relate.

The concept of a hero deemed unqualified on the basis of gender can also be seen in Tolkien's unlikely female hero, Éowyn. Left behind in Edoras ostensibly to govern the people of Rohan in Théoden's stead, she instead bids her uncle goodbye, then dons her armor and joins the Rohirrim. When Merry sees her, he notices only a rider who appeared “A young man... less in height and girth than most.”(41) Later, when he joins the rider, who goes by the name Dernhelm, he observes that “Dernhelm was less in weight than many men, though lithe and well-knit in frame.”(42) Éowyn's uncle underestimates her ability in battle when he deems her only able to do little more than maintain the household. Women of Rohan obviously do not become trained warriors and only men ride into battle. Yet when she comes to Théoden's defense, Tolkien describes Éowyn in typical epic masculine fashion as she faces down the Nazgul Lord.

But the helm of her secrecy had fallen from her, and her bright hair, released from its bonds, gleamed with pale gold upon her shoulders. Her eyes grey as the sea were hard and fell, and yet tears were on her cheek. A sword was in her hand, and she raised her shield against the horror of her enemy's eyes. Only once in this description, where "tears were on her cheek,"(43) does Éowyn betray any sign of weakness or emotion. In every other aspect she becomes elevated to the status of a hero, a "maiden of the Rohirrim, child of kings, slender but as a steel-blade, fair yet terrible."(44) Despite her gender, Éowyn plays a role usually filled by men, killing the worst that the power of Mordor can offer. In doing so, she surpasses even the heroism that a man would have exhibited in her position, for she destroys the beast that "no living man may hinder."(45)

The Lord of the Rings is a story that reflects the male psyche. But for many reasons, it is not at all difficult for a woman to identify herself with the characters. Although there are not many female figures in the book, values often regarded as being feminine are highly estimated. The green Nature and a holistic world view is contrasted to the black, barren, poisoned Nature and a mechanic world view, compassionate relationships stand in contrast to cold intellectualism, and serving the community is in contrast to the lust for power. Galadriel rules at the centre of Middle Earth, and might be interpreted as the feminine aspect of the Self, as well as representing the Anima archetype. She is one of the wise wizard and the greatest threat to Sauron alive. She could explore the minds and hearts of others, and her gaze was seeing. It may be because of her unusual beauty and power that she became proud. But by the Third Age she is also seen to act with wisdom and gentleness. In **The Lord of the Rings**, she appears very gentle, firm, and wise.

The Shieldmaiden Éowyn, who slays the Nazgul captain, is a strong heroine figure. When reading the book we come across one more heroine Arwen. She is a daughter of Rivendell's master Elrond. She is famous for her being lover of Aragorn. Arwen has given up her potentially very long life as an elf in order to be Strider's love.

All these feminine characters are doomed to make choice. For Galadriel it is to refuse from her power after the Ring's destruction because the Elvish ring loses its quality without the One Ring. She could have possessed Sauron's Ring and enhance her influence in the Middle Earth. But she belongs to good forces and cannot afford evil ones corrupt her.

Éowyn had a choice to stay at Rohan and look after Rohirrim but she chose to go to War and die in the honor of her people and kingdom. She knew that she would face death and that fighting in the war is a man's work. All these arguments did not stop her. But Eowyn could not wait for some outcome and do nothing at all. For she was not only a brave and fearless maiden, but a true warrior. She said once:

“I am not a serving-woman. I can ride and wield blade, and I do not fear either pain or death. But I do fear to stay behind bars, until use and old age accept them, and all chance of doing great deeds is gone beyond recall or desire.” (46)

She was deadly injured and was also hurt by the Black Breath. During her stay in the Houses of Healing, she met Faramir, the Steward of Gondor. Soon Faramir revealed his feelings to her, however some time passed before she returned his love. Eowyn and Faramir were married, and she became the White Lady of Ithilien.

Arwen decided to accept the “bitter...gift of the One to Men,” mortality, because as she said, “we are not bound for ever to the circles of the world, and beyond them is more than memory.”(47) She would have never seen her father again and returned to the previous life of Elves.

All of them are strong characters lived in a difficult time of war. They had to make up serious decision which can be considered equal to the male ones. Finally, the author draws our attention to the fact that nevertheless woman's role is to get married and bring up children. Aragorn became the king and wed Arwen. Aragorn ruled Gondor 120 years and died on the 1st of March of the year 120 of the Fourth Age. He left the world of the quick but “the story of Aragorn and Arwen”, his deeds, a prosperous kingdom, a son and several daughters remained.(48)

Life goes on. At the end of the story we see that new age, the age of man are brought into power. The Middle Earth requires young strength to protect its borders. The new life arranges. The Third Age of the world is ended, and the new age is begun; and it is your task to order its beginning and to preserve what may be preserved. For though much has been saved, much must now pass away; and the power of the Three Rings also is ended. And all the lands that you see, and those that lie round about them, shall be dwellings of Men.

In the end, however, what must be remembered is that most of the characters confront universal final defeat. We know that the end of an age has come and that the world of Middle-earth will never be the same. Thus what images such as Tom Bombadil, Lothlorien, Treebeard, and the Shire represent is the nostalgia for a recovery of the sacramental vision; Tolkien's fantasy is a way for images associated with nature to come to life, and for readers to participate in the sacramental vision, for however brief the duration. For Tolkien, Tom represents the experience of the numinous which defies language's ability to express it; furthermore, Tom reflects Tolkien's own views of nature, views which are consonant with his theory of recovery. The fact that Tom Bombadil and Treebeard symbolize Nature is fairly obvious. The relationship towards nature which Tom embodies is not to view nature as a commodity to be used but, instead, to appreciate the wonder of the created world as a representation of that which is "other." Thus, Tom's role is that he represents a paradigm for a certain attitude towards nature.

Tolkien once stated in the **Daily Telegraph**, "In all my works I take the part of trees as against all their enemies."⁽⁴⁹⁾ Certainly Tolkien's "tree-love" (as one critic describes) is one of the most vividly expressed sentiments in *The Lord of the Rings*, especially in the character of Treebeard and the Ents. As with all of Tolkien's forest scenes, however, one must be on the constant alert. Tolkien never romanticizes nature, and this point is related to his expression of the numinous. It has been stated that, for Otto, the numinous is a sense of "holiness" in the original meaning of the word as that which inspires awe but is beyond such moral categories as "good" or "evil"; this is why, in fact, it is referred to as that which is non-rational.⁽⁵⁰⁾ It is interesting that Treebeard never claims to be on the "side" of anybody. Pippin and

Merry seem consumed by this point, constantly trying to figure out if Treebeard is willing to help in the quest. However, concerning such future events, Treebeard states, “I do not know about the future. I am not altogether on anybody’s side, if you understand me: nobody cares for the woods as I care for them, not even Elves nowadays.”(51)

The fact that Treebeard does not care for “sides” shows that, like Tom Bombadil, his applicability resides in the fact that he symbolizes something which is beyond the rational, beyond the mere duality of “good” or “evil.” This unaligned quality has its origin in the numinous that sense of awe which is feeling-oriented rather than part of a rational, Manichean universe. Furthermore, the encounter with the Ents is similar to the sections on Tom Bombadil and Lothlorien due to the emphasis on indescribability, a quality which has been argued as foundational both for a consideration of the numinous as well as the quality of wonder to which fantasy critics refer.

This type of attitude is what leads to an appropriation of nature, a utilitarian mindset in which nature is viewed as property without an intrinsic value in and of itself. Thus the Ents’ battle against this attitude of Saruman and his minions is an important environmental message. The attitude of “environmental owning” is precisely what keeps one from acquiring the sacramental vision. We cannot experience the sense of awe to which Otto refers unless we divorce ourselves from a possessive, utilitarian worldview. Thus Saruman is typical of Tolkien’s appropriative view of nature. As Shippey states, “the Sarumans of the real world rule by deluding their followers with images of a technological paradise in the future, a modernist utopia; but what one often gets...are the blasted landscapes of Eastern Europe, stripmined, polluted, and even radioactive.”(52)

It is no wonder that **The Lord of the Rings** was published right when concerns for the environment were starting and that so many responded to its environmental message. In our day, when forests only cover less than 6% of the earth's surface whereas they used to cover 60%, Treebeard represents that final struggle for nature against what Tolkien called the "machine-loving enemy."⁽⁵³⁾ As Elgin says, "Treebeard, as a part of nature, is concerned with what any ecological system is concerned with, survival."⁽⁵⁴⁾ What is validated in Tolkien's **The Lord of the Rings** is the survival of nature itself, in contradistinction to the appropriative, utilitarian attitude of Sauron and Saruman. This is similar to Elgin's argument that the comic mode, which values the survival of the system, is more important in Tolkien's vision than the domination of one technocrat. Thus Tolkien's book is a validation of life itself, a validation of the survival of nature. Treebeard represents this survival of nature. Indeed, one may applaud Treebeard and the Ents' battle for survival, especially due to the fact that they are successful at destroying Isengard and imprisoning Saruman in his own tower. However, even in the face of the survival of the system there is the ever-present hint of despair. Despite their victory, the Ents are also a part of the fading of Middle-earth.

In many respects Tolkien was also the first Green and would doubtless have been a member of today's Countryside Alliance. He had an especial hatred of the deformation of our natural environment and the assault on our ecology. His love of the trees, and the wondrous creation of the endangered Ent, is a clarion call against the decimation of our countryside. The bulldozers and chainsaws hack down the forests and woodlands, the aircraft spray their defoliants, the factory ships ruthlessly deplete fish stocks, and the prospectors extract minerals while destroying flora, fauna and anything else that stands in the way of the bottom line. We have the effrontery to call this progress. Imagine a forest where half the trees are dead or dying; or lakes that are so badly polluted that fish can no longer survive; or great buildings that have all survived pillage, sackings and war, but are now crumbling away from the effects of air pollution. Imagine all this and worse. It is not Tolkien's grisly world of fantasy but the reality of modern Europe.

3. Symbolism and fantasy in *The Lord of the Rings*

J.R.R Tolkien sets his story neither in a dream world nor in the actual world but in an imaginary world. An imaginary world can be so constructed as to make credible any landscape, inhabitants, and events which its maker wishes to introduce, and since he himself has invented its history, there can be only one correct interpretation of events, his own.

But the construction of a convincing imaginary world makes formidable demands upon the imagination of its creator. Tolkien sets out to create an imaginary world in the twentieth century has to meet a higher standard of concreteness than, say his medieval predecessor, for he has to reckon with readers whole have been exposed to the realistic novel and scientific historical research.

A dream world may be full of inexplicable gasps and logical inconsistencies; an imaginary world may not, for it is a world of laws. Its laws may be different from those which govern our own, but they must be as intelligible and inviolable. If Evil or Good to be incarnated in individuals and societies, we must be convinced that the Evil side is what every sane man, irrespective of his nationality or culture, would acknowledge as evil. The triumph of Good over Evil must appear historically possible, not a daydream. An intellectual power must be shown as what we know it to be, morally neutral and effectively real: battles are won by a stronger side, be it good or evil.

And yet the world of fantasy is a complicated world, saturated with information, requiring from the reader a considerable mental effort, just to keep in mind the numerous tribes and peoples populating the Fairy Realm, their long and complicated chronicles, their languages and customs. The nearest equivalent to the contemporary fantasy novel is not the medieval saga but the daily newspaper. Like the latter, fantasy combines glut of information with philosophical and moral shallowness; demands we "keep in touch" on a number of issues but ultimately delivers little of what is genuinely new.

Instead of dictating back-story information to readers, Tolkien shows Bilbo and Frodo and their world through the eyes of the people who actually know them and inhabit the same world. This approach immerses readers into the world and creates an intimacy with the characters because we learn about them through one of the ways we learn about people in our own world--by listening to others speak of them. Authors must be immersed in the fantasy world to create this intimacy between readers and characters. If authors don't feel like they're standing in the middle of a scene and listening to and observing everything that is going on around them, then they risk introducing fantasy elements that do not belong in that scene.

Fantasy worlds alone do not make a story. They are only a foundation upon which stories are built. The most original and fantastical universe cannot make up for uninteresting characters and a plot that is not engaging enough to keep readers reading. Authors must have a thorough knowledge of their fantasy world in order to know when and how to introduce elements of that world to readers. But they must always remember to use the opening paragraphs of a story to pull in readers, or else the wonders of their world will go unread because they will have lost their audience before the story has a chance to unfold.

Fantasy stretches before a writer a wide and endless field for imagination. Often it presents no definite place or time. This has the advantage of allowing the use of all the wealth of dream imagery, monsters, magical transformations and translations, which are absent from our waking life, but at the cost of aggravating the tendency of the genre to divorce itself from social and historical reality. A dream is at most capable of allegorical interpretation, but such interpretation, are apt to be mechanical and shallow.

Throughout the novels, Middle-earth's ethics and metaphysics are consistent with the moral world we know: Corruption of the will, not magical power of fate, lies at the heart of evil acts. Magical objects – like technology in our own world – are good insofar as they are used for good ends. A willingness to share in suffering is a necessary part of taking up our moral duties

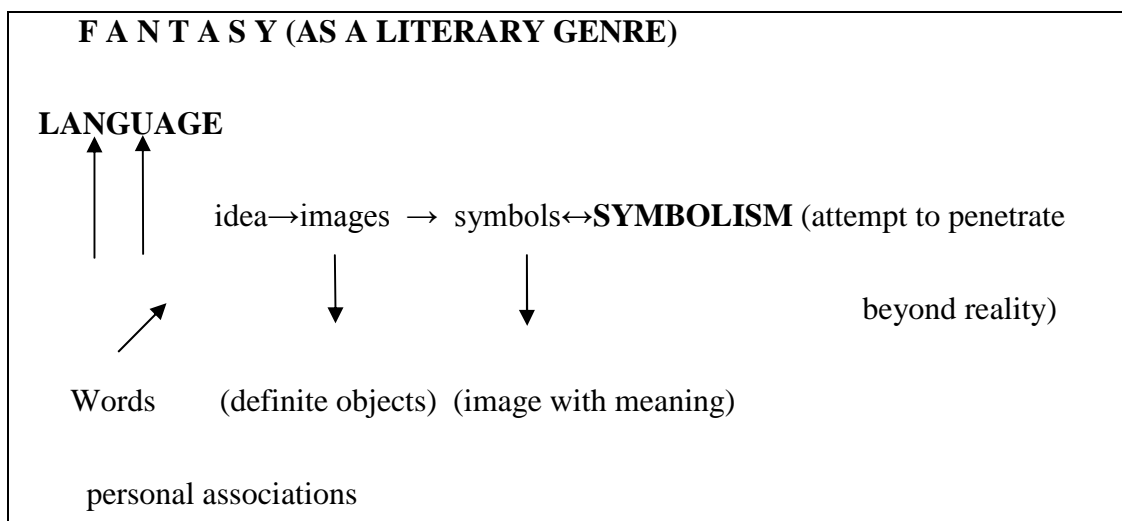
Good and evil are almost generically defined; we can often tell whether a character is one or the other if we know where he comes from, who his ancestors are, how he speaks, and which colour, black or white, is associated with him. The evil characters pursue knowledge, especially technological knowledge, irrespective of the consequences of that pursuit, while the good characters trust both in their own goodness and in the innate perversity of evil as a means to overcome it. For example, Elrond himself was renowned for his learning: he "knew all about runes of every kind," he is "a master of healing," (55) and most obviously, it was at his home in Rivendell the Free People met to debate what to do about Mordor. Furthermore, Gandalf is a wizard, which certainly indicates a great deal of learning and intellectual ability on his part, and he is highly regarded by almost everybody – indeed, it is who does most of planning.

3.1 Symbolic value discovered in the literary work *The Lord of the Rings*

Archetypal symbols build a bridge to the collective unconscious; these archetypes are to be found in religion and mythology, in fairy tales, dreams, and fantasies. *The Lord of the Rings* contains all of these elements, which interact intensely with the psyche of its readers.

To understand relations between Symbolism and Fantasy in literary work we present scheme. It can be looked like this:

Scheme 1. Fantasy as a literary genre



Fantasy is a literary art form of peculiar quality. Originally well-written Fantasy is a form of artistic diversion that steps outside of our world beyond the realities that we have set for this world. We might infuse what we see inside ourselves with something good from outside our world. The narrative source of the fantastic fall into three interpenetrating categories: myth, folktale and fairy-tale. Myth is the oldest of these. Folktale appeared with human history. It reflects human culture, traditions, history. Fairy-tale includes magical abilities of the people, supernatural elements. These are often drawn from folklore.

The fantasy world, requires like any genre, appropriate language, and that language can vary. Language is charged with meaning to the utmost degree. It consists of the words which bring this meaning to birth and themselves contain the meaning. They express our attitude to reality and evoke certain feelings. The iconic representation of concrete objects has received import from experience and memory. These concrete objects are called images. They are things with the tangible reality in the context of the literary work. Images become symbols when a concrete object appearing within a literary work assumes a meaning that points beyond the immediate associations accruing to it from experience and memory.

The theme of a quest in **The Lord of the Rings** involving a ring, symbol of binding and wholeness which must be preserved from the powers of darkness and evil by the powers of light and goodness.

A symbol is something that remains itself while it stands for something beside itself. In a story a symbol stands for or suggests something more than it is. A literary symbol signifies something of another class – in **The Lord of the Rings**, the Ring symbolizes power, corruption and evil. The One Ring of Sauron confers almost unimaginable power to its wearer; however, in return, it exerts an immense pressure on its wearer, and inevitably corrupts him or her. The Three Elven Rings, on the other hand, are imbued with a different sort of power, one closely tied to learning and building. Galadriel's ring, for instance, gives the Lady of Lothlorien the power of prophecy.

Lady Galadriel stands as a symbol of her people and of sacrifice. Here, she has the opportunity to claim limitless power and immortality for herself, but she understands that there must be a balance between one era and the next. Furthermore, she understands the contaminating powers of the ring and she warns Frodo that he must use his enhanced sight but nonetheless avoid wearing the ring. Otherwise, Sauron will be able to find him. The mirror allows the viewer to see himself - or in the cases of Sam and Frodo, the viewers see themselves in what is most dear to them. The literary tradition of the elusive oracle dates back to ancient Greek mythology.

In 'The Return of the King' book 5 we come across one more symbol of Gondor ruling. It is a white tree of Gondor. In the Citadel before the Court of the Fountain the White Tree once had grown. Now, in Steward's period of ruling Gondor, it was a dead tree drooping over the pool and falling drops dripped sadly from its barren and broken branches. The Tree symbolizes realm of Kings of Gondor. It was blooming the time Kings ascended the throne. In Book 4 Frodo found carved crowned kingly head. It is a sign and hope for King's returning to the throne.

As we know the previous king of Gondor died and it is ruled by Steward. The people of Gondor waits the returning of the last king which coming was foreseen. The ox horn bound with silver symbolizes the Steward's ruling. It was handed over from one ruling Steward to another. Boromir, the heir of the throne of Gondor had broken it before he died. In book 5 we watched it cleft through the middle lie before Denethor. In this case it expresses danger or even the end of Steward's ruling. Returning of the King.

Also a literary symbol is not a translation of an abstract idea into a concrete image. This device is allegory, not symbolism. A symbol frequently stands alone, with the reader being given little or no indication as to what is being symbolized. When we read a story, certain clues suggest the presence of symbolism.

J.R.R Tolkien opposed not only characters but forms and colours as well. The giants Orcs and halflings Hobbits proved the fact that strength is not in the size but in the mind and unity. Even the colors have their meaning: Green represent hope and

life, Black is a color of dark forces, tension and horror, White is a pure color, wisdom, goodness, grey is a mortal (Gandalf the Grey and White). At first he was mortal and owned not enough power to struggle hell, after his sacrifice he obtained limitless power. Saruman of Many Colours symbolizes betrayal and love of power. Gold like color is an Elvish color representing Galadriel's prophetic power.

Red colour is a symbol of Death (Blood) and Destruction (Fire). The Sun went at least behind Mindolluin and filled all the sky with great burning, so that the hills and the mountains were dyed as with blood; fire glowed in the River, and the glass of the Pelennor lay red in the nightfall. And in that hour the Great battle of the field of Gondor was over; and not one living form was left. In this context red colour symbolizes blood, burning and loss.

In some places (approaching the gentle slopes leading to the Entwash Vale) the air was softer and warmer and faintly scented, as if spring has already stirred and the sap was flowing again in herb and leaf. 'The green smell' (Legolas). Green colour is the colour of Nature as well. Nature depicted by the author is symbolic either. It seems that it correlates with the events and symbolizes hope and danger.

"The wind was changed. Light was glimmering. Far away in the south the clouds could be dimly seen: morning laid beyond them. The wind brings change. The hope for winning." ('The Return of the King' book 5 p. 861)

It has an impact on characters' mood either. It darkens when the Company approaches evil territory. The power of Nature becomes the expedition's greatest adversary. It is the middle of winter when they leave. They must travel through the mountains and the cold with their backs laden with food. Beyond the usual difficulty, the land itself has fallen under the influence of evil. Aragorn can feel it and sense it all around them. The snow prevents them from crossing over the mountain and forces them into Moria.

Yet steadily the mountains were drawing nearer and about the feet of the main range there was tumbled an ever wider land of bleak hills, and deep valleys filled with turbulent waters. Paths were few and winding, and led them often only to the edge of some sheer fall, or down into treacherous swamps. (The Fellowship of the Rings book 2 p.299)

As they get closer to Mordor and their journey becomes more dangerous, the landscape reflects this feeling. The beautiful trees of Lothlorien give way to desolate plains, dark mountains, and dangerous swamps. Nothing about their will be easy. The sun in that desolated land that lay before Mordor was defile. The Hobbits had no welcome to that light; unfriendly it seemed, revealed them in their helplessness – little squeaking ghosts that wandered among the ash- heaps of the Dark Lord. Evil spread its influence not only on alive creatures but on Nature as well. The atmosphere in the air depressed travelers and made them sick. Nature helps to win as well. This force of nature works to the favor of Frodo and his friends. When Black Riders crossed the River the water rapids came nowhere and drew them deep into the water.

Tolkien claimed that he never stooped to allegory in his writing, but he did not deny “applicability.”(**The Lord of the Rings: ‘Foreword’** p.9) Thus, The Lord of the Rings can be read as his response to modernity, to the world of the catastrophic wars, terrible weapons, and industrialization that Tolkien felt was destroying his beloved rural, Edwardian England (represented in his books by the hobbits’ peaceful, if parochial, homeland of “the Shire”). And if Tolkien’s One Ring represents technology, or humanity’s hubristic capacity to tamper with nature, then the message is: Destroy it forever.

The struggle with different personifications of Evil is eternal too. The War of the Ring is a small part of this struggle. Some critics compare Sauron with Hitler and Mordor with Nazi Germany. Besides, a part of the epic was written during WWII. But Evil has always been and will remain in Middle-earth as well as in real life.

Christians consider that “Frodo, Gandalf and Aragorn constitute the Priest, Prophet and King, the three offices of Christ.”(56) The way this can be explained is that Frodo is the ring-bearer (the ring is of course sin) so he is leading his people away from sin, thus he fulfills the duty of a priest. Gandalf can be explained as a prophet, because he brings news of the evil, and what the good people must do in order to rise up and defeat those of Mordor. Then for those who have read the trilogy, they know that Aragorn ends up being crowned King of Gondor, so that is

pretty self-explanatory. Now, for those who are not familiar with Catholicism the leaders of our Church teach that Christ was a Priest, Prophet, and King all in one. He was a Priest because He directed and taught the Church, and He gave the very first ever Homily. He was a Prophet because He told the people of Israel what was to come, namely predicting His own death, and He is the King, because He is the leader of our faith.

There are many images emerged when we reading the Lord of the Rings books. Usually the person thinks “that it was an awesome movie” or for those who like to read, “it was the best fantasy story of our century!” However there is another response one can have and it is a less frequent reaction than the usual image. This response entails thinking of Lord of the Rings from an allegorical or symbolic perspective. First off, Brian Cobb personally relates to and can see some of the dual meanings in Lord of the Rings. Tolkien, however, said that these books were in no way allegorical, at least not intentionally.

When reading the work one may see that there is at the very least some sort of symbolism in Lord of the Rings. According to Brian Cobb symbolism always was and always will be up to the reader. The author is not the one who decides what the reader gets out of a book. He wanted books to be more applicable. However, if the reader chooses not to see the symbolism, or see the allegorical connections behind the work of the author, then the entire point of a “symbolic reference” is completely and totally lost.(57)

Some readers found political symbol in “one Ring to rule them all”(58) was a reference to some sort of nuclear bomb. The idea here is that if it got into the wrong hands, the whole world could be destroyed. Another theory is that the trilogy as a whole represented World War I, and II. As for WWII Tolkien with would most whole-heartedly disagree that it was written for that because as he puts it “it was written long before the foreshadow of 1939 had yet become a threat of inevitable disaster, and from that point the story would have developed along essentially the same lines, if that disaster had been averted.” (59) Tolkien has historically spoken out against the political aspect to the Lord of the Rings. He wanted these books to be

more applicable to readers. Thus there are more broad concepts that one can take away from these books.

It is part of human nature to be curious, and especially so when reading books. We naturally want something out of a book, some deeper implication to take from it. So when one reads a book, they cannot help but wonder whether the book has some hidden meaning behind it. The only problem is that if they know what that hidden meaning is, then it once again limits the potential for the book. We face a serious problem, how can we both want to have a hidden meaning behind a book, and yet still want the book to not be limited? Brian Cobb considers the answer is that the author used subconscious allegory for the readers to think freely without the chains of an author upon us.

The next step after this realization is to show why this solves our seemingly unsolvable problem. The subconscious allegory does quite a few things for us. The first thing it does is it frees the reader from any chains that the author might place on them by not being limited in their imagination. Basically meaning that the author can freely say “There is no 'symbolism' or conscious allegory in my story,”(60) and the reader can read the story with the understanding that whatever symbolism in the book there may be is completely and totally up to them to decide.

The next thing this subcategory does for us is it allows the reader to dream up whatever scenario they want. For example, if a reader wants to believe that Arwen is a representation of Frodo's mother then through the subconscious allegory, he/she is allowed to do that. However if Tolkien comes right out and says Arwen doesn't represent Mary, but in fact represents someone else, then the reader no longer have that creativity and power a book should give him.

Coincedently, this may be one of the largest contributors as to why everyone loves the Lord of the Rings the way they do. It allows them to take whatever they want from it, and believe in whatever they want. If a person doesn't necessarily believe in the Christian side of the trilogy, they can look at it in a political aspect. If they don't like the political or Christian aspect they can at very least take away good triumphing over evil, which for most human beings evokes some kind of emotion,

which is generally a positive one. The point is that we are allowed to be creative. When we are allowed to do this truly amazing things happen. We feel enlightened, and most of all we feel like we can contribute to this world. Whether it is through an opinion to a friend, or writing a letter to a magazine stating our thoughts, we feel our worth to society.

Perhaps the greatest thing this take from having a subconscious allegory is the understanding that there is some hidden meaning behind the book, but it is left up to the reader to decide exactly what that is. This is the way it should be. The power always should be with the reader, because that is the wonderful thing about books. They give us the power to dream, to think creatively, and most of all the power to decide what they mean in our lives.

III. CONCLUSION

1. Themes and messages

The world of **The Lord of the Rings** would have been grey and empty without its peculiarities: languages, legends and history. Some of the readers pay attention to the plot and actions only, and skip interesting poems of the past of Middle-earth. **The Lord of the Rings** is not only a tale of enthralling adventures and mythical beings, but it also touches upon some questions of philosophy and morality. Heroic deeds, the unity for the sake of a common cause, true love, the triumph of Good over Evil – all these could be found in the epic. There is no direct indication as to any religion in the work, however, the atmosphere in the book is literally pierced with holiness. Such places are Rivendell and Lorien, which are the strongholds of Good, in contrast Mordor is an abode of Evil. The readers as well as the characters can choose in what to believe, what to worship. It is wrong to say that only fools have gathered under the banner of Evil. The enemy is sly and artful, and only unity, sincerity and kindness can subdue it.

The author explains in Foreword part of **The Lord of the Rings** that he has no intention to create inner meaning or “message”. As the story grew it put down roots (into the past) and threw out unexpected branches; but its main theme was settled from the outset by the inevitable choice of the Ring as a link between it and **The Hobbit**. As we can see Tolkien does not deny inner messages either.

Realism is very important in the trilogy. Up to the last minute it is difficult to believe in the traditional Happy End. Frodo and Sam can be compared with rope-walkers who balance over an abyss, full of sharp blades. One step to the side – and everything can perish in the abyss of events. The trilogy is, undoubtedly, full of mythology. In it one can feel the taste of a juicy fruit or coagulated blood on the lips. Even a mighty wizard, Gandalf, moves from one place of Middle-earth to another on a swift horse, and not by fairy teleports or magic spells. Reality, like time, is eternal.

1.1 Free will and fate

The repeated emphasis on the importance of free will and on fate which is not chance is one aspect in which **The Lord of the Rings** differs from its simpler predecessor, **The Hobbit**. In **The Hobbit**, freedom of the will is not an issue, and there is only one faint suggestion of pattern in the universe. That appears on the final page, after Bilbo is safely returned from his adventures. Gandalf, the good sorcerer, says to him then:

Surely you don't disbelieve the prophecies, because you have a hand in bringing them about yourself? You don't really suppose, do you, that all your adventures and escapes were managed by mere luck, just for your sole benefit? You are a very fine person, Mr. Baggins, and very fond of you; but you are only quite a little fellow in a wide world after all! (61)

In 'The Fellowship of the Ring', after Gandalf has told Frodo the dreadful nature of his Ring, the wizard comments that always after defeat the Shadow takes another shape and grows again. "I wish it would not have happened in my time," says Frodo. "'So do I,' said Gandalf, 'and so do all who live to see such times. But it is not for them to decide. What we have to decide what to do with the time that is given to us". And Gandalf assures Frodo, "' It may be your task to find the Cracks of Doom; but that quest may be for others; I do not know. At any rate you are not ready for that long road yet.'"(62) Frodo's quest is in these terms, the education of the soul, the striving for salvation. There is no need to push the representational element, or to force it into a consistently Christian-like mould. It is there, it conditions Tolkien's whole approach to the "good and evil" of his long tale, and its importance in any literary estimate of the trilogy seems unmistakable.

The necessity of free decision is thus early affirmed: it is to become a central issue of the trilogy. In the same chapter, a few pages later, comes the first hint of plan in the universe. Gandalf have just finished the narrative of the Ring; he has been speaking of the Ring's attempt to get back to its master, an attempt foiled by Bilbo's picking it up. But there is no chance in Bilbo's apparently fortuitous discovery. As Gandalf explains, "'there was something else at work, beyond any design of the Ring-maker. I can put it no plainer than by saying that Bilbo was

meant to find the Ring, and *not* by its maker. In which case you also were meant to have it.”(63)

When Gandalf speaks to Gollum, the slinking creature from Whom Bilbo first obtained the Ring, Frodo wonders why Bilbo did not kill him at once. Gandalf is even more emphatic in his reply: he praises Bilbo for his pity and explains that it is because he began his ownership of the power at last. Gollum, he says, “is bound up with the fate of the Ring. My heart tells me that he has some part to play yet, for good or ill, before the end; and when that comes, the pity of Bilbo may rule the fate of many- yours not least.”(64) An act of virtue has become a part of Fate; Frodo protested that he had been chosen for the perilous quests.

The theme of responsibility, so closely linked with free will, is also reiterated by the Elves, who know that their meeting with Frodo is not by chance; by Strider, who insists that even an innkeeper must do what little he can against the Shadow in the East, who feels strongly his own responsibility to protect the simple folk; by the Lady Galadriel, who offers Frodo the chance to look into a magic mirror and observes solemnly, “For the fate of Lothlórien you are not answerable, but only for the doing of your own task.”(book 2 p.385)

Frodo himself comes to realize that he must not refuse the burden that is laid on him; this realization is his weapon against the temptations of Boromir, the member of his own purposes. This is also what sustains him in his dreadful journey across the Land of Mordor toward the Crack of Doom, and what sustains his hobbit companion, Sam, when he thinks Frodo killed and knows he must go on. The responsibility involved here, and throughout the epic, is not simply to one’s individual integrity; it is cosmic responsibility, justified by the existence of some vast, unnamed power for good. Gandalf’s most sweeping statement of the nature of responsibility, although it makes no reference to any such power, strongly implies the existence of the ordering force in the universe: “Other evils there are that may come; for Sauron is himself but a servant or emissary. Yet it is not our part to master all the tides of the world, but to do what is in us for the succor of those years wherein we are set, uprooting the evil in the fields that we know, so that those who

live after may have clean earth to till. What weather they shall have is not ours to rule.”(65)

There are many examples denying the existence of mere chance. Tom Bombadil implies that his appearance for that rescue of the hobbits was no accident; Galadriel tells the company that their paths are laid out, although not apparent to them; Frodo feels that a way will be found for him to reach the Dark Tower because such is his “doom”; he speaks to Gollum of a fate moving them both. And, although all participants in the Quest realize that the Shadow repeatedly rises again, far more forceful is the affirmation made by Frodo- “in the end the Shadow was only a small and passing thing: there was light and high beauty for ever beyond its reach.” (66) Tom Bombadil is also associated with various images of nature and growth, indicating to the reader that he is a character that the hobbits can trust.

The universe of Tolkien, unlike that of the Anglo-Saxons, is ultimately affirmative. Within the vast affirmative context, however, there are enormous possibilities for immediate evil: the individual exists in a realm where choice is always necessary. The freedom of that choice, for the virtuous, is of paramount importance. When Aragorn meets the Riders of Rohan, their leader asks him what doom he brings out of the north. “The doom of choice,” replies Aragorn: all men must now choose good or evil.(67) Sam, Frodo’s closest companion, realizes how many opportunities they have had of turning back, and understands that heroism, in legend and in fact, consists of making repeatedly and freely the choice of good. In his moment of crisis, he knows that destiny has put him in this dilemma, and that his most important responsibility is to make up his own mind.

In this world as in the Christian one, the result of repeated choices of good is the spiritual growth of the chooser. Frodo’s stature increases markedly in the course of his adventures, and the increase is in the specifically Christian virtues. When Gandalf first tells him of Gollum, he feels no pity and rejects the pity that Bilbo has felt. But by the time he has his own first encounter with the creature, he himself makes the choice of pity and mercy: he does not kill Gollum when he has him in his power. When they reach the depth of Mordor, Sam watches while Frodo sleeps. He

notes in Frodo's face that a light seems to be shining within. "Now the light was even clearer and stronger...Frodo's face was peaceful, the marks of fear and care had left it; but it looked old, old and beautiful, as if the chiseling of the shaping years was now revealed in many fine lines that had before been hidden, though the identity of the face was not changed."(68) Finally, Frodo has mercy even on Saruman who has been far more definitely than Gollum an active agent of evil, an agent who, indeed, has just tried to murder Frodo. Saruman looks at him with "mingled wonder and respect and hatred. 'You have grown, Halfling,' he said. And at the very end, it is Frodo who asserts the necessity and value of sacrifice. 'When things are in danger,'" he says to Sam, "'Some one has to give them up, lose them, so that others may keep them.'"(69) So he gives up his beloved Shire, and goes into the unknown West, to a land equivalent to Arthur's Avalon. He has become heroic in mind as well as in action; heroic in mind as a direct result of his action.

The course of the evil beings is equally well-defined. By using their freedom to choose evil, the wicked destroy freedom: emphasis is consistently upon the essential slavery of the servants of Sauron, who can no longer accept freedom when it is offered them. Pride and self-will, here as in so many great works, are often the sources of evil. Saruman has been corrupted through pride; even the trees of the forest which attempt to capture the hobbits are said to have become evil by the growth of pride in them. Denethor, the Steward of the King, kills himself as a direct result of pride and that other great Christian sin, despair. It is pride that leads Boromir to want the Ring – pride, indeed, that lures all toward the Ring: Sam is able to resist its pull solely because of his humility, the fact that he is content with his own garden.

Saruman and Gollum provide the main case histories of the gradual destructive effect of willing submission to evil wills, but Gandalf makes it clear that the result of such submission must always be the same, even for one predominantly virtuous at the outset. Even Frodo began his ownership of the Ring with a lie intended to make his claim on it more secure. If a mortal often uses the Ring, says Gandalf, he "'fades: he becomes in the end invisible permanently, and walks in the twilight under the eye of the dark power that rules the Rings...Sooner or later the dark power will devour

him,”(70) The Ring represents power. Not even Gandalf can wield such force. Bilbo offers the Ring to him because he is “wise and powerful,” but he rejects it vehemently. “Do not tempt me! I dare not take it, not even to keep it safe, unused. The wish to wield would be too great for strength....With that power I should have power too great and terrible. And over me the Ring would gain a power still greater and more deadly.”(71)

Indeed, Saruman began from precisely the position of Gandalf, and even without possession of the Ring, pride and the lust for the power destroy him. In one of the most dramatic scenes of the trilogy, Gandalf confronts Saruman in his ruined stronghold and offers him the choice of complete freedom- “free from bond, of chain or command: to go where you will, even, even to Mordor, Saruman, if you desire”(72)- or continued slavery to Sauron. But the sorcerer, too corrupted to choice, is forced by the decay of his own will to remain in a slavery resulting from free choice made long before.

So too with Gollum, a far more pitiable creature, essentially amoral, but degraded to the uses of evil: amorality is not really possible in Tolkien’s scheme. Gandalf tells the story of his slow destruction through possession of the Ring: “All the ‘great secrets’ under the mountains had turned out to be just empty night: there was nothing more to find out, nothing worth doing, only nasty furtive eating and resentful remembering. He was altogether wretched. He hated the dark, and he hated light more: he hated everything, and the Ring most of all....He hated it and loved it, as he hated and loved himself. He could not get rid of it. He had no will left in the matter.”(73) As Frodo’s Quest nears its end, Faramir advises him against trusting - as he is -to Gollum’s leadership. Faramir is convinced that Gollum is wicked; Frodo maintains that the creature is not although wicked. “Not wholly, perhaps,” agrees Faramir, “but malice eats it like a canker, and the evil is growing.”(74) And this is apt: the progress of evil in an individual cannot be reversed without a specific, conscious act of will, an act that Gollum, like the other characters devoted to evil, is quite incapable of performing.

Yet this same Gollum, ever more corrupted by lust for the Ring, his “Precious,” becomes finally the instrument of Grace for Frodo in one of the most perplexing episodes of *The Lord of the Rings*. At the very end of his Quest, having struggled against hideous adversity to reach the Cracks of Doom – at the very end, Frodo “changes his mind.” “‘I have come,’ he said. ‘But I do not chose now to do what I came to do. I will not do this deed. The Ring is mine!’” He uses still the language of free will – “I do not choose” – but the speech and the act which accompanies it (he puts on the Ring) represent rather a crucial failure of will. For “he was come to the heart of the realm of Sauron and the forges of his ancient might greatest in Middle-earth; all other powers were here subdued.”(75) Strong as it is, Frodo’s will here succumbs. Yet still he is saved – not by an act of will, but by an act of Fate. Gollum, whose corruption is complete at this moment, leaps at Frodo, bites off the finger which wears the Ring, waves it aloft in triumph, and falls into the Crack of Doom with it: the Quest is thus accomplished.

In the presentation of this event, the idea of free will is intimately involved with fate receives its most forceful statement. The same idea has been suggested before; now it becomes inescapable. Free choice of good by the individual involves his participation in a broad pattern of Good; individual acts become a part of Fate. Frodo has repeatedly chosen to behave mercifully toward Gollum, even in the face of treachery on the other’s part. His merciful acts determine his fate and, because he has by his acceptance of his mission come to hold a symbolic position, they determine also the fate of the world he inhabits. Gollum, on the other hand, though he is comparatively weak in evil, has become the symbolic representative of evil. His original acceptance of evil has made him will-less; it is appropriate that at the last he should be merely an instrument of that essentially benevolent fate through which, as Sam realizes, “his master had been saved; he was himself again, he was free”(76)- free at the cost of physical maiming, the emblem of his human (or hobbit) weakness.

1.2 The conflict of Good and Evil

There is no secret that we live in two parallel worlds: a world of human beings and the world of God. From the Christian point of view celestial one should be prevailed. Celestial one represents morality, religion. It contrasts to our global world. There are bad and good invisible forces which have great impact on our lives. Their struggle we can feel inside.

Good versus evil is a common concept in high fantasy, and the character of evil is often an important concept in a work of high fantasy, as in **The Lord of the Rings**, or in Ursula K. LeGuin's **Earthsea works**. In many works of high fantasy, this conflict marks a deep concern with moral issues; in other works, the conflict is a power struggle, with, for instance, wizards behaving irresponsibly whether they are "good" or "evil".

So, it is a theme which many writers, philosophers, critics paid attention to. Everyone has his or her interpretation of this. The debates concerning the struggle never ends. Especially the theme is actual in our days. We frequently watch films devoted to this where good always wins. The Lord of the Rings is one more work proving the fact. It involves many symbolic and fantastic characters. It is like a fairy-tale which is teach us to be mild, hearted, merciful and brave to resist bad forces. We live in the world rule by men. Man's nature is ambiguous.

Unfortunately, leading by the fuss in the search of material values we forget about our souls and conscious: that our spirits need nutrition. One day the world of High Technologies would stop to exist if evil wins. We think in **The Lord of the Rings** the author tried to remind us about it. We will be on the safe side if resist Dark forces temptation and worship God. The Ring is a symbol of Evil which warn us against accepting its disastrous influence. The idea of people's possessing the greatest potential, which can be used by evil and good forces, runs through the story. Let's remember Frodo in his mission as Ring Bearer. The Ring is the proximity of it. It is a mark should be got rid of in spite of its power. How many such "Rings" do we have in our life? They are enormous. Living in modern society we come across them every day. If we help our good nature wins happier we shall be. One man's sacrifice is not enough. The fellowship is important. Tolkien describe its significance in

purpose. To match the Ring's power to our modern society world, I dare to say it would represent the whole bad habits, negative influences which destroy people. But there are other Rings: Three rings for the Evlen- king under the sky, Seven for the Dwarf- lord in their halls of stone, Nine for Mortal Men doomed to die, which symbolize pure attendant responsibilities and danger. In other words they embody man's virtues. If one Ring rules them all it will be a limitless Evil government which destroy the world of human. That's why Goodness plays a meaningful role in collapsing the Evil. This is the main theme of the Lord of the Rings. We chose it in planning the lesson.

The progress of the story leads to the character learning the nature of the unknown forces against him, that they constitute a force with great power and malevolence. Facing down this evil is the culmination of the hero's story and permits the return to normal life.

1.2.1 The fruits of victory

“And so they live happily ever after” is the conventional formula for concluding a fairy tale. But it is false and we know it, for it suggests that once Good has triumphed over Evil, man is translated out of his historical existence into eternity. J.R.R. Tolkien is much too honest to end with such a pious fiction. Good had triumphed over Evil so far as the third Age of Middle Earth is concerned, but there is no certainty that this triumph is final. Victory does not mean the restoration of the Earthly Paradise or the advent of the New Jerusalem. In our historical existence even the best solution involves loss as well as gain. With the destruction of the Ruling Ring the three Elven Rings lose their power, as Galadriel foresaw:

Do you not see now wherefore your coming to us is as the footsteps of Doom? For if you fail, we are laid bare to the Enemy. Yet if you succeed, then our power is diminished, and Lothlórien will fade, and the tida of time will sweep it away. We must depart into the West or dwindle to the rustic folk or dell and cave, slowly to forget and be forgotten.(77)

Even Frodo, the Quest Hero, has to pay for his success. “But,” said Sam, and tears started from his eyes, “I thought you were going to enjoy the Shire for years and years after all you've done.” “I thought so, too, once. But I have been too deeply

hurt, Sam. I tried to save the Shire, and it has been saved, but not for me. It must often be so, Sam, when things are in danger: someone has to give them up, lose them, so that others may keep them.”(78)

We cannot say that everything ends extremely well. Thus, elves leave Middle-earth, for their power perishes with the fall of the three elvish rings. Old wounds won't leave Frodo in peace. The chain of Evil has split, however, there remains a possibility that a new Sauron will come.

J.R.R Tolkien makes the elves, dwarfs, wizards, and men who are Sauron's opponents a formidable lot indeed, but in sheer strength, Sauron is stronger. Yet their power has its part to play, as Gandalf points out:

Victory cannot be achieved by arms. I still hope for victory but not by arms. For into the midst of all these policies comes the Ring of Power, the foundation of Barad-dûr and the hope of Sauron. If he regains your valour is vain, and his victory will be swift and complete; so complete that none can foresee the end of it while this world lasts. If it is destroyed, then he will fall; and his fall will be so low that none can foresee his arising ever again.... This, then, is my counsel. We have not the Ring. In wisdom or great folly, it has been sent away to be destroyed lest it destroy us. Without it we cannot by force defeat his force. But we must at all costs keep his eye from his true peril. We cannot achieve victory by arms, but by arms we can give the Ring Bearer his only chance, frail though it be.(79)

The Quest is successful and Sauron is overthrown. One of Tolkien's impressive achievements is that he convinces the reader that the mistakes which Sauron makes to his undoing are the kind of mistakes which Evil, however powerful, cannot help making just because it is Evil. His primary weakness is a lack of imagination, for, while Good can imagine what it would be like to be Evil, Evil cannot imagine what it would be like to be Good. Elrond, Gandalf, Galadriel, Aragorn are able to imagine themselves as Sauron and therefore can resist the temptation to use the Ring themselves, but Sauron cannot imagine that anyone who knows what the Ring can accomplish, his own destruction among other things, will not use it, let alone try to destroy it. He couldn't have been capable to imagine this, he had only to sit waiting and watching in Mordor for the Ring Bearer to arrive, and he was bound to catch him and recover the Ring. Instead, he assumes that the Ring has been taken to

Gondor where strongest of his enemies are gathered, he launches an attack on that city, neglecting the watch on his borders.

Secondly, one of the evil kinds of Sauron is the lust for domination, will always be irrationally cruel since it is not satisfied if another does what it wants; he must be made to do it against his will. When Pippin looked into the Palantír of Orthanc and so revealed himself to Sauron, the latter had only to question him in order to learn who had the Ring and what he intended to do with it. But, as Gandalf says:

“ He was too eager. He did not want the information only: he wanted you quickly, so that he could deal with you in the Dark Tower, slowly.”(80)

Thirdly, all alliances of Evil with Evil are necessarily unstable and untrustworthy since, by definition Evil loves only itself and its alliances are based on fear or hope of profit but not on affection. Sauron’s greatest triumph has been his seduction of the great wizard Saruman but, though he has succeeded in making him a traitor to the cause of Good, he has not yet completely enslaved him, so that Saruman tries to seize the Ring for himself. Lastly, unforeseeable by either side, is the role played by Sméagol-Gollum. When Frodo first hears about him from Gandalf, he exclaims:

- What a pity Bilbo did not stab that vile creature when he had the chance!

- Pity? It was pity that stayed his hand. Pity and Mercy: not to strike without need. And he has been well rewarded, Frodo. Be sure that he took so little hurt from the evil, and escaped in the end, because he began his ownership of the Ring so. With Pity.

- I cannot understand you. Do you mean to say that you and the Elves have let him live on after all those horrible deeds? He deserves death.

- Deserves it? I daresay he does. But do not be eager to deal out death in judgments. For even the wise cannot see all ends. I have not much hope that Gollum can be cured before he dies. But there is a chance of it. And he is bound up with the fate of the Ring. My heart tells me that he has some part to play yet, for good or ill, before the end; and when that comes, then pity of Bilbo may rule the fact of many, yours not least. (81)

The Lord of the Rings provides readers with this relationship on the epic scale. The numinous, that which lies behind the sacramental vision, is to be seen in the outer landscape of the created world. Readers sense the numinous in *The Lord of the Rings*, and this is the reason why the text can be religious without containing any direct religious reference. However, even though the sacramental vision in **The Lord of the Rings** is an embodiment of Tolkien's own theory of recovery, we also know that the age has come where these images of the close relationship to nature must give way to the Dominion of Man in the Fourth Age.

1.3 Moral principles of the author's faith revealed in *The Lord of the Rings*

Kurt D. Bruner is quoted from his book **Finding God in Lord of the Rings** in support for Christian elements, as saying "from the epic battle between good and evil to the redemptive power of self-sacrifice, the transcendent truths of J.R.R. Tolkien's deep faith are revealed in the adventures of his hobbits and other fictional creatures." (82) He was a man of incredible faith, and it is through that faith he came to understand all of the aspects of Christianity such as sacrifice, faith, and even persistence through what seems like imminent doom.

Tolkien was an interesting man to say the least, because while he denounced that there was ever any direct connection between **The Lord of the Rings** and his beliefs, he never denied that his beliefs had their part to play in his books. So then, this could very well bring up a new category in the world of symbolism. He believed that moral principles can be revealed in literary work. Tolkien's strong Christian faith can be reflected in his books. Through this research we can conclude the power to decide what a book means in our own lives is completely up to us, the readers. However there are many examples of other readers taking away symbolic references. We share just a few of the more common themes, some of which Tolkien himself has spoken about.

With all of these examples stated, the best and most conclusive evidence we have that these books were in fact allegorical, subconsciously at least, comes from J.R.R. Tolkien himself. **The Lord of the Rings** is a “fundamentally religious and Catholic work; unconsciously so at first, but consciously in the revision.”(83) By this statement the author wants to say that it conceals moral principles known by every person. We learn them from our childhood and realize them during the whole life. It is a requirement of society and our individuality. These principles, according to Tolkien, are derived from faith. So, we can say that Christian reading and viewing **The Lord of the Rings** have noticed the undercurrent of Christian themes in the work. The themes remain consistent with the Christian messages. Eventually, the Ring, establishing the Biblical Principle of the growing power of sin that starts small, but ends by controlling a person.

J.R.R Tolkien’s basis in Christianity becomes apparent as the story unfolds, unveiling Christian elements throughout the tale. As ‘The Fellowship of the Ring’ begins their trek across the land in an attempt to destroy the Ring, Frodo Baggins described as a boyish- looking halfling, has been chosen as the only one capable of carrying the Ring. Tolkien does not select the handsome Aragorn, the wizened Gandalf or any of the other more flamboyant characters in the Fellowship to guard the perilous Ring and bring it to its destruction in the depth of Mordor.

We can put parallels to the Bible story of Moses and Pharaoh or David and Goliath.(84) Many Christians feel that Tolkien is showing how God uses ordinary people to accomplish his will.

1.4 Resurrection, Salvation, Repentance, Self-Sacrifice, Free Will and Humility.

Resurrection is one of the underlying currents in **The Lord of the Rings**—Gandalf dies and then comes back again even stronger as Gandalf the White. Now he symbolizes more powerful good. He returned to keep in the war against Dark forces. Resurrection refers to Bible.

Another of the currents is the idea of salvation. The very future of Middle Earth is at stake, and the Fellowship wins salvation for Middle Earth, although not without cost, including self-sacrifice. How potent are the words of Jesus as we think of Boromir or Gandalf that "Greater love hath no man than to lay down his life for his friends".(85)

Repentance should also be considered here; it is clear that the Christian notion of repentance does exist in Middle Earth. Boromir is rewarded for his repentance by dying a hero's death by an orc's arrow, and being given a hero's funeral. All of the fallen characters are given a chance to repent, although most of them, unlike Boromir, do not—such as Wormtongue, Gollum and Saruman.

Tolkien shows the sin of pride very clearly; indeed it is the Ring itself, which portrays the sin of pride. As Pearce says in an interview, "The possessor of the Ring is possessed by his possession and, in consequence, is dispossessed of his soul". Gollum is clearly proud of the ring, and is obsessed with it, and as such is debased and corrupted. Pearce also says that Frodo's fight to resist the powers of the Ring "is akin to the Carrying of the Cross, the supreme act of selflessness".(86)

1.5 Justice, the Suffering Servant, Fellowship, Authority and Healing

It is apparent that the Christian idea of justice is at the heart of Tolkien's book, and that everyone gets what they deserve in the end. For instance, Saruman starts off as Saruman the White, but following his fall, ends up as Saruman of Many Colours. The order of "rank" in the wizard hierarchy holds white as the highest, followed by grey and then brown. Conversely, after his fight with the Balrog, Gandalf, initially Gandalf the Grey, becomes Gandalf the White. Justice is done.

Another compelling image is that of the Suffering Servant, who bears much and gives himself so that others may live. Frodo clearly is representative of this, and he does pay for this with his life in the end. Frodo has a metaphorical cross to bear, and yet he does it willingly and humbly. Although he is only one small hobbit, he nevertheless overthrows the powerful and mighty Saruman, with his amassed

forces—which chimes in with the Christian idea of the large and powerful being overcome by the seemingly small and insignificant and weak.

Fellowship itself is also part of Catholic culture. The Fellowship and their allies hold together as responsible individuals banding together in free communities. Contrast this with the homogenous orcs and uruk-hai, which are almost ant-like in their lack of individuality and in their collective nature, so much so that they appear not to differ from each other even by sex or age.

The Lord of the Rings then is a story with many stories concealed within it. Tolkien's subtlety is that he lays a trail of clues for his readers. It is up to us whether we choose to "go higher and to go deeper." (87) Beloved by the travellers of the New Age and grandees of Celtic revivalism, by the churched and unchurched, and by the most extraordinary cross-section of society, *The Lord of The Rings* has the power to be evangelical if only the reader scratches beneath the surface. When fantasy becomes Christian fact the reader is faced with the same stark choices as Frodo and Gandalf: to collaborate, to conform, or to contradict.

The final clue in this epic journey is the word Tolkien invented to describe what he saw as a good quality in a fairy-story—and that word was eucatastrophe, being the notion that there is a "sudden joyous 'turn'" in the story, where everything is going well, "giving a fleeting glimpse of Joy", whilst not denying the "existence of dyscatastrophe—of sorrow and failure". (88) It also reminds us that catastrophe can be reversed. Hatred and fear need not win; violence need not have its day; destruction doesn't have to triumph.

Tolkien always affirmed that his work taught good morals. He insisted that all successful sub-creation necessarily conveys moral truth, because the only good stories are those that accurately reflect the metaphysical world we live in and the moral choices we face. *Lord of the Rings* is essentially an elaborate yet very conventional fairy story whose entire purpose is to embody conventional morality. First and most important, good and evil are almost always generically defined; we can often tell whether a character is one or the other if we know where he comes from, who his ancestors are, how he speaks.

The Lord of the Rings embodies an "inherent morality,"(89) as Tolkien calls it, which derives largely from the traditions of Christian and epic poetry. Yet the trilogy is not explicitly religious, and can be interpreted as allegorical by those who want to see allegory there. Tolkien well knows that the Dantesque form of Christian epic, wherein history effortlessly assumes the framework of dogma, cannot be successfully imitated in post-Romantic times. The trilogy is, significantly, set in the essentially inner realm of Faery, close to the world of dream and myth, where, Tolkien tells us that primordial human desires are met and interpreted.

So, although **The Lord of the Rings** gains much of its symbolic concentration on the most basic human concerns: the problems of man's universe. The fact that Tolkien's cosmos seems at first totally alien to our own might mislead us into thinking that his trilogy has no more right than ordinary science fiction to be considered as serious literature, that it is really the "juvenile trash" that Wilson thinks of it.(90) Yet Tolkien removes his fiction from the realm of "real life" only to be enabled to talk more forcefully about reality. A serious reading of **The Lord of the Rings** must produce the realization that its issues are profoundly relevant to human problems. Tolkien's method of communicating that relevance differs markedly from that of Lewis and Williams, who write always with the clear and specific purpose of Christian apologetics. If they create weird and alien worlds, worlds of science fiction, of the ghost story, it is with the basic intent of demonstrating the engulfing power of Christianity.

Tolkien's apparent moral purpose is more subtle, less specific. The force of his trilogy comes from its mythic scope and imagination, its fusion of originality with timelessness. The Lord of the Rings is a widely popular work. It has become the centre of the cult. The fact of the cult suggest the power of Tolkien's work; it's manifestations offer an index to an important strength and weakness of the trilogy.

The Lord of the Rings teaches us to be humane, to follow moral principles. Sympathy for enemies determines a lot in the epic. It is both sympathy and humanity that prevent Bilbo from killing Gollum, who played a crucial role in the destroying

of the Ring. Good, according to Tolkien, is not revengeful. It strives to get justice and will never shoot an arrow into the back of the Enemy.

The reality all around us can become invisible through familiarity. We can become unconscious of it. We lose our sense of the wonder of it all. We had that sense of wonder as children, but somehow we lost it as we grew older. The imaginary world yanks us back into the position we were in when we were more naïve, before we became the know-it-alls we are as adults. It steals us temporarily away from all that humdrum familiarity, and when we return we are more aware; the blinders are off.

2. Evaluation of The Lord of the Rings

There are two significant implications in Tolkien's theory. First, the Christian influence on great poetry is profound, and particularly on the epic, which addresses itself especially to the values by which men should live. Tolkien's essay on Beowulf indicates his appreciation of this fact.⁽⁹¹⁾ Second, the insistence on an ideal eucharistic participation of the fantasy in the real world leads to a view of art analogous to the Christian Incarnation of the Word. In the greatest story, history and archetype interpenetrate. So in the fairy story, which typically activates the archetypes, historical verisimilitude is of the utmost importance. We must accept that the land of Faery is "true" before it can fully affect us.

Tolkien does not write allegory, which assumes a corporate acceptance of dogmatic formula based on a "realist" epistemology. The morality of his story is, as we have seen, implicit. His theory helps to explain the inordinate pains spent on the appendices, the background history, the landscape, names, traditions, annals and the entire sense of a "real world" of Middle-earth. History and the "primary world" mark the difference between a eucharistic and a non-sacramental view of the world. First, and most important, is the concept of Christian heroism, a spiritual quality which depends on obedience rather than process or personal power. Second, heroism is basic to the meaning of love. Third, charity, or love, is the foundation of faith and hope. And last, Providence directs the affairs of the world.

Christian principles of morality is one of the central themes in **The Lord of the Rings**, and it helps to explain why we are closer to Frodo and Sam than to Aragorn. The hobbits are more purely heroic, in that there is nothing chivalrous about them, and their heroism of obedience burns brightest because it is often without any hope of yielding renown or good name among men. Aragorn, true, is heroic, but he is chivalrous as well, and his fame is significantly reinforced by the acclaim of men. In total contrast is Sam, whose part is least publicly acclaimed of all, but who, in the sense in which we are now using the word, is especially heroic. His unflinching devotion to Frodo is exemplary, and here, again, Sam is a key link in bringing the meaning of the book to the reader, the everyman who admires great deeds but wonders what his own part might be in important events which seem well enough wrought without him.

The spiritual interpretation of heroism is the most significant Christian modification of the epic tradition, and contains in essence the other motifs which we have named. Their presence in **The Lord of the Rings** will therefore be indicated more briefly. First, if Tolkien is careful to show his most moving moments of heroism in context of obedience to transcendent principles, he is also careful to point out that the most binding love derives directly from such obedience. The marriages at the end of the trilogy are clearly possible because the quest has been faithfully completed. Also, among the company, the strongest fellowship develops from a shared dedication to the quest, and obedience to directives from the higher sources of knowledge. The ensuing fellowship is strong enough to break even the age-old enmities between Dwarves and Elves, as displayed for instance by the intense loyalty the Dwarf Gimli feels for the Elf Galadriel. The fellowship breaks only when the bond of obedience is also broken, as it is by Boromir, whose pride and lust for personal power are the epitome of false heroism.

The love of Sam for Frodo is the most consistent, and the most heroic, of all such relationships in the trilogy, and in it the ancillary theme that love subsumes faith and hope, becomes plain. Though Frodo does not waver in faith until the very last moment at the Cracks of Doom, as he and Sam face the plain of Gorgoroth, Frodo loses hope: "I am tired, weary, I haven't a hope left". Soon after he states,

even more defeated: "I never hoped to get across. I can't see any hope of it now". Finally, Frodo's hope dissolves entirely, and he tells Sam: "Lead me! As long as you've got any hope left. Mine is gone." (91) Gradually, Frodo's physical power is affected and Sam carries him on his back. The story is, at this point, almost allegorical, as Sam's charity sustains his master's hope and faith. And there is no doubt about the contribution of Sam's heroic love to the success of the quest.

In the last resort, heroic obedience based on love of God and fellow man must also involve faith in God's providence, so that events which may appear undeserved or random can be accepted as part of a greater design. The wiser a man is, the more deeply he can see into that design. So Gandalf, for example, knows that Frodo and Gollum may meet. He also guesses that Aragorn has used the palantir, and his knowledge, more than coincidence, depends on his perception of the design in events. On the other hand, those characters who are less wise are more at the mercy of unexplained events. Merry and Pippin, for example, do not at all know that their "chance" meeting with the Ents is to cause the offensive which overwhelms Isengard. Early in the story, we are directed to the importance of the complex relations of chance and providence by Frodo's question to Tom Bombadil: "Was it just chance that brought you at that moment?" Tom replies, enigmatically: "Just chance brought me then, if chance you call it. It was no plan of mine, though I was waiting for you." (92)

Examples could be multiplied, but Tolkien plainly enough indicates throughout **The Lord of the Rings** that on some profound level a traditional providence is at work in the unfolding of events. And in a world where men must die, where there are no havens, where the tragedy of exile is an enduring truth, the sense, never full, always intermittent, of a providential design, is also a glimpse of joy.

Tolkien believes that his "inner" world partakes of spiritual truth which has found a special embodiment in history: the Word, as Archetype, was made flesh. Consequently, Tolkien insists on the "real" truth of Faerie, and his eucharistic understanding of literature causes him, in **The Lord of the Rings**, to expend great pains on the historical and linguistic background to Middle-earth. We must believe

that it is true, and its truth must involve history, as well as the great themes deriving, in literature, from the fundamentally important Christian story which is basic as both archetype and history. We find the morality of the story not in doctrinal formulations which are the staples of allegory, but in the traditional and implicit motifs of heroism, obedience, charity, and providence.

3. Popularity of J.R.R. Tolkien “The Lord of the Rings” and its contribution to the World Literature

The impact of Tolkien's trilogy on the readers' minds is evident. We might perceive the contents of the trilogy as a description of the collective unconscious of this Era. In the trilogy, we are not confronted with the troubles of a distant past, we are, indeed, presented with the issues of today. What Tolkien's trilogy offers to its readers are suggestions as to how some of these problems might be dealt with, and possibly solved. Some readers never make it through the first seventy pages of Tolkien's **The Lord of the Rings**, no matter how hard they try. They simply fall asleep while reading the long introduction, while other readers devour the pages and fall in love with the book forever.

Tolkien has played a role in twentieth century European literature—indeed, world literature—which has infuriated the critics. He has simply ignored the entire tradition of fiction which has been sovereign since the eighteenth century, that is, the tradition of “realism” and the psychological novel. He has reached back to the most ancient and noble mode of narrative, namely, the Epic.

The geography of Middle Earth consists of the emotional and mental landscape, determined by its inner meaning. The archaic and mythological world view which Western Society has long lost contact with has been created by Tolkien in an entirely new and psychological way. The importance of Tolkien's emphasis on the value and reality of the inner archetypal world cannot be overestimate.

For Tolkien, however, it was more important that Middle Earth was a successful as “sub-creataion.”(94) Using his vast literary, linguistic and historical talents, Tolkien created Middle Earth as an act of divine praise. The more

convincing Middle-earth was as a real place, the purer that praise would be because it would more closely approach God's own act of creation.

Tolkien was unwilling to direct his fictive world according to any overt pedagogical design. He believed that the moment readers are made away of any connections between our world and the "secondary world" of fiction, the literary spell is broken; readers reemerge from the imaginary world and realize that it is "just a story." Tolkien wanted them to believe that Middle-earth really exists and is not merely a tool for evangelism.

A competent reader - which is to say, any reader who has finished **The Lord of the Rings** - will find nothing at all to startle, surprise, or challenge him in any of them. On the contrary, he will be delighted to encounter the beloved 'Fellowship of the Ring' under slightly different names, to slay the same old dragon, to set on a quest which, no matter how many volumes it will meander through, will end up in the inevitable victory of good over evil. And the evil itself, though decked out in resplendent titles of the Lord of the Dark and the Ruler of Shadows, is hardly such as to unduly disturb anybody's slumber.

The languages he made up, the maps of Middle-earth he lovingly drew, the tangled interactions of elves, dwarves and humans detailed in **Silmarrilion**, constitute a fictional equivalent of a national culture which many people study with greater devotion than they do their own heritage. And in the age in which culture, nationality and history have become stained with blood, their harmless substitutes are not to be disdained. Tolkien, and the whole genre of fantasy after him, have given a home to the homeless, a refuge to the exiled, a history to those whom real history has left dazed and bewildered.

It seems that popular fantasy modelled on Tolkien is, indeed, "escapist" but in a very peculiar sense. It does not, as Tolkien himself hoped for, provide access to a deeper reality of universal values. Rather, it offers a "lite" version of history, with all the ambiguities eliminated, all the complexities straightened out, all the uncertainties contained by the predictability of the plot. In this sense, **The Lord of the Rings**, written in the worst years of the twentieth century, is indeed not so much an allegory

as a wish-fulfilling dream of what a conflict of good and evil would have looked like in a better, simpler world.

And yet, whatever we think of Tolkien's epigones, his own work remains a magnificent achievement simply by virtue of being the first. For all that he was influenced by a number of previous writers of fantasy, nobody had ever had the guts to do what he did: to write a counterfeit epic in a clear, contemporary language, accessible to all; to unite the timeless appeal of the fairy tale with the giddy delight of the adventure story; to create an imaginary world which, no matter how heavily colonized since then, still has the power to evoke the thrill of exploration.

The epic **The Lord of the Rings** became a real treasure of English Literature of the XX century. All the time critics find new ideas and draw analogies with reality. **The Lord of the Rings** formed the basis of such a literary genre as fantasy – a branch of fiction, which is based on mythological and historical traditions with a grain of magic. It became a so-called Bible for other writers working in this genre.

It is easy to assume that Tolkien's imagined world developed in much the same way and that it fulfills the same needs in its readers and perhaps in its author. One reason why **The Lord of the Rings** captivates readers so diverse is that it creates a compellingly detailed and authentic imaginary universe which seems an appealing alternative to our own chaotic world. It is not the never-never land of science fiction but a realm in which moral problems are taken seriously and in which it is possible to make right decisions. Tolkien lavishes such loving detail on his world that he encourages the willing suspension of disbelief; the cultists try to maintain that suspension beyond the limits of the book. For most purposes Tolkien's prose is brilliantly adequate, straightforward, just starched enough to have body, resilient enough to catch the echoes of speech, not a supercharged instrument, nor one with great range, but very competent.

But paradoxically the richness of detail which makes the world of Frodo and Gandalf convincing also weakens the literary effectiveness of the trilogy by detracting from its mythic authenticity. Tolkien tends to over-complicate not in purpose but in detail. His elaboration of the minutiae of his imagined world seems

sometimes an end in itself; it diminishes the essential moral weight in his fable. Although the action of *The Lord of the Rings* is both powerful and significant, the reader can lose consciousness of it in a mass of detail which is itself vibrant with imaginative energy.

One more aspect of the trilogy which makes it difficult to take it seriously in literary terms is its language, an important basis of Wilson's objections to it. Like the richly-imagined unreal world, the language appeals to the child-side of its readers; it evokes memories of fairy tales and of legends of chivalry. "The grey figure of the Man, Aragorn son of Arathorn, was tall, and stern as stone, his hand upon the hilt of his sword; he looked as if some king out of the mists of the sea had stepped upon the shores of lesser men. Before him stooped the old figure, white, shining now as if with some light kindled within, bent, laden with years, but holding a power beyond the strength of kings."⁽⁹⁵⁾ The simple vocabulary recalls traditional material of romance: sword hilts, kingliness, the mists of the sea, shining light, the ancient man of mysterious power. But its rhetoric and its references seem automatic. Tolkien repeatedly employs the same imagery of mysterious inner light as in index of spiritual power; such imagery sometimes substitutes for demonstration of that power. According to Wilson Tolkien asserts rather than demonstrates character. To my mind, as the author's intention is to create real world rather than fantastic one it is up to him to assert characters in this realistic manner for readers to imagine them vividly and find the deep moral meaning of the story inside.

A critic who demands verbal complexity, integrity, richness, subtlety, will find little to attract him in Tolkien's fiction. The language of the books is entirely an instrument of the story. When it demands attention in its own right, it is unlikely to justify the attention it receives. The depth and subtlety of imagination, both fictional and moral, which control the fable find no counterparts in the language of the trilogy, derivative and often impoverished or pretentious.

But if we look at this problem from pedagogical point of view we can turn these shortages into merits. All these details that captivate readers' attention help them to keep in touch with the story and follow the author's main idea. *The Lord of the*

Rings should be used in learning process as an aid for teachers in planning their lessons. It allows students to display their mental ability and develop short and long time memories. The Lord of the Rings conceals moral Christian principles which can be taught at school. To emphasize the significance of J.R.R Tolkien's work in learning process, we present a plan of a lesson relying on the chapter 2 book 1 of The Lord of the Rings book in appendix of this research work.

It demonstrates how even the framework of fantasy can provide a context for the exploration of serious concerns, how moral energy can animate far-fetched fiction, how a tale of other worlds than ours can incorporate and be enriched by a complex ethical structure. Its linguistic limitations may prevent its assuming a high position in recognized literary canons, but it will surely continue to exercise compelling power over its readers.

NOTES

1. Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. the Letter to W.H.Auden # 234, 1954

After Tolkien's finishing of the Fellowship of the Ring.

A unique glimpse into this background of Tolkien the storyteller, scholar, spouse, parent and observer of the world around him can be found in **The Letters of J.R.R. Tolkien** edited by Humphrey Carpenter (Allen & Unwin publishers, 1981). The most revealing aspect of these 354 letters is the profoundly formative influence of the Catholic faith on Tolkien's life and work. At the heart of Tolkien's faith we discover the joy of being created and redeemed - "Because we are made: and not only made, but made in the image and likeness of a Maker" (On Fairy Stories). This led him to approach life optimistically, with the profound conviction that despite the evil of a fallen world, all will be well if we seek the truth and live accordingly.

2. O'Neill, Timothy R. **The Individuated Hobbit: Jung, Tolkien and the Archetypes of Middle-earth.** Boston: Houghton Mifflin Company, 1979.

According to psychoanalysis and analytical psychology schools, myth and religious stories are believed to be the representatives of the intrapsychic life. They symbolize the evolution, interactions of elements, fears, hopes, failures and growth of the human psyche that is reflected in the language of symbolic stories. An archetype is a universal form or predisposition to characterize thoughts or feelings-an unlearned tendency to experience things in a certain way that can evoke powerful emotions in the reader or the audience because it awakens a primordial image of the unconscious memory.

3. Tolkien, J.R.R. **The Lord of the Rings: 'The Two Towers'.** New York: Ballantine Books, 1954. Book 3 ch.4 p. 484 -Description of the Ents.

Lothlorien

4. Otto, Rudolf. **The Idea of the Holy,** 2nd edn, John W. Harvey. New York: Oxford University Press, 1950

This objective and independent reality is what is experienced in the religious experience of Rudolf Otto's theory. And this object he has labeled "the *numinous*"

which is derived from one of the basic Latin words for god. The creature-feeling is thus aroused by the “*numen*” being experienced as present.

When one eliminates any element of the “*numinous*” experience that overlaps with any other “natural” experience, that which is left is what constitutes the essence of the “*numinous*” or the Holy. What was meant by the use of the word identifying the numinal experience is accomplished by indicating the determinative affects of the *numen* on the human mind. Otto speaks first of the experience as mystery. As mystery, the experience of the *numen* produces the feeling of something “wholly other” and can be analogously compared to feelings of stupor, absolute amazement, blank wonder and dumb astonishment.

5. Tolkien, J. R. R. '**On Fairy-Stories**', Essays Presented to Charles Williams (194?). Oxford:Oxford University Press, 1947. P- 66 ff.

'On Fairy-Stories' is an essay by J.R.R. Tolkien which discusses the fairy-story as a literary form. It was initially written for presentation by Tolkien as the Andrew Lang lecture at the University of St. Andrews, Scotland, in 1939. It first appeared in print, with some enhancement, in 1947, in a festschrift volume. Tolkien distinguished between the primary world, which is the world of pain, suffering, turbulence that we live in day-to-day, in which we have finite lives. But he talks about fairy tales as a creation of a secondary world, in which the reader finds escape, consolation, and recovery, where the colors are brighter, as he says, where you are sick and are always healed. It's the recovery of Paradise, if that's what you want to call it. We all long for a secondary world. But he would see the Bible as truth in the primary world.

6. Tolkien, J.R.R. 'The Fellowship of the Ring'. New York: Ballantine Books, 1954. Book 2 Ch. VI p. 363

7. Tolkien, J. R. R. '**On Fairy-Stories**', Essays Presented to Charles Williams. Oxford: Oxford University Press, 1947.

8. The Lord of the Rings Book 2 Ch. VI p. 364

9. Otto, Rudolf **The Idea of the Holy**, 2nd edn, John W. Harvey. New York: Oxford University Press, 1950

10. J. R. R. Tolkien, '**On Fairy-Stories**', Essays Presented to Charles Williams. Oxford: Oxford University Press, 1947.

11. The Lord of the Rings Book 2 Ch. VI p. 368

12. The Lord of the Rings Book 2 Ch. VI p. 369

13. Shippey, T. A. **The Road to Middle-Earth: How J.R.R. Tolkien Created a New Mythology.** London: Allen and Unwin, 1982; new ed. London: Harper Collins, 1992.

Professor T.A. Shippey taught at Oxford overlapping chronologically with J.R.R. Tolkien teaching the same syllabus giving him an intimate familiarity with the poems and the languages which formed the main stimulus to Tolkien's imagination. He subsequently held the same Chair of English Language and Medieval Literature at Leeds University which Tolkien held early in his career, and currently holds the Walter J. Ong Chair of Humanities at Saint Louis University, USA

14. The Lord of the Rings Book 2 Ch. VI p. 369

15. The Lord of the Rings Book 2 Ch. I p. 251

16. Editor unknown. **The Daily Telegraph Magazine.** London: The Daily Telegraph Ltd. 22 March 1968.

"With reference to the Daily Telegraph of June 29th, page 18, 1972 I feel that it is unfair to use my name as an adjective qualifying 'gloom', especially in a context dealing with trees. In all my works I take the part of trees as against all their enemies. Lothlórien is beautiful because there the trees were loved; elsewhere forests are represented as awakening to consciousness of themselves. The Old Forest was hostile to two legged creatures because of the memory of many injuries. Fangorn Forest was old and beautiful, but at the time of the story tense with hostility because it was threatened by a machine-loving enemy. Mirkwood had fallen under the dominion of a Power that hated all living things but was restored to beauty and became Greenwood the Great before the end of the story." JRR Tolkien

17. Shippey, T. A. **J.R.R. Tolkien — Author of the Century,** Boston, New York: Houghton Mifflin Company, 2000

It connects with Tolkien's eucatastrophe. In his famous essay of 1947, 'On Fairy-Stories,' Tolkien defined eucatastrophe as follows: "In its fairy-tale-or otherworld-setting, it is a sudden and miraculous grace: never to be counted on to recur. It does not deny the existence of dyscatastrophe, of sorrow and failure; it denies universal final defeat and in so far is evangelium [Greek for "good news" or "gospel"], giving

a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief" (as quoted in Shippey, p. 211). The eucatastrophe is real, but even it is not the final word on life, as Legolas' song about the elves departing over the Sea reminds readers. All life is transitory, and so the moments of "sudden and miraculous grace" must be seen and celebrated when they occur.

18. Tolkien, J.R.R **The Lord of the Rings** Book 2 Ch. VII p. 384

19. Tolkien, J.R.R **The Lord of the Rings** Book 2 Ch. VIII p. 392

Shire

20. Burger, Douglas A. 'The Shire: A Tolkien version of Pastoral' in *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film* ed. William Coyle, 149-154. Westport, CT: Greenwood, 1986.

21. Tolkien, J.R.R 'Prologue to The Lord of the Rings' p. 22

22. Tolkien, J.R.R 'Prologue to The Lord of the Rings' p. 20

23. Tolkien, J.R.R **The Lord of the Rings** 'The Return of the King'. New York: Ballantine Books, 1954. Book 6 Ch. VIII p. 1041

24. Tolkien, J.R.R **The Lord of the Rings**, Book 6 Ch. VIII p. 1049

Farmer Cotton spoke about their new Chief Shirriff who settled in the Bag End (Frodo's inherited hole).

25. Tolkien, J.R.R **The Lord of the Rings** Book 6 Ch. VIII p. 1051

Sharkey was turned out to be Saruman (an evil wizard) who owned the Shire in 4 hobbits being absent. The new Chief Pimple was Saruman's servant.

26. Tolkien, J.R.R 'Prologue to The Lord of the Rings' p. 18

2. Plot and Action

27. Tolkien, J.R.R, **The Lord of the Rings** 'The Fellowship of the Ring'. Book 1 Ch.III p.83

28. Tolkien, J.R.R, **The Lord of the Rings**. Book 2 Ch.II p.288

29. Tolkien, J.R.R, **The Lord of the Rings**. Book 2 Ch.III p.298

30. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.III p.981

31. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.I p.35

32. Tolkien, J.R.R, **The Hobbit**. London: George Allen & Unwin, 1937.

Tolkien begins to write a sequel, which becomes **The Lord of the Rings** in future. In this story we get acquaintance with Bilbo Baggins and follow the quest of the hobbit to win his share of the treasure guarded by the dragon, Smaug. His journey takes him from light-hearted, rural surroundings and into darker, deeper territory, meeting various denizens of the Wilderland along the way.

33. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.II p.56

34. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.II p.76

35. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.X p.184

36. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.V p.1009

Male and Female characters

37. Man and His Symbols, ed. C. G. Jung. New York: Dell, 1968 "Concerning Rebirth," Works, vol. 9, pt. I, pp. 146-47.

C.G. Jung is certainly a prime example in the twentieth century of the "interiorization" of spiritual experience so characteristic of post-Romantic religion. In this the psychoanalyst complements the writer of fairy stories, and, because he faces similar problems in similar language, Jung can also offer particular insights about the structure of Tolkien's work. The Lord of the Rings can be read, with surprising consistency, as an interior journey through the psyche as Jung describes it, and archetypal structures. Jungian approach has limitations, for Tolkien at all times evaluates the archetypes, however implicitly, in light of the literary conventions of Christian epic.

38. Tolkien, J.R.R, **The Lord of the Rings**. Book 5 Ch.III p.832

39. Tolkien, J.R.R, **The Lord of the Rings**. Book 5 Ch.VI p.877

40. Tolkien, J.R.R, **The Lord of the Rings**. Book 5 Ch.III p. 836

41. Tolkien, J.R.R, **The Lord of the Rings**. Book 5 Ch.III p. 836

42. Tolkien, J.R.R, **The Lord of the Rings**. Book5 Ch.VI p.874
43. Tolkien, J.R.R, **The Lord of the Rings**. Book5 Ch.III p.816
44. Tolkien, J.R.R, **The Lord of the Rings**. Book5 Ch.VI p.874
45. Tolkien, J.R.R, **The Lord of the Rings**. Book5 Ch.III p.816
46. Tolkien, J.R.R, **The Lord of the Rings**. Appendix 'The Tale of Aragorn and Arwen' p.1073
47. Tolkien, J.R.R, **The Lord of the Rings**. Appendix 'The Tale of Aragorn and Arwen' p.1075
48. Editor unknown. **The Daily Telegraph Magazine**. London: The Daily Telegraph Ltd..22 March 1968. With reference to the Daily Telegraph of June 29th, page 18,1972
49. Otto, Rudolf **The Idea of the Holy**, 2nd edn, John W. Harvey, trans New York: Oxford University Press, 1950
50. Tolkien, J.R.R, **The Lord of the Rings**. 'The Two Towers', Book 3 Ch.IV p.485
51. Shippey, Tom A., **J. R. R. Tolkien: Author of the Century**. Boston: Houghton Mifflin, 2001
52. Editor unknown. **The Daily Telegraph Magazine**. London: The Daily Telegraph Ltd..22 March 1968. With reference to the Daily Telegraph of June 29th, page 18,1972
53. Elgin, Don D. **The Comedy of the Fantastic: Ecological Perspectives on the Fantasy Novel**. Westport CT: Greenwood, 1985.
54. Tolkien, J.R.R, **The Lord of the Rings**. Book 2 Ch.II p.256
- 3. Symbolism and fantasy in The Lord of the Rings**
55. Bruner Kurt, Ware Jim **Finding God in The Lord of the Rings**. USA : Tyndale House Publishers, 10/01/2003

In **Finding God in The Lord of the Rings** book the authors state "transcendent truths of Christianity bubble up throughout this story, baptizing our imaginations with realities better experienced than studied." The authors are quick to point out that **Finding God in The Lord of the Rings** is not "a covert allegory of the gospel"

and they do not try to make it so. Rather, their stated goal is to "explore the inference" of Tolkein's imagination.

56. Cobb Braian, Symbolism: Have They Told you Everything you Need to Know (Religious Allegory in Lord of the Rings) www.tolkiensociety.com

57. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.II p.63

There were three Rings made for Evlen –kings; seven rings were made for Dwarf-lords; nine rings were given to Mortal Men. There was only one Ring to rule them all made in the land of Mordor where the shadows lied. It was alloyed by Dark Lord, Sauron to control the Middle-earth.

58. Brogan, Hugh, 'Tolkien's Great War', **Children and Their Books: A Celebration of the Work of Iona and Peter Opie**, (Oxford: Clarendon, 1989), p. 352.

59. The Inklings: C.S. Lewis, J.R.R. Tolkien, Charles Williams and Their Friends. Ed. Humphrey Carpenter: UK&Worldwide Publishers,1979, p.86

NOTES TO THE CONCLUSION PART

60. Tolkien, J.R.R, **The Hobbit**. London: George Allen & Unwin, 1937.

61. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch. II p.64

62. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch. II p.69

63. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch. II p.73

The italics are Tolkien's- and his point is worth emphasizing.

64. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch. VI p.1018

65. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.II p. 960

66. Tolkien, J.R.R, **The Lord of the Rings**. Book 3 Ch.II p. 458

67. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.III p. 973

68. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.VIII p. 1058

69. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.II p. 69

70. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.II p. 75

71. Tolkien, J.R.R, **The Lord of the Rings**. Book 3 Ch.X p. 596

72. Tolkien, J.R.R, **The Lord of the Rings**. Book 1 Ch.II p. 71

73. Tolkien, J.R.R, **The Lord of the Rings**. Book 4 Ch.I p. 630

74. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.III p. 981

75. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.III p. 983

76. Tolkien, J.R.R, **The Lord of the Rings**. Book 2 Ch.VII p. 382

77. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.IX p. 1066

78. Tolkien, J.R.R, **The Lord of the Rings**. Book 6 Ch.VI p. 1018

79. Tolkien, J.R.R, **The Lord of the Rings**. Book 3 Ch.XI p. 605

- 80.** Tolkien, J.R.R. **The Lord of the Rings.** Book 1 Ch.II p. 73
- 81.** Bruner Kurt, Ware Jim **Finding God in The Lord of the Rings.** USA : Tyndale House Publishers, 10/01/2003
- 82.** Tolkien, J.R.R. **The Letters of J.R.R. Tolkien.** Ed. Humphrey Carpenter. London: George Allen & Unwin, 1981. the Letter to Robert Murray, 1953
- 83. Bible:** Old Testament '1Realm' 17: 41-45 Minsk: Bible league, 2002 p.310
- 84. Bible:** New Testament 'John' 15:13 Minsk: Bible league, 2002 p.121
- 85.** Pearce, Joseph. **Tolkien: Man and Myth. A Literary Life.** San Francisco: Ignatius Press, 1998.
- 86.** Cobb Braian, Symbolism: Have They Told you Everything you Need to Know (Religious Allegory in Lord of the Rings)
- 87.** Tolkien, J.R.R. 'On Fairy-Stories', Essays Presented to Charles Williams, Oxford: Oxford University Press, 1947.
- Eucatastrophe is a term coined by J. R. R. Tolkien which refers to the sudden turn of events at the end of a story which result in the protagonist's well-being. He formed the word by affixing the Greek prefix eu, meaning good, to catastrophe, the word traditionally used in classically-inspired literary criticism to refer to the "unraveling" or conclusion of a drama's plot. For Tolkien, the term appears to have had a thematic meaning that went beyond its implied meaning in terms of form. In his definition as outlined in his 1947 essay On Fairy-Stories, eucatastrophe is a fundamental part of his conception of mythopoeia.
- 88.** Tolkien, J.R.R. **On Fairy Stories,** 'The Tolkien Reader' New York: Ballantine, 1966, p.16.
- 89.** Wilson, Edmund 'Oo, Those Awful Ores.' The Tolkien Scrapbook. Ed. Alida Becker. Philadelphia: Running P, 1978. 50-55. Also see **The Nation,** April 14, 1956. A review of 'The Fellowship of the Ring'.

The Nation is American weekly journal of opinion, the oldest such continuously published periodical still extant. It is generally considered the leading liberal magazine of its kind. It was founded in 1865 by Edwin L. Godkin.

90. Tolkien, J.R.R. **Beowulf: The Monsters and the Critics**. Edited by Michael D. C. Drout 2002.

Beowulf: The Monsters and the Critics was a 1936 lecture given by J.R.R. Tolkien on literary criticism on the Old English heroic epic poem Beowulf. It was first published in that year in Proceedings of the British Academy, and has since been reprinted in many collections, including in *The Monsters and the Critics and Other Essays*, the 1983 collection of Tolkien's academic papers edited by Christopher Tolkien.

Michael D. C. Drout (1968-) is the Prentice Associate Professor of English at Wheaton College and an author and editor specializing in Anglo-Saxon and medieval literature, science fiction and fantasy, especially the works of J.R.R. Tolkien and Ursula K. LeGuin.

91. Tolkien, J.R.R., *The Lord of the Rings*. Book 6 Ch.II p.953

92. Tolkien, J.R.R., *The Lord of the Rings*. Book 1 Ch.VII p.141

93. Tolkien, J.R.R. 'On Fairy Stories,' **The Tolkien Reader** New York: Ballantine, 1966

Tolkien was an academic. His specialties were medieval languages and literature. As an academic, he wrote on these subjects. One of his essays, "On Fairy-stories," is perhaps as good a job as anyone has ever done at explaining the writing of fantastic literature. Tolkien said: "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': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed."

94. Tolkien, J.R.R. 'On Fairy Stories,' **The Tolkien Reader** New York: Ballantine, 1966

In his famous *Lang Lecture on Fairy Tales*, Tolkien describes the three functions of fantasy as Recovery, Escape and Consolation. The fairy tale by leading the reader away from things he knows so well, can make him or her re-think their true vocation. A chance to glimpse the real beneath the appearances, "to see through the look of things. Recovery of sight to see the meaning of the simple and homely, perhaps for the first time. Escape is closely linked to that of Recovery, "escape from" in order to find what we are "created for". Fantasy helps us to escape the limitations of space and time in order to reach the freedom that is to be ours after death, to where our thoughts are; to remind us that we have been made for other worlds.

95. Spacks, Patricia Meyer. in her article 'Power and meaning in the Lord of the Rings' **Tolkien and the Critics: Essays on J.R.R. Tolkien's The Lord of the Rings**. Ed. Neil Isaacs and Rose Zimbardo. South Bend: Notre Dame University Press, 1968.p.90

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15. Hillegas, Mark. **Shadows of Imagination: The Fantasies of C.S. Lewis, J.R.R. Tolkien, and Charles Williams**. Illinois: Southern Illinois University Press, 1969
16. Isaacs, Neil D. and Zimbardo, Rose A. **Tolkien and the Critics**. Notre Dame and London: University of Notre Dame Press, 1968.
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20. Petty, Anne C. **One Ring to Bind Them All: Tolkien's Mythology.** Alabama: University of Alabama Press, 1979
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26. Tolkien, J.R.R. **The Lord of the Rings: 'The Return of the King'** London: George Allen & Unwin, 1966
27. Tolkien, J. R. R. **'On Fairy-Stories',** Essays Presented to Charles Williams Oxford: Oxford University Press , 1947
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30. Stimpson, Catherine R. 'J.R.R. Tolkien'. **Columbia Essays on Modern Writers No. 41.** Columbia: Columbia University Press, 1969

Appendix A: Introduction

A chronological table of J.R.R. Tolkien's life

Years	Description
1892	John Ronald Reuel Tolkien is born on January 3rd in Bloemfontein
1894	Brother Hilary Arthur Tolkien is born
1895	Mother, Mabel Tolkien, returns with the sons to England
1896	Father, Arthur Tolkien, dies in South Africa. Mother with the sons moves to Birmingham suburb and begins to teach Ronald Latin, French and drawing
1900	Ronald begins to attend King Edward's Grammar school
1903	Ronald begins to study Greek and Old English
1904	Mother, Mabel Tolkien, dies of diabetes. She was 34 years old. Ronald and his brother Hilary become wards of Father Morgan, a priest at the Birmingham Oratory
1906 – 1911	Ronald studies Old English himself and begins to develop his own languages
1908	Orphaned boys move to Aunt's, Mrs Faulkner, home in Birmingham
1911	Ronald begins first term at Oxford (Exeter College)
1915	Awarded First Class Honours degree in English language and Literature
1916	Marries Edith Bratt in Warwick. He goes to war in France as second lieutenant. In November he returned to England with shell shock
1918	Obtains full lieutenant, moves to Staffordshire. He returns with the family to Oxford when the War is over. Being appointed as Assistant Lexicographer, Ronald joins the staff of New English Dictionary
1924	Tolkien becomes a professor of English Language at Leeds Birth of the third son, Christopher
1925	Tolkien is appointed as a Rawlison and Bowsworth Professor of Anglo-Saxon at Oxford
1926	Tolkien meets C.S. Lewis (the author of the famous "Chronicles of Narnia") and their friendship blossoms
1930	Tolkien becomes one of the founder members of "The Inklings" Begins to write the first version of "The Hobbit"
1936	Tolkien completes "The Hobbit" Delivers his lecture "Beowulf": "The Monsters and the Critics"

1937	"The Hobbit" is published Tolkien begins to write a sequel, which becomes "The Lord of the Rings" in future
1939	Tolkien delivers his lecture on "Fairy stories" 16 chapters of "the Lord of the Rings" are written
1945	"Leaf by Niggle" is published Tolkien is elected to be a professor of the English Language and Literature at Oxford
1947	Draft of "The Lord of the Rings" is sent to publishers
1948	"The Lord of the Rings" is completed
1951	The new edition of "The Hobbit" is published
1954	"The Fellowship of the Ring" and "The Two Towers" (part One and Two) are published
1955	Publication of "The Lord of the Rings", part Three
1959	Tolkien's retirement
1962	"The adventures of Tom Bombadil" is published
1964	"Tree and Leaf" is published
1965	American editions of "The Lord of the Rings" are published and campus cult of the novel begins
1966	The 3rd edition of "The Hobbit" is published
1968	The Tolkien's move to Poole near Bournemouth
1971	Edith Tolkien on November 29th dies, aged 82
1972	Tolkien returns to Oxford. Receives CBE from the Queen
1973	J.R.R. Tolkien dies on September 2nd, aged 81

APPENDIX B: TABLE 1. "SUB-CREATION" IN PRESENTATION OF J.R.R. TOLKIEN

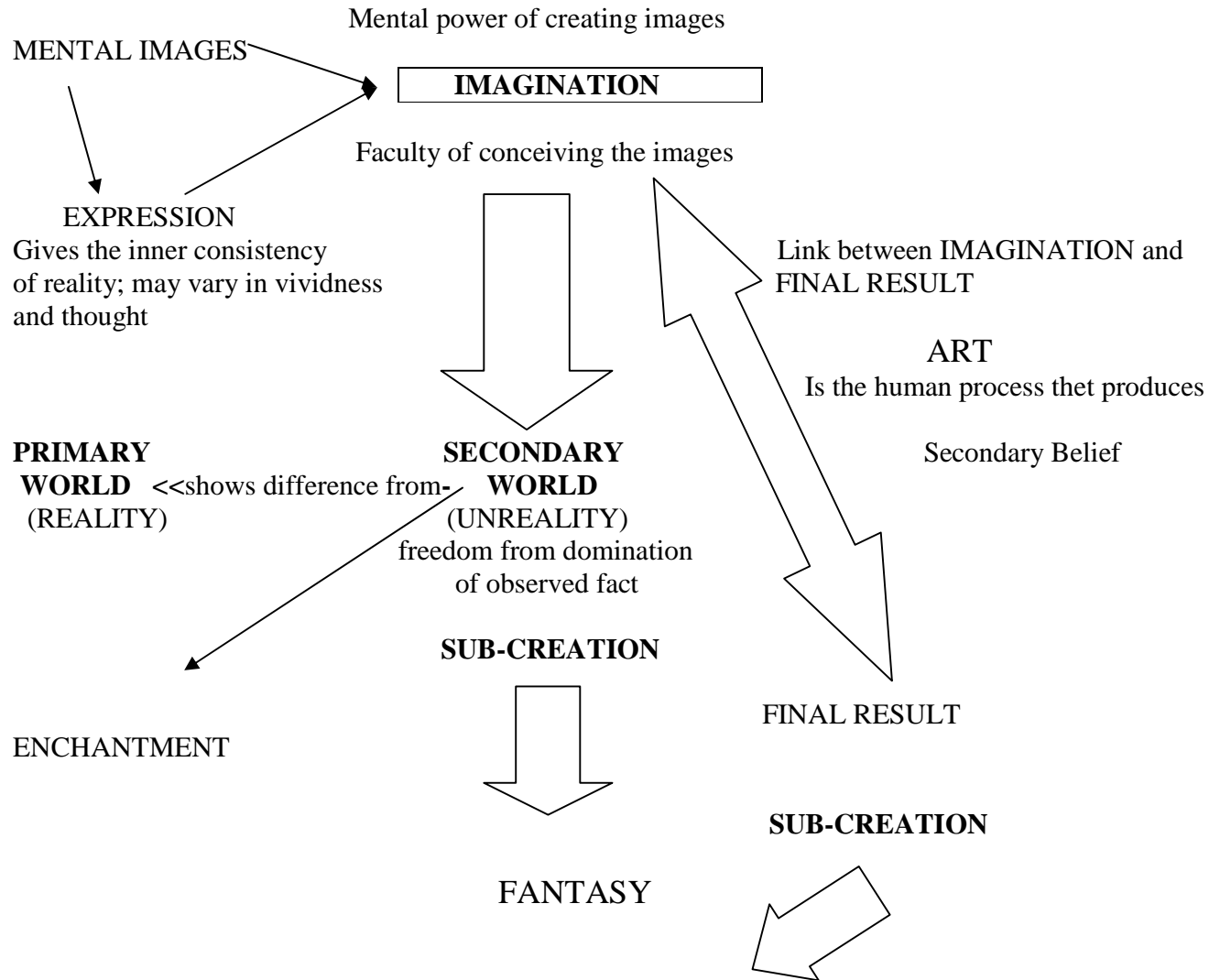
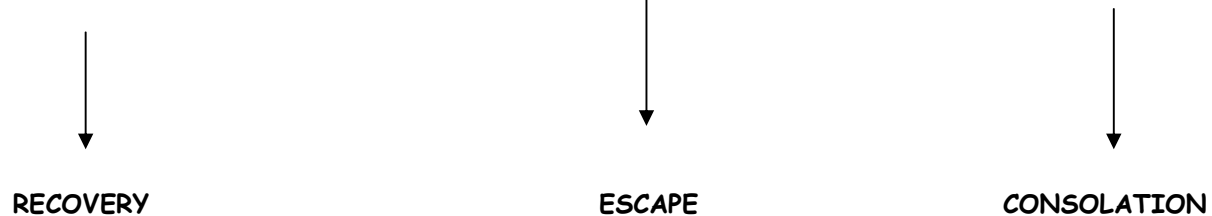


TABLE. 2 FANTASY IN J.R.R. TOLKIEN'S INTERPRETATION

FANTASY

imagining unreal things but endowing them with "the inner consistency of reality"; *both* the quality of strangeness and wonder at the unreal *and* the "sub-creation" of an internally consistent secondary world are necessary. Fantasy involves "freedom from the domination of observed 'fact'."



- **Recovery** the ability to see things more clearly after experiencing the fantasy; this is a "regaining of a clear view," which implies that we had it once and have lost it. Tolkien says recovery is "seeing things as we are meant to see them," as things apart from ourselves. This can be fairly trite stuff, as when seeing something from a slightly different angle causes us to find it fresh again. But it is something more with creative fantasy - it can be dangerous, causing us to lose all of the cherished objects we have found in the ordinary view.
- **Escape** - i.e., the fairy tale does not treat what is "real" as inevitable; it suggests alternatives, even (especially?) if the alternatives are genuinely impossible.
- **Consolation** - the happy ending, or *eucatastrophe* (Tolkien's term); this is the moment of joy at deliverance from evil. Tolkien connects his concept of fairy tales to Christian theology (Tolkien was a deeply religious Catholic) by stating that the greatest eucatastrophe is the resurrection.

APPENDIX C: PLAN OF A LESSON

TOPIC: Manifestation of the main theme presented in the literary work Lord of the Rings through the symbol of the Ring.

- I. **OVERVIEW:** The lesson is designed to depict the concealing idea carried by a symbol of a Ring and associations it derives relying on a fantastic literary work Lord of the Rings written by J.R.R Tolkien in 1954 year. The lesson is planned to rely on: Book 1 The Fellowship of the Ring-Chapter II. The Shadow of the Past. This chapter is meant to be read by students at home. It was given as a home assignment previously, for student groups divided by a teacher. Every group has its own task to accomplish. Students should be able to find out the meaning of a symbol of the Ring in a chapter II and correlate it to the leading idea or a message running through the text and explain their point of view supported with examples.
- II. **PURPOSE:** The lesson gives students the opportunity to differentiate associations of an image it evokes and identify its literary symbolic meaning embodied by an author.
- III. **OBJECTIVES:** Students should be able to:
 1. Expound their thoughts concernig the topic and listen opinion of their class mates. (It is a learning function)
 2. Correlate the main theme revealed by the author to our time. (It is a teaching function)
 3. Introduce morality and find its examples in the text. (It is a didactic function)
- IV. **ACTIVITIES AND PROCEDURES:**
 1. I ask students to make associations with the image of a Ring what it means in our life. (a method of Brainstorm). And compare this image with the symbol of a ruling Ring presented by Tolkien in The Lord of the Rings. I divide a class board into two collumns for making the differences easier to define. First of all we fullfil the right column, the left one will be filled after discussion.
 2. I show them a slide and we learn that there were other Rings made. Why these Rings were made? I give an answer to the question and ask students: Why did Sauron create the one Ring? What did it look like? What was it made from? Students find the description of a Ring in the text. After they learn how it appeared, I ask them about its power.
 3. After answering the questions we are checking home assignment given at a previous lesson to groups. The first group should have found in the text examples showing THE POSSESSORS OF THE RING (How did it find them?) Isildur- Smeagol-Bilbo. The second group DESCRIBES THE RING AND ITS NATURE (What is its peculiarity?). It belongs to itself. It can slip off but the owner never abandon it. The third group unveils THE POWER OF THE RING

- AND ITS DESTRUCTION (What power did it execute?) It executes the Evil power and provokes the possessors to do malice deeds.
4. After discussion and differentiation of its meaning the students with the help of a teacher fill the left column of the table: What does it symbolize in The Lord of the Rings and meaning it carries. Correlate it with our time: What can it be associated with in our time? It can imply abuse of power, money, sins, drugs, pornography. It can be everything the human kinds suffer from in modern life. What are evil things cause our destruction, evoke problems, badly influence on our friends, family and our surrounding? According to our individuality our problems differ. Someone may have psychological problems or complexes which require strength and will to get rid of them. They can be symbolize the Evil Ring which influence on us inside, not under our control of it. It results a struggle within us: with good and bad sides of our character because we are not perfect creatures and make mistakes under the influence of “The Ruling Ring”.
 5. I address to class and ask about moral quality of Pity and Mercy mentioned in the text. Who felt pity to whom? And Why? Was Bilbo right to sympathize with Gollum? It was right because nobody has a right to kill another at any time under any circumstances whatever malice was made to us. We should forgive. It is a Christian principle. As we know, J.R.R Tolkien was brought up by a Christian clergyman and the author referred to Bible commandments in writing his work.
 6. The last task is to guess who will be the Bearer of the Ring and go to Mordor to destroy it? Will Good (representes by Elves, Dwarves, Ents, Hobbits and Men) win?

TYING IT ALL TOGETHER:

I think that extracts or elements taken from popular interesting books motivate students. Teacher chooses a book that she would like to use with the class but book may be too complicate to read. So I chose a chapter of The Lord of the Rings books which is familiar to students. It is possible that they did not read it but at least watched its films. The topic of a lesson is a symbol of the Ring depicted by the author. I start with association of a ring in general sense and its symbolic literary meaning it carries in the work. Our discoveries we write into a table to see the difference of image and symbol. I did not accidentally choose chapter II of the Book1 because we can get all information concerning its story, appearance, nature, and its influential power. I divided class on 3 groups and gave the tasks at a previous lesson for students to be prepared for the lesson. The Chapter is rather long, it consists of 22 pages that’s why, I formed groups. In the course of a lesson students learn that the Ring symbolizes an Evil corruptive power which inhabitants of the Middle Earth must resist to. We trace struggle between Good and Evil. The Dark Lord Sauron who is the Maker of a Ruling Ring does not sleep and prepare to the war which is inevitable. To preserve the relation with our time students resume the symbolic meaning of a Ring and put a parallel to the Evil things: habits, global or individual problems take place in our world. How much proves

of malice we can find in our life we should remain human to each other. The moral principles are taught in school.

A DETAILED WORKING OUT OF THE LESSON FOR A TEACHER'S HELP

What is a symbol?

A symbol is something that remains itself while it stands for something besides itself. In a story a symbol stands for or suggests something more than it is. A literary symbol signifies something of another class – in *The Lord of the Rings*, the Ring symbolises power, corruption and evil. Also a literary symbol is not a translation of an abstract idea into a concrete image. What is the image?

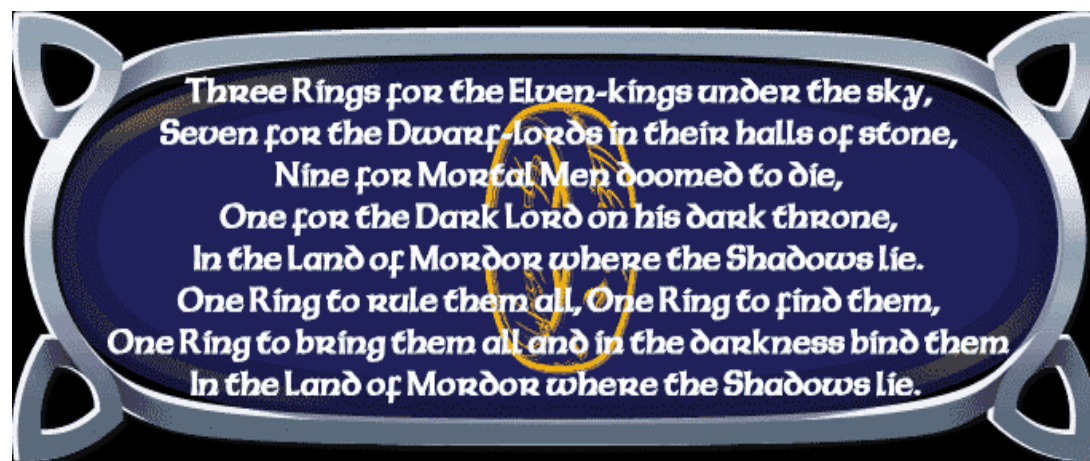
“Image” is widely employed to designate at least three separate phenomena: It is sometimes used in a sense quite close to its primary meaning to specify an object that actually figures in the literary work- an object that is more than incidental objects of furniture or landscape required by a narrative and at the time, lies conspicuously a bearer of meaning that what we commonly call a “symbol”. Images are things with a tangible reality in the context of a literary work: not an abstract sensation of fear but the fear-inspiring bear itself. It can be used in different ways:

1. It can **be** something; (theme)
2. It can **do** something; (motive)
3. It can **mean** something; (symbol)

What is the image of a ring?

It has no the beginning and the ending. It is secluded. It gleams. It is small in size but precious jewelery. It can be expensive or cheap.

What does it symbolize in our everyday life?	What does it symbolize in the Lord of the Rings?
<p style="text-align: center;">POSITIVE MEANING</p> <ol style="list-style-type: none"> 1. MARRIAGE-limited power. It means that you are not alone 2. It associates with a NEW LIFE and suppose: 3. RESPONSIBILITY 4. NEW SOCIAL ROLE as a builder of a new family. We see family as a infeasible part of society. 5. It supposes SEX EQUALITY. It can be worn by men as well as by women. 6. It can be used as a DECORATION or BIJOUTERIE to emphasize the individuality or social status 	<p style="text-align: center;">NEGATIVE BACKGROUND</p> <ol style="list-style-type: none"> 1. Its CORRUPTING power spreads on surrounded people as well as the wearer of it. A person in possessing it cannot control himself. 2. It has a DESTRUCTION influence on a wearer. He loses his individuality. Gollum is a bright example of this fact. 3. Its DOMINATING power makes an owner a part of evil a slave of it. It damages him gradually destroying his will and character. 4. Its LIMITLESS EVIL POWER cannot be controled. The Ring belongs to itself and aspires to return back to its Maker, a lord of Evil forces named Sauron



Book 1. The Fellowship of the Ring- Chapter II. The shadow of the Past. p.64

Why these Rings were made? What were their power?

The reason is tied to the regret the Elves had for the passage of time. The Elves were immortal and were fated to live as long as Middle Earth lasted. As such the earth changed with the passage of time, and the Elves saw many things that the fair become destroyed and lost by the hurts of Evil. Sauron, as tempter, awoke a desire in the hearts of Elves to heal the hurts of the earth and create a paradise on this side of

th eseato compare to Valinor- and to be its rulers; whereas in Valinor there were only subjects and below the Valar.

The Ring of Power were primarily made to slow the passage of time and preserve their creation of beauty.

The Rings were not made as the instruments of war and domination; they could not create lightening bolts or hail storms. Yet, they conferred Powers commensurate with that of a user, a Great Ring in the hands of a weak and lesser person could not work effect to the extent of the wise and great.

DESCRIPTION OF A RING: Frodo saw fine lines running along the Ring, outside and inside: lines of fire that seemed to form the letters of a flowing script. They shone piercingly bright, and yet remote, as if one of a great depth.

Gandalf told that the language it was written was that of Mordor, which he would not utter. In Common tongue it means:

*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. book 1 The Fellowship of the Ring -Chapter II. The shadow of the Past p.63

“There in his hand lay a beautiful golden ring; and it shone and glittered in the sun, so that his heart was glad.”(Deagol p.66)

“Frodo drew the Ring out of his pocket again and looked at it. It now appeared plain and smooth. Without mark or device that he could see. The gold looked very fair and pure, and Frodo thought how rich and beautiful was its colour, how perfect was its roundness. It was an admirable thing and altogether precious.” (Frodo p. 74)

POWER OF THE RING

Even the One Ring, forged by the magical art of Sauron, is never actually characterized as a evil itself. Rather, its power to command the Ringwraiths and the invisibility it confers are regarded as temptations that make the ring too dangerous for it to be used appropriately. The hobbits resist its strongest temptation to moral sin only because they seem to lack any capacity for vainglory, but they are eventually worn down, physically and spiritually, by the venial sins it inspires.

THE REAL NATURE OF THE RING

“A Ring of Power looks after itself, Frodo. It may slip off treacherously. But its keeper never abandons it” (Gandalf p. 68)

“ There was more than one power at work, Frodo The Ring was trying to get back to its Master. It had slipped from Issildur’s hand and betrayed him; then when a chance came it caught poor Deagol, and he was murdered; and after that Gollum, and it had devoured him... So now, when its master was awake once more and sending out its dark thought from Mirkwood, it abandoned Gollum. Only to be picked up by the most unlikely person imaginable: Bilbo from the Shire!” (Gandalf p.69)

Review of Book 1. The Fellowship of the Ring- Chapter II. The shadow of the Past. It consists of 22 pages start from Pp.55 to77.

Bilbo Baggins saying farewell to his relatives mysteriously disappeared from his own birthday party. (Book1 Chapter I)

1. We get acquainted with Frodo Baggins. p.56
After Bilbo's departure he lived alone in the Bag End a hole belonged previously to his uncle Bilbo Baggins. Frodo kept a Ring inherited from Bilbo.
2. We learn about situation occurred in Middle-earth. Pp.56-58
"Elves, who seldom walked in the Shire could now be seen passing westward through the woods in the evening, passing and not returning...There were dwarves on the road in unusual numbers...seeking refuge in the West. They were troubled, and spoke in whispers of the Enemy and Land of Mordor."p.56-57
7. About the Ring's power pp.60-64. Gandalf tells about appearance of a Ring, and Dark power that rules it. Bilbo's knowledge about the Ring. "He thought the Ring was very beautiful, and very useful at need;... but he did not suspect that the ring itself was to blame. p.60
8. Gandalf's thoughts about the Ring kept by Frodo."...If Dark power overcame the Shire all hobbits became enslaved... your safety has passed"
9. Frodo saw lines in the Ring. They are aware that it is the very Great Ring made in Mordor. It was lost many ages ago, to the weakening of Master-ring power. "He greatly desires it- but he *must not* get it." p.64
10. Enemy's strength growing. "The Enemy is fast becoming very strong. But the Enemy still lacks one thing to give him strength and knowledge to beat down all resistance, break the last defences, and cover all the lands in a second darkness. He lacks the ring."p.64
11. The history of the Ring. "Isildur the son of Elendil of Westemnesse during the battle, cut the Ring from Sauron's hand and took it for his own. Then sauron was vanished and his spirit fled and was hidden for long years, until the shadow took shape again in Mirkwood. But the Ring was lost. It fell into the River Anduin and vanished..." p. 65
12. Gollum's story life. P.66-70 When fishing, his friend Deagol found the Ring. "...There in his hand lay a beautiful golden ring; and it shone and glittered in the sun, so that his heart was glad." Smeagol, the Gollum asked him to give it as a birthday present to him but when Deagol refused to he killed him. " He was very pleased with his discovery and he concealed it... he put his knowledge to crooked and malicious uses. He became sharp-eyed and keen-eared for all that was hurtful. The ring had given him power according to his stature. They kicked him and he bit their feet." He began to spend a lonely life. P. 67 "He hated and loved the ring. He could not get rid of it. He had no will left in a matter. A Ring of Power looks after itself, Frodo. It may slip off treacherously. But its keeper never abandons it" p. 68
13. The Ring's real nature. P. 69 " There was more than one power at work, Frodo The Ring was trying to get back to its Master. It had slipped from Isildur's hand and betrayed him; then when a chance came it caught poor Deagol, and he was murdered; and after that Gollum, and it had devoured him... So now, when its master was awake once more and sending out its dark thought from Mirkwood, it

- abandoned Gollum. Only to be picked up by the most unlikely person imaginable: Bilbo from the Shire!” p. 69
14. New shadow in the South. Sauron learnt from Gollum that the Ring appeared again. He hopes that it will returned back to its Maker. With the hope his strength acquires. P.72
 15. Mercy stayed Bilbo’s hand not to stab Gollum. The moral theme arisen by an author through the example with Bilbo and Collum. P.73
 16. The Ring’s only way to be destroyed. “Frodo drew the Ring out of his pocket again and looked at it. It now appeared plain and smooth. Without mark or device that he could see. The gold looked very fair and pure, and Frodo thought how rich and beautiful was its colour, how perfect ws its roundness. It was an admirable thing and altogether precious. When he took it out he had intended to fling it from him into the very hottest part of the fire. But he found now that he could not do so, not without a great struggle....he had put it back to his pocket.” “There is only one way to destroy it: to find the Cracks of Doom in the depths of Orodruin, the fire mountain, and cast the Ring in there, if you really wish to destroy it, to put it beyond the grasp of the Enemy forever” (Gandalf p. 74)
 17. The heir of the Ring. “ I do really want to destroy it!” cried Frodo. I’m not made for perilious quests. I wish I had never seen the Ring! Why did it come to me? Why was I chosen?” (Frodo p. 74). “ Such questions cannot be answered, said Gandalf. ‘You may be sure that it was not for any merit that others do not possess: not for power or wisdom, at any rate. But you have been chosen, and you must therefore use such strength and heart and wits as you have.’(Gandalf p.75). Gandalf could n’t destroy it in spite of his wisdom. He didn’t want to be tempted. He persuades Frodo to do this job.
 18. The overhearer of talking between Gandalf and Frodo. Sam was chosen to accompany Frodo in his Quest.





Frodo is a Bearer of the Ring. He is a volunteer for the quest.

The complexity of Middle Earth and Tolkien's vision is based on this profusion of things both fantastic yet ordinary, and prosaic though wondrous. Though some of its regions are the true mysterious land of Faërie – such as Lothlórien, that magnificent land of heart-rending beauty and enchantment; fantastic creatures: elves, dwarfs and dragons or even Mordor with all its industrial horrors. J.R.R Tolkien appeals to both the child who loves fairy-tale, and to the serious reader who seeks depth and wisdom. If Tolkien has failed in some respects, he had succeeded in numerous others. I draw a conclusion that the author resorted to the genre of fairy-tale to drive children's attention to his literary work. Every tale has a concealed moral meaning in it. It teaches something.

It was very difficult to link up a fairy-tale "The Hobbit" with a large-scale literary work addressed to a more serious audience. Many characters appear as if by themselves in the trilogy. In a letter to Auden Tolkien stated that he himself together with the Fellowship of the Ring had gone all the way up to Orodruin. We cannot help admiring Tolkien's careful elaboration of the history of Middle-earth. There are no unnecessary or unimportant characters or geographical areas. Every character plays his/her role in a complicated plot. Middle-earth can be compared with a symmetrical web, in the core of which there is the Ring of Power. There is an image of the spider in "The Hobbit" as well as in "The Lord of the Rings". That can be explained because Tolkien was bitten by a tarantula once. Probably, the writer introduced the image of a vile many-legged being from his personal experience. Tolkien himself didn't like to draw any parallels between his biography and literary works, and considered that it could distract readers' attention and in no way gives a better

understanding of his books. However, he didn't deny that some biographical facts were reflected in his books.

The uniqueness of Tolkien's work is its being the first literary work of this kind. It contains a lot of symbols which can be guessed by readers. For all that he was influenced by a number of previous writers of fantasy, nobody had ever had the guts to do what he did: to write a counterfeit epic in a clear, contemporary language, accessible to all; to unite the timeless appeal of the fairy tale with the giddy delight of the adventure story; to create an imaginary world which still has the power to evoke the thrill of exploration. The world of "The Lord of the Rings" would have been grey and empty without its peculiarities: languages, legends and history. Some of the readers pay attention to the plot and actions only, and skip interesting poems of the past of Middle-earth. But it is the poems that link up "The Lord of the Rings" with the events described in "The Silmarillion" and the past of Middle-earth.

"The Lord of the Rings" is not only a tale of enthralling adventures and mythical beings, but it also touches upon some questions of philosophy and morality. Heroic deeds, the unity for the sake of a common cause, true love, the triumph of Good over Evil – all these could be found in the epic. In "The Lord of the Rings" there is no direct indication as to any religion, however, the atmosphere in the book is literally pierced with holiness. The readers as well as the characters can choose in what to believe, what to worship. It is wrong to say that only fools have gathered under the banner of Evil. The enemy is sly and artful, and only unity, sincerity and kindness can subdue it.

The Lord of the Rings provides new view on the world we live and people's behaviour in attitude to nature. It evokes moral principles for adults which hardly meet in nowadays and had been forgotten in the course of time. It teaches us to be united not separate people according to their social status or other human abilities and qualities. So, I think that the Lord of the Rings is an interesting and didactic book for reading and understanding meaning of life. I hope that my research will help in this.

APPENDIX E: LITERARY ANALYSIS OF THE BOOKS OF THE LORD OF THE RINGS

BOOK 1 ‘THE FELLOWSHIP OF THE RING’ (CHAPTERS I-XII)

TIME AND PLACE	QUOTES	THEMES AND MESSAGES	CHARACTERS	MAIN EVENTS
<p>The Third Age. Middle Earth.</p> <p>Shire: A land of Hobbits, far to the north and west.</p> <p>Mordor: The land of evil and seat of Sauron's power. It is to Mordor that Frodo must go to destroy the ring.</p> <p>Time: Gandalf advised Frodo not to delay the departure till autumn. He insisted on heading east until Frodo reached Rivendell. Frodo planned to leave on his upcoming 50th birthday. Frodo, Sam, Merry and Pippin left the Shire in autumn, on the end of September. Their way laid through</p>	<p>"immensely fond of you all" but "this is the END. I am going. I am leaving NOW. GOOD-BYE!" (Bilbo's farewell words before disappear)</p> <p>"You say the Ring is dangerous, far more dangerous than I guess..." (Frodo asked Gandalf to tell the Ring's story) Ch. II</p> <p>"I do really want to destroy it or to have it destroyed. I am not made for perilous quest. I wish I had never seen the Ring!" Frodo exclaimed learnt about Ring's power.</p> <p>"I will go along with you Mr. Frodo (Sam).</p> <p>"You can trust us to stick to you through</p>	<p>Ch.II. The history of Frodo's ring is as follows: After Gandalf saw the negative effects on Bilbo, he suspected that they had a Great Ring of elfish creation, on their hands. With Frodo, Gandalf tosses the ring into a fire and ancient runes in the language of Mordor appear on the ring. These confirm the ring's great and evil power: "One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them." Frodo's ring belongs, in fact, to Sauron, the Dark Lord who desires to claim the ring. The ring's</p>	<p>Hobbits are an unobtrusive but very ancient people. They love peace and quiet and good tilled earth: a well-ordered and well-farmed countryside was their favourite haunt. They do not hurry unnecessarily. They are little people smaller than dwarves.</p> <p>Hobbits of the Shire are merry folk. They are hospitable and delighted in parties.</p> <p>Bilbo Baggins is a hobbit who travelled far from Shire.</p> <p>Frodo Baggins: Frodo grew up in a distant place. His father and mother had died in a boat accident. Frodo is the major character of</p>	<p>Bilbo Baggins 111th birthday party. Bilbo disappeared by the use of his magic ring. Frodo inherited the Ring from Bilbo who went away. Gandalf informed Frodo that the ring was incredibly powerful. This is the Ruling Ring made by Dark Lord to rule Middle Earth. Sauron sent his servants to the Shire to get the ring. Gandalf warned him to keep Sam quiet and not to let anyone know where he is going.</p> <p>Frodo, Sam and 2 hobbits left the Shire. The trees of the forest attacked the hobbits. They were saved by Tom Bombadil who</p>

<p>Hobbiton: Buckland (Frodo's native place) and Bee (There they should have met with Gandalf). They spent 2 days in Tom Bombadil's house; then came to Prancing Pony inn which is in Bee. The travellers spent a night out of the inn. Under the guidance of Strider continued the way to Rivendell. It took 5 days walking in the forest. It was 6 October. They found out that Gandalf passed the forest three days ago. On the sixth day of wounding Frodo was wounded by a dark knife of Ringwraith. He was delivered to Rivendell.</p>	<p>thick and thin- to the bitter end. You can trust us to keep any secret of yours. But you cannot trust us to let you face trouble alone. We are your friends..."(Merry) "I cannot now be certain, but I think there were many hoofed feet."</p> <p>VIII "They felt as if a trap was closing about them; but they did not quite lose heart." (When hobbits entered the forest)</p>	<p>history contains a fair share of battle, bloodshed and changing of hands.</p> <p>3) Theme of Ring's power The ring is powerful. Before one who holds it knows what it can do, he desires it. With the ring, one can conquer and control all things. This power, becomes the ultimate evil.</p> <p>2) Destruction of the Ring The ring has to be destroyed or else the Middle Earth remained in perpetual peril of Sauron.</p> <p>Ring's power arises in Enemy's approach. It aspires to its Master. The ring puts them in danger at all times. Everywhere they go the servants of Sauron search for the ring.</p>	<p>the novel and this mainly because he has inherited the One Ring from his uncle, Bilbo Baggins.</p> <p>Sam Frodo's closest friend, accompanying him on his quest</p> <p>Gandalf: Of the five great wizards in Middle Earth. He discovered the Ring's nature warned him to leave the Shire.</p> <p>Sauron the Great once ruler of evil and once deposed, is rebuilding his forces in Mordor. He wanted his Ruling Ring back.</p> <p>Ringwraiths: The nine (once human) bearers of the nine human rings. They can sense the Ring of Power and search over the Earth for it in the shape of the black riders.</p> <p>Tom Bombadil: He is the master of the forest.</p>	<p>passed through the area. He brought them to safety in his own residence. Bombadil led them out of the forest. They made their way to The Prancing Pony Frodo met Strider there.</p> <p>He received a letter from Gandalf where he introduced Strider as a figure who can be trusted. They travelled through the forest to avoid the Black Riders and Strider had been led them, The hobbits saw black riders moving towards them. Frodo put on the Ring. A Black Rider stabbed Frodo with his knife. With his last effort, Frodo wisely removed the ring from his hand. His wound was poisonous. The hobbits were closer to the road to Rivendell.</p>
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BOOK 2 ‘THE FELLOWSHIP OF THE RING’ (CHAPTERS I-X)

TIME AND PLACE	QUOTES	THEMES AND MESSAGES	CHARACTERS	MAIN EVENTS
<p>Rivendell: The home of Elvenkingdom and the Last Homely House. This is where the Council of the Ring meets and where Bilbo has been staying for many years.</p> <p>Time: The group was heading south and it is already December when they depart. Their way lied through Misty Mountains. Because of the heavy snowfall the Company go under the mountain,through Moria mines. They entered underearth and should find Great Gates to go out. They passed Khazad-dum and go out of Moria and move to the forest of Lothlorien.</p> <p>Lothlorien: The enchanted forest on the eastern side of Moria.</p>	<p>“The wound is overcoming you at last. A few more hours and you would have been beyond our aid. But you have some strength in you“ (Gandalf said Frodo when he came to himself)</p> <p>“The Lord of the rings is not Frodo but the Master of the Dark Tower of Mordor, whose power is again stretching over the world.” (Gandalf)</p> <p>“What shall we do with the Ring, the least of rings, the trifle that Sauron fancies? That is the doom that we must deem.” (Elrond addresses the Council)</p> <p>“I will take the ring though I don’t know the</p>	<p>Theme of Rings: In the Second Age, elven-smiths created the Rings of Power and then there was the one ring that rules all of the others. Sauron made this ring. His intention was to rule the Middle Earth. It could be possible if he would own the Ring. Looking back to its history we see that it brings only destruction of the character, death, prevailing evil influences which cause sharpening of evil instincts.</p> <p>Theme of doom: the Ring’s problem (what to do with it) depends on doom or fate or free will. These counterpart are leading. It is dangerous to keep it. The enemy is strong</p>	<p>Elrond The keeper of Rivendell who heads the Council of The Ring with Gandalf.</p> <p>Arwen: The daughter of Elrond.</p> <p>Legolas: The elf from Mirkwood who is the member of the Fellowship.</p> <p>Boromir: The son of the Steward of Minas Tirith. (Gondor) He goes on the Quest to destroy the ring but is against destroying it. His desire for the ring makes Frodo decide that he must go to Mordor alone.</p> <p>Gimli: The dwarf companion of the group that sets out to seek the destruction of the ring.</p> <p>Saruman the White: Saruman is a wise</p>	<p>Ch. I Frodo awoke in Rivendell. The Council was going to meet and establish an appropriate plan regarding the ring. Elrond was able to remove a splinter of the knife that the Pale King used to attack Frodo. Frodo met Bilbo there. Strider revealed himself as Aragorn and he was a descendant of Isildur. Saruman, desired the ring and wanted to use its power. Frodo volunteered himself to th quest fir Ring’s destruction. Elrond selected Nine Walkers to form the Company of the Ring. Frodo, Sam and Gandalf were joined by Boromir, Strider, Legolas, Gimli, Merry and Pippin (the hobbits).Gandalf spoke</p>

<p>Here the Company is aided by helpful elves and they meet the Lady Galadriel. When the Company departed from Evlen land they continued journey on boat along the Great River. Then they came to the feet of Amon Hen. When the company reached the challenging rapids of Sarn Gebir, they were attacked by orcs. Frodo and Sam separated from the group and went southward of the Great River to Amon Lhaw which is near to Emyr Muil mountains. At that time Aragorn, Legolas and Gimli came to the foot of highlands of Emyr Muil run from North to South in two long tumbled ridges. Frodo chose to go to Mordor.</p>	<p>way".(Frodo)</p> <p>Ch.IV "We have no choice but to go on or to return to Rivendall." (Gandalf concluded because of the heavy snowfall)</p> <p>"Over the bridge. Fly!" (The last Gandalf's words)</p> <p>Ch.X "What shall now become of our Company that have travelled so far in Fellowship?"(Aragorn asked the members of the fellowship)</p> <p>"I am a true man, neither thief nor tracker. I need your Ring...Lend me he Ring" (Boromir persuaded Frodo)</p> <p>"No!no!The Council laid it upon me to bear it" (Frodo stood on his ground)</p>	<p>again and is ready to war. The Ring, as well aspires to his Master.</p> <p>Theme of treachery. Saruman wanted to possess the Ring to rule because of the lore of power. Gandalf refused to subdue him whatever mighty wizard he could have been.</p> <p>Ch. VTheme of grief: Gandalf died to allow the other members of the Company pass through the bridge.His death was a big loss.It is a doom.</p> <p>Theme of free will Tolkien's final emphasis is on individual responsibility, the burdens of our own choosing and the ultimately determining power of free will.</p>	<p>master of lore and leader of a council of wizards. He begins to stray from the good, however, when he contemplates the true power of the ring. He thinks that he can rule like Sauron and lead in his place. He begins to raise his own armies.</p> <p>Balrog: The creature that came from the pits of Moria and ran the dwarves out of the mines. It arrives and Gandalf fights it off, falling into the dark pit.</p> <p>Lady Galadriel: The bearer of an elfish ring and the ruler of Lothlorien. She showed Frodo and Sam her mirror. She resisted the temptation to take the ring.</p> <p>Celeborn: Lady Galadriel's husband.</p>	<p>the elf word for "friend" and the door under the mountain opened. They came to the final bridge which must be crossed in single file.Orcs pursued them. A creature appeared ahead of them with a sword of fire.Gandalf died in the fight with Balrog. The company left Moria and move to Lothlorien. Galadriel looked into the hearts of the travelers so that she could perceive their intentions. Frodo saw the great and evil eye of Sauron searching for him in the mirror. The Company continued on their journey. Frodo must decide whether he would divert his course to Minas Tirith or continue towards Mordor.</p>
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BOOK 3 ‘THE TWO TOWERS’ (CHAPTERS I- XI)

TIME AND PLACE	QUOTES	THEMES AND MESSAGES	CHARACTERS	MAIN EVENTS
<p>The three members of the Fellowship went northward tread the Orcs. The way to Gondor lies through Rohan. Company came to the East Wall of Rohan. The third day of their pursuit began. The track of Orcs went north-west. The trackers came to long treeless slopes. Far away to the left the River Entwash wound, a silver thread in a green floor. Merry and Pippin in their escape were running westward into Fangorn. Treebeard carried hobbits to the place called the Last Mountain or Wellinghall. They decided to go to Isengard together with the Ents. Isengard is the evil place where Saruman was doing mischief. Edoras is a capital of Rohan. Meduseld is the golden hall where Théoden, king of the Mark of Rohan</p>	<p>“Good and ill have not changed since yesteryear nor are they one thing among Elves and Dwarves and another among Men. It is a man’s part to discern them, as much in the Golden Wood as in his own house. (Aragorn).</p> <p>Ch.5 “ I’ve passed through fire and deep water, since we parted” (Gandalf).</p> <p>Gandalf rejoiced that Sam went with Frodo “ You lighten my heart”.</p> <p>“ Too long have you sat in Shadows and trusted to twisted tales and crooked promptings” Gandalf to Théoden.</p> <p>“War is upon us and all our friends, a war in which only the use of the Ring would give us surety of victory. It fills me with</p>	<p>Theme of grief: Boromir died in attack with Orcs. Aragorn, Legolas put his dead body in a boat and make it flow on the Great River.</p> <p>Message: Inhab’tants of Middle Earth lead an isolated life. They couldn’t imagine that they lived under one sky. War unites them. Men of Rohan considered Dwarves, Lady of Wood, Elves, Halflings to be fancy. But they walked in their daily fields, came to be alive.</p> <p>Theme of Resurrection of Gandalf the White. Power was in his hands. Now he symbolizes more powerful good.</p> <p>Messages: 1)Enemy does not sleep. It prepares a big and strong army. 2) Saruman wants to possess the Ring for his own purposes. He’s making mistakes. He</p>	<p>Eomer, the nephew of the Rohan king.</p> <p>. Treebeard is a Man-like or almost Troll-like figure, at least 14 foot high, very sturdy; with a tall head, and hardly any neck. It was clad in stuff like green and grey bark, arms were covered with brown smooth skin.</p> <p>The Nature is alive. Even Ents have to find their Entwives to increase in number. The Ent gave their love to things that they met in the world, and the Entwives gave their thought to other things.</p> <p>Gandalf the White returned from abyss to participate in the war which starts soon.</p> <p>Théoden, the king of Rohan had long thick hair fell in great braids. His eyes still burned with a bright light. At his feet beyond the steps sat a wizened figure of a man, with a pale wise face and</p>	<p>Boromir died. Copanions:Aragorn, Legolas, and Gimli thought that hobbits were captured by Orcs. The three Companions in their search of hobbits found out that they had managed to escape from Orcs. Merry and Pippin in the wood met with the Ent or Fangorn or Treebeard were his names. The three friends were in surprise when the stranger threw down his grey beggar clothes and stood in a white gleaming robe. It was Gandalf. The 4 Companions faced the king Théoden. the king was under the influence of Wormtongue who was Saruman’s servant. Gandalf was able to waken Théoden and made him to see what happening outdoors. Théoden returned into his own and ordered every</p>

<p>dwells. The warriors moved to Helm's Deep (mountain) where evil forces accumulated. The Company of horsemen of Rohan go to Isengard through wood. They came to the bottom of the Coomb. There was a pick of rock sharp as the points of spears between the pinnacles there was a narrow space. This was Orthanic, the citadel of Saruman. It means Cunning Mind.</p> <p>Ch.10,11 The heroes returned from Isengard to the king's house at Edoras won in the battle with Saruman.</p>	<p>great sorrow and great fear: for much shall be destroyed and all may be lost. Black is mightier still." (Gandalf)</p> <p>Ch.8,9 "For not only the little life of Men is now endangered, but the life of those things that you've deemed the matter of legends. You are not without allies, even if you know them not." Gandalf about the Ents.</p> <p>"You have won a battle but not a war"...(Saruman)</p>	<p>cannot foresee some things. He is in doubt. It symbolizes the corruption of the Ring's power.</p> <p>3) A smoke seemed to rise up and darken the sun's disc to the hue of blood. Smoke marks on approaching battle and war.</p> <p>1) Theme of Mercy: The king Théoden set Wormtongue free in spite of all his evil things made to Rohan.</p> <p>Damage: Evil damaged not only men but nature as well. Saruman used trees and water in his malice deeds.</p> <p>2) The evil power of Saruman was ruined. He was alone with Wormtongue. Evil has its end.</p>	<p>heavy-lidded eyes whose name is Wormtongue. During his ruling many men of Rohan disappeared. He whispered in Théoden ears, poisoning his thought, chilling his heart. Théoden's own son Théodred was slain. Eomer would become his heir at the king's death. Saruman physically resembled Gandalf. His hair and beard were white too but strands of black still showed about his lips and ears.</p> <p>Nazguls were 9 in number. Previously they were 9 Riders. After having lost their black horses they were flying on big dragons.</p>	<p>man who could ride should be sent west to Isengard to destroy the threat of Saruman.</p> <p>The hobbits came to Isengard carried by Ents. Saruman was in trap, he preferred to stay in the Tower where he had been left by the Company. Treebeard promised to keep an eye on Saruman. Pippin looked inside the palantir and saw 9 big birds and Sauron who told that he would send the army immediately. Gandalf with Pippin moved to Minas Tirith.</p>
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BOOK 4 ‘THE TWO TOWERS’ (CHAPTERS I- X)

TIMES AND PLACE	QUOTES	THEMES AND MESSAGES	CHARACTERS	MAIN EVENTS
<p>Since Frodo and Sam had fled from the Company during three days they climbed and laboured among the barren slopes and stones of the Emyn Muil. . They tamed Gollum and he led them to Mordor through Dead Marshes. There were faces of dead seen deep in the water. Long ago there was a battle at the Black Gates. But the Marshes has grown and swallowed up the graves. In the fifth day they came to the desolation that lied before Mordor. There was nothing lived here. They could see upon the west of mordor the bloomy range of Ephel Duath: the mountain of shadow, upon the north</p>	<p>“Where iss it, where iss it, my Precious, my Precious? It’s ours, it is and we want it. The thieves... Curse them!” (Gollum talk with himself)</p> <p>“Nice hobbit. He took cruel rope off Sméagol’s leg. Sméagol promised to help the Master.”(Gollum)</p> <p>“ I’m a friend of all enemies of the One Enemy.”(Frodo said to Faramir)</p> <p>“Fear not I do not wish to see it, or touch it, or know more of it...” (Faramir about the Ring)</p> <p>Your heart is shrewd as well as faithful, and so clearer thgan your</p>	<p>Theme of Mercy. Frodo felt pity for Gollum and said Sam to take the rope off, believed in his swear not to quit them. Gollum seemed was not used for such merciful treatment. When his fellow-travelers dropped behind he stopped to wait for them.</p> <p>Message: Approaching Mordor Frodo began to feel influence of the Eye. It seemed to pin a person under it deadly gaze, naked immovable. It searched for the Ring and nothing seemed to be concealed from it.</p> <p>Theme of friendship Sam guided the master’s sleeping. Every difference in his tone or look has</p>	<p>Faramir, the son of Denethor, the king of Gondor. His face was stern and commanding and a keen wit lay behind his searching glance when he listened to Frodo’s story. He suspected Frodo had concealed some matter of great importance. He was aware of the Company and his brother Boromir. Frodo didn’t know about Boromir’s death and astonished by the fact. Faramir is an warrior.</p> <p>The Ring wraiths were man long ago but dropped under the evil influence and became spiritless evil servants.</p> <p>Shelob was a huge beast resembled a spider with remorseless eyes. She had not been living all time there.</p>	<p>Sam and Frodo continued their way through the mountains, Gollum traced them secretly. The hobbits caught him. Frodo didn’t kill him but didn’t let him go either. Gollum should have to show the away to Mordor. The prisoner promised to serve the Master of the Precious. Sam took the rope off Gollum’s ankle. He led them through Dead Marshes the way unknown to Orcs. When Dead Marshes were behind. Gollum brought rabbits and they ate. The hobbits met Faramir. They told their story mentioned Boromir. They didn’t know about his death. The Captain brought them into refuge where</p>

<p>the broken peakes of Ered Lithui. Between two hills there was a Teeth of Mordor: two towers strong and tall. Across the mouth of the pass was a single gate of iron. Beneath the hills on either sides the rock was bored into hundred caves and maggot-holes. There a host of Orcs lurked. At the second night they came into the land called Ithilien, a fair country of climbing woods and swift falling streames. The travellers had to go southward where the Minas Morgul lied. Up into the mountains on the northern side the old city stood. It went to the cleft, the name of pass was Cirith Ungol. Minas Ithil was a twin sister of Minas Tirith, the capital of Gondor. Minas Ithil was inhabited until Ringwraiths settled there.</p>	<p>eyes.” (Faramir told Sam when he unveiled the truth about the Ring) “You have an air that reminds me of Gandalf, of wizards.” (Sam spoke about Faramir’s essence) “ Malice eats it like a canker and the evil is growing. He will lead you in no good.”(Faramir warned about Gollum) “ I have promised many time to take him under my protection and to go where he led.” (Frodod relied on Gollum) “It’s very heavy on me, Sam, I wondered how far I can carry it?” (Frodo spoke about the Ring’s burden) “ Now came you, filth! You have hurt my master. You brute, and you will pay for it.” (Sam adressed Shelob)</p>	<p>frightened him. When Frodo slept peacefully, Sam was calm too. He loved his master and could sacrifice his life for him. Theme of remorse. When Frodo had to call gollum and bring him to men he felt wretched as if he betrayed the guide. Gollum has trusted the master. Frodo did not see only his evil side. Message of war: The army was strong the greatest of the hosts that Mordor sent forth. The war started. Evil army moved to make war. Theme of trachery: gollum led the hobbits to the Shelob’s lair to die hoped that she threw away Frodo’s garments with the Ring and Gollum would have possessed it. Theme of heroism: Sam fought with Gollum and with Shelob. He made them defeat.</p>	<p>She served none but herself, drinking the blood of Elves and Men grown fat. She didn’t care for the rings or anything devised y mind and hand. She was hungry the at the moment the hobbits came to her. Gollum agreed to bring her food beforehand. Sauron called her “cat” and sent prisoners to her. It pleased him that she dwelt there. She watched upn he ancient path into his land than any other that his skill would have devised. So they both lived delighting in their own devices an dfeared no assault, nor wrath, nor any end of their wickedness. It was difficult, to say more impossible to get through her cave.</p>	<p>they ate and slept. At night they caught Gollum. Faramir did not trust him. After departure with Faramir Frodo saw Sauron went out of gate. It stood as sensed something in the valley and that moment Frodo wanted to put the ring. The army was in a murry, they went to the war. the travellers approached the wall with staircase on every side. So they were led to the cave where Shelob was waiting for them. Gollum disappeared. They saw unremovable eyes watching them. The hobbits used a phile of Galadriel because the creature feared the light. She took Frodo away. Sam attacked her, cut her eye and leg. She thrust herself upon a spike of Sam. Shelob had gone.</p>
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BOOK 5 ‘THE RETURN OF THE KING’ CHAPTER I-X

TIME AND PLACE	QUOTES	THEMES AND MESSAGES	CHARACTERS	MAIN EVENTS
<p>Gandalf and Pippin are riding three nights from Rohan to Gondor. For ten leagues or more it ran from the mountains’ feet enclosing in its fence the fields of Pelennor: fair and fertile townlands on the long slopes and terraces falling to the deep levels of the Anduin. Further from the Great Gate of the City north-eastward the wall faced Osgiliath which is situated on the border of Gondor and Mordor. There was a road came in from the fords and bridges of passed though Osgiliath and guarded gate between embattled towers. White Mountains came to their end the dark mass of Mout Mindolluin arose. Upon its out-thrust knee was the Guarded City, with its seven walls of stone so strong and old that it seemed to have been not builded but</p>	<p>Ch.I “ I would say that you are overlate in repairing the wall of the Pelennor. Courage will now be your best defence against the storm that is at hand... But leave your trowels and sharpen your swords.” (Gandalf told the wall-Guard) “ But the Enemy has the move, and he is about to open his full game.” (Gandalf informed Pippin) “ This is a great war long-planned, and we are but one piece in it. Whatever pride may say.” (Beregond warned Pippin) “ They have no need to ride to war; war already marches on their own lands” (Legolas meant Elf folks) For I go on a path appointed. But those who follow me do so of their free will.” (Aragorn told Eowyn)</p>	<p>Message of war approaching. 1)Everywhere there was the preparation to war. They were pressed of time. 2) Message of war 1)There is a darkness spread everywhere, threatening and penetrating through everything. Message of war situation. Every man who can hold a sword was ready to fight. Now he [Pippin] was one small soldier in a City preparing to the great assault. 3)The Enemy is strong and powerful. Sauron made a presing atmosphere without weather to darken hearts and make men to fear. The theme of power insatiability. The desire to possess the Ring and use it for Gondor’s needs overwhelmed Denethor. He could see nothing and</p>	<p>Denethor, the King of Gondor is proud and subtle, a man of far greater lineage and power, though he is not a king but Steward. He greatly loved Boromir, his elder son (who was a member of the Fellowship of the Ring). Pippin suddenly saw likliness between Gandalf and Denethor and felt strain between them. Eowyn (Dernhelm) is the King’s Theoden niece who went to the war and was wounded by Nazgul. Faramir seemed to have an air of high nobility such as Aragorn at time revealed. Beregond spoke his name with love. Faramir is a captain men would follow even under the shadow of black wings. Sauron: He had a kingly crown; and yet upon no head visible was it set. The res fires shone between it and the</p>	<p>The book starts with Gandalf and Pippin’s riding to Gondor. It is the continuation of events described in the book 3. Before they entered the King’s chamber Gandalf had warned Pippin to be careful in using words not to tell the matter of Frodo’s errand and not to mention about Aragorn. He proposed himself to serve Lord and was sworn to king’s service. Aragorn told that he and his kindred must pass through the Paths of Dead. Theoden led his army to Gondor himself. The army of dead had made an oath to help Aragorn. Theoden started for Gondor. Merry should have to stay with Lady Eowyn. A quiet rider Dernhelm secretly took Merry on his horse At the dinner Faramir told about meeting with Frodo and Sam. Gandalf</p>

<p>carven by giants out of the bones of the earth. Minas Tirith was a capital of Gondor. It was built on seven levels, each delved into the hill, and about each was set a wall and in each wall was a gate. But the gates were not set in line: the Great Gate in the City Wall was at the east point of the circuit. All of them face different directions. In its deepness there was Citadel, the Steward's kingdom. Aragorn with the Grey Company moved to The Paths of Death. No one from human beings dared to pass it. The Deads are traitors of the man king.</p>	<p>"Now for many days he [Sauron] will have his Eye turned this way and that away from his own land"(Gandalf's hope of Frodo's quest) "My life is broken" (The last words of Denethor to Pippin) "... your part is to go out to the battle of your City, where maybe death awaits you. This you know in your heart. because the king would be "last of a ragged house long bereft of lordship and dignity." Gandalf told to Denethor about Aragorn. "You may triumph on the fields of the Pelennor for a day, but against the power that has now arisen there is no victory" (Last words of Denethor)</p>	<p>listen to nobody. Theme of heroism: Death closely connected with Heroism in the war. Warriors died on the battle field know for what they fight for. Eowyn, the Rohanmaid went to the war to die defending her land. It was her free will. Theme of egoism and cowardice Denethor preferred to committed suicide than to die in the Battle like Theoden. He stayed in Chamber had been getting mad watching defeat. Theme of King's return: Only the King heir could cured the wounds made by evil. Aragorn made sick awaken.</p>	<p>mantled shoulders vast and dark. From a mouth unseen there came a deadly laughter. Wild Men: They suffered from Men's harm rather than nature. They helped Theoden and the Rohirrim made their way to Minas Tirith. Haradrim: Southern men who fight for Sauron.</p>	<p>seemed to be excited. Faramir went to defend the east border Osgiliath, the place of Enemy's would come from. A deadly dart fell into Faramir.His body was brought to Citadel. Minas Tirith was on fire in the distance. Theoden feared that they were too late to save their allies. Theoden died in the battle. Eowyn (Dernhelm) was wounded by the Lord of Nazgul. Aragorn healed Eowyn, Faramir and Merry. The army could either attack Mordor or wait for another siege. Sauron was in doubt and if they attacked it would draw the Dark Lord's attention from Frodo as he tried to destroy the ring.</p>
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BOOK 6 ‘THE RETURN OF THE KING’ CHAPTERS I-IX

TIME AND PLACE	QUOTES	THEMES AND MESSAGES	CHARACTERS	MAIN EVENTS
<p>Cirith Ungol, Minas Ithil, Morgul : A fortress on the far side of Mordor where there are fewer guards and more secret passages.</p> <p>Orodruin: Mount Doom. This is where the Ring of Power was forged and is, therefore, the only place where it can be destroyed. The landscape of Mordor is raging; towers are crumbling and rivers of fire and lava flow everywhere. The forces of Mordor have lost their power and they begin to crumble away. The Spring was a time of recuperation, but as May approached, the group headed for Minas Tirith, where</p>	<p>“You’ve got it? Sam, you are a marvel. Give it me at once” (Frodo learnt that the Ring at Sam)</p> <p>“What have I said? What have I done? Sam, forgive me.” (Frodo felt remoursed)</p> <p>“I’m going to faint. I don’t know what’s come over me” (Frodo approached the end of the quest)</p> <p>“ Look here, Sam dear lad! I’m tired weary. I haven’t a hope left. But I have to go on trying to get to the Mountain, as long as I can move. The Ring is enough. This extra weight is killing me.”(Frodo)</p> <p>Look at it the wind’s changed. Something’s happening.” (Sam)</p> <p>“ I can’t carry it for you but I can carry you and</p>	<p>The power of the Ring was deep inside Frodo. He became furious when learnt that Sam carried it. Then he remoursed.</p> <p>The theme of nostalgia emerges in the reunion of the hobbits, for they began to think of home and wondered if they would see Hobbiton again.</p> <p>Theme of evil influence Frodo and Sam continued on their path but they are growing weary and yet, they were unable to sleep. The land surrounded them was dreary and flat. Sam was a good companion and he seemed to get stronger in those very moments when Frodo</p>	<p>When Sam and Frodo awoke Gandalf told him that he with the eagle Gwaihir flew to save them. They were unconscious.</p> <p>Aragorn wears the White Crown and he announces: "Now come the days of the King." When Midsummer arrives, the City receives a number of guests from Rivendell and Lothlorien, including Lady Galadriel and Celeborn, the Lord of Lothlorien. Master Elrond also joins them. Arwen (the Evenstar) comes as well and after her father, Elrond, surrenders his scepter to Aragorn. Arwen and Aragorn are married.</p> <p>Saruman was permitted to leave</p>	<p>We again meet with Sam and Frodo who move to Mordor to complete the quest. We parted with them in the Book 4. The author devoted the last book for them not accidentally. Everything depends on their quest. The hobbits wore Orc clothes not to be recognize. Then they ate and then moved outside. Sam rushed on to find his master, and he approached the Cracks of Doom. He saw Frodo, but Frodo had changed somehow. Frodo then puts the Ring on his finger and became invisible. Sam was struck from behind. Gollum had come back for the kill. When Sam regained</p>

<p>Aragorn would enter the gates and establish his kingdom. A large company congregated for the departure, seven days later.</p>	<p>it as well.” (Sam was upset by Frodo’s depressing mood) Frodo looked at Sam and says: "I have come. But I do not choose now to do what I came to do. I will not do this deed. The Ring is mine!" “When Sam awoke, he found that he was lying on some soft bed, but over him gently swayed wide beechen boughs, and through their young leaves sunlight glimmered, green and gold. All the air was full of a sweet mingled scent.” “The realm of Sauron is ended! The Ring bearer has fulfilled his quest” (Gandalf) “ I’m glad that you are here with me” (Frodo was glad to see hobbits) “I feel like spring after winter!” (Sam)</p>	<p>did not have enough strength to continue on his own. Theme of joy and win The tone of this chapter is more victorious and celebratory than some of the previous chapters. The themes of nostalgia and hospitality re-emerge after a long pause (it's been a long time since Sam woke up in a soft bed). Evil has been defeated<but more important, the song of Frodo has already been composed and sung. In a sense, the story is pretty much over and we can expect that the hobbits will recover from their injuries. Sauron fall were a combination of smoke and ash. His essence seemed to dissipate like a cloud of smoke<and yet the structures of his realm, crashed and burned in a very material way, endangering hobbits.</p>	<p>owing to Treebeard's kindheartedness. When the hobbits returned home. Unpleasant surprise waited for them. Sharkey was the real Chief. Sharkey revealed himself to be Saruman. Saruman laughed with revenge because he has destroyed so many of the homes and gardens of Hobbiton. Wormtongue has killed their previous mayer. Saruman forced him to do this. Frodo finished nearly all of the writing before he passed the project on to Sam to finish the final pages. Sam became the mayor in Frodo's place</p>	<p>consciousness, a few moments later, he saw Gollum on the edges of the Cracks of Doom, struggling with Frodo, who is invisible. Gollum wrenched the Ring from Frodo but he lost his balance. Gollum and his precious Ring fell into the Cracks of Doom. On the day of victory, the great Shadow departed and the sun emerged. Aragorn knelt to be crowned by Gandalf. Gandalf worried that Saruman would still do something malicious. the hobbits arrived at Bree, they were dismayed by the apparent damage that has transpired in their absence. The evil that had been done had come from Saruman. Wormtongue then drew his own knife and cut Saruman's throat. Wormtongue was shot dead with arrows. Frodo prepared for his departure with Gandalf to the shores of the Sea.</p>
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