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Fantasy and Politics in J.R.R Tolkien's *The Lord of the Rings*

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture

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Dedication

To Allah, Maker of the skies and earth so wide,
My lowly voice in Your mercy shall reside,
For wisdom that comes, Your guidance side by side,
This journey, Lord, through watchful eyes Thee guide.
To my parents, like Elrond wise,
In Rivendell's halls, where wisdom lies,
Like Galadriel's eyes, your guidance pries,
To light my skies academically wise.
To my husband, my Samwise, ever faithful and true,
As in my darkest night, you are my morning dew,
Together we'll reach the prize, much like Frodo, I,
Through shadows deep, where hope shall never die.
To my daughters, fair as Arwen's grace,
May your spirits ever soaring take everyone's place.
Embrace your dreams and with Legolas' trace,
The path of courage in this mortal race.
To my sister, on life's edge, as loyal as Merry's pledge,
In the battles and strife of life, you dredge,
With friendship, as Pippin's laugh on that ledge,
To pull from the pit of despair and make that hop worthwhile.
And brother, to the Shire's gate you've gone,
Valiant as Boromir, memorized here as one,
Within my heart's high halls, awaiting son,
Cherished forever in love's high run.
With humble devotion to Allah, most high,
In Your light, all truth and knowledge lie,
Grant us strength as we reach for the sky,
In the quest for wisdom, your blessings we rely.

Hana.k

Dedication

I would like to thank Allah who gave me strength throughout this dissertation.

I dedicate this work:

To my father, whose wisdom and strength have always inspired me. Your sacrifices and dedication have provided me with the opportunities to pursue my dreams.

To my mother, whose boundless love, patience, and encouragement have been my greatest source of comfort and inspiration. Your belief in me has given me the confidence to overcome every challenge and strive for excellence. Thank you for being my guiding light. May Allah reward you both.

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List of Abbreviations

J.R.R: John Ronald Reuel

Letters: The Letters of J. R. R. Tolkien, edited by Humphrey Carpenter with the assistance of Christopher Tolkien (HarperCollins, 1995b).

***LOTR*:** *The Lord of the Rings* in one volume

OFS: *"*On fairy stories*"* essays.

WWI: The First World war

WWII: The Second World

Abstract

This dissertation explores the intersection of fantasy literature and politics in J.R.R. Tolkien's trilogy, *The Lord of the Rings* (1955). It aims to uncover how these dimensions interact to form the concept of “political fantasy." This paper investigates the historical evolution of fantasy literature and navigates the challenges of defining the genre. The research discusses Tolkien's contributions, particularly his theories of Sub-creation and fairy-stories. It analyzes the fantastic nature of his masterpiece, examining his masterful world-building and the foundation of his mythical realm. This dissertation shows how the novel reflects post-war Britain and to what extent the imaginary world mirrors the political scene of that time. It sheds light on dominant socio-political ideologies such as Marxism and conservatism, addressing the political allegories in the narrative and assessing the presentation of power dynamics. Relying on an eclectic approach and drawing on critical works by Karl Marx, Edmund Burke, Colin Manlove, and others, this work seeks to prove that fantasy literature is authentic in its core. It brings the reader from the fictional world back to reality, inspired by new marvels and insights. This study underscores the relevance of fantasy literature as a medium for serious political discourse. By constructing a bridge between imaginative narratives and real ideologies, it offers new perspectives on the role literature plays in reflecting and challenging societal values and ideology.

Keywords:

Fantasy Literature, Political Fantasy, J. R. R. Tolkien, Marxism, Conservatism, subcreation.

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General Introduction

Penn and paper, those timeless instruments of expression, have long been the channels through which the individuals can voice out their thoughts and comment upon both "Literature and Politics" the twin pillars beneath the human existence canopy that create the matrix of all civilizations. On one hand, Literature takes for its rich panoply the beauty of all created things, and provides an insight into the varied scopes reflecting the human experience that life derives, offers consolation, inspiration, and ennobles. It evokes the heights of human emotion shedding light on the clandestine corners of societal dynamics and the timeless aspirations toward meaning in both the known and the unknown.

On the other hand, politics, being the art and science of governance and regalia, dovetails the power play of various intricacies and among policy and ideology that ultimately decree collective human destiny. It is the arena for clashing aspirations, forged compromises and the charting of the trajectory of nations. Yet, within this intricate web of human activities, Fantasy Literature is an unlimited play for imagination through which authors can let all their fantasies loose. With picturesque details and elements far beyond reality, to the wild imagination, the readers may find themselves in distant fairy-tale corners, full of incredible things that inspire them to dream outside the mundane world. With its creative worlds and mystical creatures, providing both a form of escapism and a mirror of society. Fantasy is the highest form of literary art, and one of most popular genres that come across hit and success, yet it is "the genre of unlimited possibilities" (Weinreich 1). It is more like what it would be "a fuzzy set" or "a row of terraced houses" that each one basically has "a door that leads into another world" however "the internal décor can differ wildly, and the lives lived in these terraced houses are discrete yet overheard" (James and Mendlesohn 1).

In the vanguard of these tremendous works within the genre: "J.R.R. Tolkien's *The Lord of the Rings* has established itself as one of the great literary classics of the twentieth

century, given a new reach and impact through Peter Jackson's highly acclaimed movie adaptation "(Coutras vii). Which helped to boost Tolkien's work, and to create a rush of epic fantasy euphoria. His taproot works have never been timely and bear endless rereading. Therefore, its impact lasts forever that Stuart Lee and Elizabeth Solopova state that: “It is now almost impossible to find a bookshop without a stand or section dedicated to the life and works of J. R. R. Tolkien” (2). While George Beahm asserts that it is: "Not surprisingly, there are more books about Tolkien and his work than there are books by Tolkien"(41). Thus Many critics and bibliophiles see Tolkien as the writer of the century, except that if you have been trapped in Shelob's Web or in Gollum's Cavern you might know that there is a series of books behind this historical masterpiece. "I had never encountered a book of such splendid magnitude, such grace, such scope and wholeness of vision. And all of it was seamless, unforced, genuine," writes the fantasy novelist Stephen Lawhead. In recounting his impression of *The Lord of the Rings* (qtd.in Coutras 1).

Hence, *The Lord of the Rings* is not only a tale of epic adventure and heroism but also a cornerstone of modern fantasy literature. It set the standard for the genre and has inspired a bevy of other authors to try their hand and spawned an entire subculture of dedicated fans. Its greatness is not realized in the imaginative scope alone but highly profound exploration of themes such as courage, friendship, loyalty, sacrifice, heroism and the eternal struggle between good and evil. Tolkien's richly imagined world and intricate mythology filled with vibrant and memorable characters has captured the hearts and imaginations of readers for generations, solidifying its status as one of the most beloved, enduring and the greatest works of fantasy literature ever penned. The creation of Tolkien reached the very rare combination of popular success and critical acclaim. His work has been translated into many languages, it is turned into award-winning films, and is still studied in universities and academia. Its impact is not confined to literature alone; it can be traced in movies and games, and even

music. Its very recognition and influence stand as testimony to its popularity year after year and its importance in the literary canon.

The intersection of fantasy with politics in Tolkien's opus provides for a rich but little-studied field. While tremendous interest has been paid to the epic scope and mythological depth of the narrative, and thus of its author, much less attention has been paid to the analysis of Tolkien's ways or mechanisms through which fantasy elements relate to and/or reflect a political ideology. This dissertation thus seeks to answer this request by investigating two primary vectors: the expression of the characteristics of literature articulated by Tolkien under the banner of fantasy and the political ideologies existent within the narrative. Near the center of Tolkien's epic stories is a vast, fantastic world full of vividly described characters and places. That is in fact derived from his philological talents and built on his theological virtues and by the way affected by his life experience, the Boer war and the great wars, Tolkien no bystander to this horrible time of turmoil and bloody conflicts. While many read his trilogy for pleasure or entertainment, others indeed find its pearls and its significance.

The theoretical framework created by Tolkien himself mainly Subcreation and the nature of fairy-stories, as detailed in the essay On Fairy-Stories Plays a fundamental lens with which to view the fantastical elements of his work. Subcreation, according to Tolkien's thought, is the making of a secondary world, which is well-built, internally consistent, and credibly immersive, so as to enable a reader to suspend disbelief and engage with the work. The perception of how Tolkien builds up this secondary world Creating new races and a set of languages, landscapes, geography and enchanting natural world, a whole cities and towns A diversity of creatures, talking trees, beasts and extraordinary objects, wizardry and all details large and small of fundamental importance to appreciate the degree of depth and complexity behind his fantasy. At the same time, the socio-political background of mid-20th century Britain, found in the ideological tussles of Marxism and conservatism, is a critical

environment that is useful to examine the political dimensions within *The Lord of the Rings* Indeed, Marxism has its critique of class structures and power dynamics, class division, greed for power and materialism, and conservatism has its emphasis on tradition and order; patriotism, skepticism towards industrialization and preservation of traditions both find echoes in Tolkien's work. Thus, the following seeks to delve more deeply into the substance these discursive elements provide within the narrative and identify ways in which Tolkien uses his fiction as a vehicle for political commentary and critique.

Therefore, the central research problem is the investigation of how Tolkien's theoretical concepts of fantasy interact with political ideologies embodied in his writings. And how they meet together in the novel. This involves detailed analysis of the characters, settings, languages, and creatures as fantastical elements through the application of the theory of Subcreation, while subjecting them afterward to political theories to unearth deeper allegorical meanings pertaining to political theories such as Marxism and conservatism. By a critical synthesis of these analyses, the paper aims to establish the way in which such dimensions come together and coalesce in the narrative. Furthermore, this research project shall construct a conception of “political fantasy” which finds expression in establishing the ways in which Tolkien's text is not only a vehicle of entertainment but digests, responds to, and criticizes the political issues of its time.

To make sure that this research is as thorough as possible, it will be necessary to rely not only on the material present in *The Lord of the Rings* itself but also, on material presented in the forward, prologue and appendices to The Lord of the Rings. The Novel, As the middle installment of Tolkien's massive works sandwiched between Tolkien's Lemniscatory magnum opus for his lifelong mythology *The Silmarillion* (1977) with its heavy ties and references to the locations, characters, and events in *The Lord of the Rings'* narrative chronology and the children's book *The Hobbit (*1937). In what is a primary continuity to the story-line

established in the earlier book and carries over multiple elements from the Hobbit. In the story recalled, Bilbo Baggins embarks on his *There and back again* journey with a company of dwarves and a wizard, later discovering a magic ring that plays a crucial role in the epic that transcends *The Lord of the Rings*. Therefore, at times, it will be necessary to reference material that is found in *The Silmarillion* and *The Hobbit*, as they recall events prior to and interlinked with those that depicted it in *The Lord of the Rings.*

Moreover, it will also be necessary to reference some of the material that is presented in Tolkien's published letters, as well as in his formal biography. While the fact that this dissertation is, after all, attempting to explore the extent to which the twentieth-century post-world war era preoccupations can be superimposed on text material implies that the work of Karl Marx and theorists as. Edmund Burke will be drawn upon as well. The arguments of Rosemary Jackson,Colin Manlove, Brian Attebery, Brian stableford, and Richard Mathews will be referenced also. It needs to be noted that Tolkien does not refer to his work as a trilogy but distinctly divides his story into three "parts." In this scheme of division, "*The Fellowship of the Ring*" contains Book I and Book II. *'The Two Towers'* covers books III and IV and *'The Return of the King'* covers books V and VI. The two first parts are the first one that is published by George Allen & Unwin back in the year 1954. The last part, in contrast, is published one year later. Despite the fact that Latin numerals are used to indicate the numbering system, the recipients will notice it is well-organized as they quickly decipher Roman numerals.

The dissertation consists of three main chapters, one of which is to build on the other, in developing an exhaustive analysis of fantasy and politics in J.R.R. Tolkien's *The Lord of the Rings*. The first chapter provides a good theoretical starting point. It kicks off at a historical center and starts with the discussions of the evolution and history of fantasy literature from ancient myths, legends and storytelling to its modern manifestations. In doing

so, the chapter establishes some of the genre's most well-known works, followed by an outline of various critical commentaries of renowned scholars on the elements that define the genre. It sheds light on the complexity of the genre as well as the problem of definition and the difficulty of pinning it down; it also shows that many definitions have failed to encompass the genre's full essence. Furthermore, it then examines Tolkien's theories in detail, focusing on his concept of Subcreation and the essence of fairy-stories, and how his theological and catholic conservative views and linguistic background influenced his theory and practice of fantasy writing. In addition, in this chapter it seems simultaneously relevant to place Tolkien's work within the socio-political landscape of mid-20th century Britain considering the impact of war on Tolkien's writing exploring the effect of trauma and war experience on the narrative. Moreover, to determine the dominating political ideologies of neo-Marxism and Conservatism and how these, in turn, affected contemporary writing and thought.

The second chapter of this research turns attention to the meticulous textual analysis of *The Lord of the Rings* through the application of theoretical frameworks laid down in the first chapter. This critically examines the strategies through which Tolkien builds his world, constructs his character, and devises languages and mythological beings, to show how these fit in with Tolkien's theories of fantasy. By focusing on such aspects, the intention of this chapter is to discover the immersive potential in the narrative and how it adheres to and at times deviates from the principles of subcreation and fairy-stories.

The third chapter then proceeds to apply the attitudes forwarded by the political ideologies of Marxism and Conservatism to *The Lord of the Rings* by expounding an analysis of the political allegories and critiques embedded in the narrative. Such political elements are then identified, and their use in the story is interpreted, and the extent to which Tolkien's narrative of the power dynamics, wars and international struggle, social organization and

systems, and cultural conflict within Middle-earth reflects and contributes to a dialogic engagement with his contemporary political ideology and his own time phenomenon and movements are assessed. Finally, the discussion integrates what emerged from the previous theoretical exploration of fantasy and the political analysis of the narrative, with the purpose of offering some idea of a consistent conceptualization of “Political Fantasy”. Such an integration reveals how *The Lord of the Rings* provides not only a source of entertainment from imagination but also a medium for political commentary and criticism, enriching the knowledge covered by both fantasy literature and political discourse. This comprehensive evaluation attempts to articulate, in one essence, that the fields of literary theory and political studies should focus especially on the powerful intersection between fantasy and politics, harmonizing our appreciation of Tolkien's work in light of those wider connotations for literary and political studies. so as to comprehend literature in its actual scope of reflecting and shaping societal behaviors and ideologies.

The significance of this research is that it will bring the otherwise separated worlds and two relatively hermetic disciplines, Fantasy literature and political theory together., thereby bridging them offers a more sensitive understanding of how these imaginative narratives tend to reflect and critique real-world ideologies. As this dissertation attempts to analyze *The Lord of the Ring*s through the dual lenses of fantasy theory and political analysis, it will bring the light of the day with regard to the intricate strategies in place with which Tolkien's narrative implicates and responds to the social and political context of his time. This study not only deepens our appreciation for the literary artistry and intellectual seriousness of Tolkien but also demonstrates the relevance of fantasy literature as a medium for serious political discourse. Second, it conceptualizes the meaning of the term Political Fantasy and contributes to the broader dialogue going on within academia concerning the place of literature in capturing and embodying societal values and ideologies. Ultimately, the

dissertation is set to enrich our understanding of how fantasy might be used as a powerful tool to explore complex political realities, thereby widening the horizons of both literary and political scholarship.

Chapter I: Fantasy and Political Theories

Introduction

This is a theoretically based chapter; it tends to address the complex relationship between Fantasy Literature and Political theories, focusing mainly on J.R.R. Tolkien's magnum opus, *The Lord of the Rings.* There are four sections in this chapter. The first section provides a retrospective analysis of the basic theories of Fantasy Literature, looking through its definition and development in the critical discourse. The second one examines Tolkien's theoretical basis as laid down in his essay entitled "On Fairy-Stories" exploring the interrelation of theological, linguistic, and inventive aspects within his construction of Fantasy, while the third section places Tolkien's narrative within the socio-political context of mid-20th century Britain, through exploration of conservative political theory in order to explain the ideological undercurrents within the text. It also delves into the theoretical background of Marxism.

I.1.1. A Brief History of Fantasy Genre

Throughout history, Fantasy has woven its enchanting threads into the fabric of human storytelling from old myths to modern literature. Like mythology and folklore, drawing parallels for its genre would be to say that fantasy is full of mystical creatures and lands that provoke our imagination. In those glistening provinces of fantasy literature, where dragons dance among the stars and wizards spin their spells at the flick of a wand, the imagination is supreme. From pages filled with captivating prose, readers get swept into epic adventures that take them far from the realms of possibility, where heroes rise from the meek to challenge the darkness and make destinies radiant with magic. Such an enchanting embrace in Fantasy literature calls readers to take a journey with its words, to light the soul on fire, and inspire wonder in the heart, far from our existence yet remarkably stuck in our societal psyche.

Brian Stableford begins his book, *The A to Z of Fantasy Literature,* by stating that, in psychological terms, “Fantasy is the faculty by which simulacra of sensible objects can be reproduced in the mind: the process of imagination” (xxxvii). This distinction is emphasized by the fact that mental images can be created that have no real-life counterparts. These imaginative images are often associated with the concept of fantasy because they represent pure fantasy. Backing his idea by Geoffrey Chaucer's view, the first writer known to work in a language similar to modern English, when he uses the word fantasy to describe strange and bizarre notions that have no basis in everyday experience. In Chaucer's usage, the word carries negative connotations and is seen as self-indulgent folly, whether in a psychological context as a fanciful aspect of daydreaming or in literature.

This attitude is peculiar and paradoxical as Stableford mentions that it is essencial for thought and probably the root of consciousness, is often stigmatized as a distraction from reality. For this very reason, it stands to mention that fantasy as a literary genre is very recent. Prior fantasy is typically only used to describe children's fiction, implying that indulging in fantasy is something childish. Stableford adds that The contradictory nature of common attitudes towards fantasy is reflected in the idea of fantasy literature. While it is the most recent genre to receive a specific label in the market, it is also the oldest genre that can be identified. He argues that: "Storytelling is much older than literature- although, by definition, it has no history other than its literary history" (xxxvii). He states that Across various human cultures, Anthropological research indicates a profound shared aspect, across diverse human societies; stories, sometimes enriched with imaginative details serve as the basis of both oral histories and written works. Previously some may have found cultures to be primitive or naive, to their use of elements but modern understandings identify the profound importance of these narratives. Focusing on origins and family heritage, these stories intricately mold

identity. Ensure its passage through generations and transport listeners to a world of myth and magic, the world of "once upon a time".

Stableford concludes that those famous legends, which we know and love, have roots in ancient past; it can be said that without these ancient tales, modern fantasy literature would not be able to stand the test of time. In turn those ancient legends, settle deep within the fabrics of today's fantastical tales, are continuous re-enactments and transformations but their existence of continued essence is their mythic and sacrosanct nature. Something nearly the same can be said of written works; some hallowed and preserved to be exactly the same without any change, while others, with the passage of time, are being changed. Fantasy literature, usually regarded as derivate and old, is actually a herald of a different cultural and psychological meaning, though, that of “deep-rootedness” with ancient tales. Its death is prophesied when its modern cousins, like science fiction, are born to replace it, but the modern heirs of fantasy have increasingly incorporate historical and futuristic elements into their material while also still doing the recycling and transformation of the established material. The boundary between mythical and historical pasts thus got challenged, indicating the fine line between legend and history (xxxix - xli). In these ways, fantasy can be regarded as a direct descendant of those ancient myths, receiving their narrative and storytelling aptitude. But it is necessary to remember that the fantasy is not itself a myth, considering its lack of spiritual motives and learning experiences set for its predecessor. The fantasy, instead, becomes a kind of fiction from the reality.

Thus, Imaginary characters such as trolls, dragons, Nymphs, ghosts, witches, unicorns, mermaids, faeries, and anything that goes bump in the night have always been a part of human storytelling, even before the invention of the printing press. In fact, it has been one of the universal tools for storytelling since ancient times, evident on cave walls throughout the world as well as in the myths and folk tales of cultures in every corner of the globe. It is

deeply ingrained in literature and art, evolving over the centuries in different forms and cultural interpretations.

However, Mendelssohn and James state that: “Fantasy and not realism has been a normal mode for much of the history of Western fiction (and art). Arguably however, fantasy as a genre only emerges in response (and contemporaneous to) the emergence of mimesis (or realism) as a genre"(1). Thus, fantasy as a genre only becomes defined in reaction to the rise of realism as a distinct one. In addition, the very first fiction recorded from ancient times, including the Epic of *Gilgamesh* and Homer's *Odyssey*, paved the way for modern fantasy where gods and heroes share elements with today's fantasy works. Greek and Roman myths, frequently used inappropriately for political purposes, also played a part in the development of Western literature, while Egyptian myths have emphasis on the area of death and ritual. Lesser Barbarian traditions, although recorded less, are seen in *Beowulf* and the *Prose Edda* by Snorri Sturluson. Through the centuries the development of Fantasy literature took place with the contribution of many writers who based their stories on the old legends. *King Arthur* and *Charlemagne* romances were very popular during the Middle Ages and Arthurian legends had a great revival in the 19th century. *Robin Hood*, of course based on common folklore, experienced new life in the 1980s, just like Celtic fairy traditions, represented by Morgan Le Fay.

In the 17th century, Perrault and madam D'Aulnoy refined popular tales to conform to the tastes of aristocratic readers and made moralistic interferences of good fairies popular, an example later adopted by the Brothers Grimm: *The Little Mermaid* (1837), *The Snow Queen* (1844), *The Little Match Girl* (1845) and *The Red Shoes* (1845) are all sad tales where good and evil, right and wrong, are blurred with a sad and unhappy ending. while in the 19th century, Andersen and Hoffmann made original fairy tales where societal themes such as displacement and fate are reflected. Translations from the east in the book *The Arabian*

*Nights (*1885) made captivating stories, such as that of *Sinbad, Aladdin*, and even more tales that inspired countless fantasy authors. As time went on, scholars such as Frazer and Lang explored the source of myth and fairy tales, and writers such as Kipling and Harris developed animal stories further. The Enlightenment era offered new views of fantasy and generated a mix of old and new forms of fantasy, as characterized in Gothic literature such as in *The Castle of Otranto* (1764) and *The Mysteries of Udolpho* (1794), through presenting the reader with a critique of the absurdities of life and a return to the fantastic. Gothic environments evolved from castles to houses as human dwellings changed. The Gothic genre resuscitated medieval content, rendering ghosts and fairies differently, and recreating classical Gothic figures, such as Macbeth and Hamlet. Gothic fantasies also explored the boundaries of taboo topics like incest and violence.

Influential writers of the 19th century such as Andersen and Kingsley shaped the face of the genre with their Christian fantasies and vivid children's novels. Other notable contributions include Carroll's *Alice's Adventures in Wonderland* (1865) which became a landmark in children's literature and Stoker's *Dracula* (1897) which veered the genre off towards horror, for the first time in a significant manner (Mendelssohn and James22). Romanticism introduced luminous imagery to fantasy through such poets as Keats and Byron, which would later affect writers like William Blake. The Pre-Raphaelite Brotherhood had a heavy influence on the later waves of fantasy through their vivid paintings and literature, such as *Goblin Market* (1862) and embraced themes of medievalism and nationalism (Mendelssohn and James23). When William Morris and George MacDonald, for example, introduced the world to fantasy literature with their books *The Hollow Lan*d (1899) and *Phantastes* (1858), they probably never anticipated that after a hundred and fifty years, Richard Mathews would describe them as “the pioneers of fantasy as a modern literary genre (Mathews 16). Although the themes and the writing of the two authors are quite different,

they both broke away from realism and allowed their imagination to wander. From then onwards, fantasy fiction has come a long way but continues to be largely unrecognized in the world of mainstream literature, except by its many followers around the world.

The early 20th century saw the rise of a new literature of fantasy for children with books like Baum's *The Wonderful Wizard of Oz* (1990) and Nesbit's novel that showed the interaction of everyday life with the concept of fantasy. The literature of children's fantasy entered a dry phase between the two world wars, but then Farjeon's *Martin Pippin* series (1934) is created. In America, its equivalent is found in the genre of fantasy publications that included the Weird Tales and Unknown magazine and in the classics of film like *Snow White and the Seven Dwarfs* (1937) and *The Wizard of Oz'*.

I.1.2. Fantasy as a complex genre and the dilemma of definition

Etymologically, the word "Fantastic" derives from the Latin, *phantasticus*, that is from the Greek meaning to make visible or manifest (Jackson 8). Within the kaleidoscopic interpretations surrounding the definition of fantasy here is the one offered by The Encyclopedia of Fantasy:

> A fantasy text is a self-coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it; when set in an otherworld, that otherworld will be impossible, though stories set there may be possible in its terms. At its most basic level, fantasy is considered to be a variety of fiction containing an element of the impossible. But how do we recognize when something is impossible? Reality is, in one sense, socially constructed, as what is regarded as"real" and what is considered "imaginary". (Clute and Grant 338)

Initially, one might assume that defining Fantasy would be straightforward. However, providing a precise definition for the genre of Fantasy literature has proven to be highly challenging due to its vast and diverse nature. An effective approach to defining Fantasy

literature involves examining various critical works that explicitly use the term Fantasy in their titles. Brian Laetz and Joshua Johnston, for example, observe that: "it is much easier to identify typical elements of fantasy, than it is to understand the category of fantasy itself "(161). The characteristic elements of fantasy often blur the boundaries between genres such as horror and science fiction, highlighting the subjective nature of literary and media taxonomy. Fantasy literature, known for its instability and ambiguity, resists exact definition. As a good example, in 1948, Everett F. Bleiler made an early attempt to define the genre of fantasy through his article saying that: “Fantasy may be almost all things to all men" (checklist 3). This quite full description, with its variety of nuances and all-encompassing scope, is a big challenge for an exact explanation of it. It acknowledges the complexity embedded in trying to securely define it, and thus, it acknowledges that Fantasy has a slippery definition.

In their oeuvre entitled *The Cambridge Companion to Fantasy Literature* Edward James and Farah Mendelssohn highlight the diversity within the fantasy genre, while acknowledging its common elements. They point out that: "Fantasy literature has proved very difficult to pin down" explaining that leading theorists agree fantasy focuses on the impossible, in contrast to science fiction, which deals with the scientifically possible but improbable. However, these theorists often define fantasy based on their personal preferences, including texts they admire and excluding those that many readers would consider fantasy (1). In the same vein, Rayment in his book *Fantasy, Politics, Postmodernity* discusses several critical works on fantasy literature and acknowledges different opinions on its definition. On the one hand, they all admit that it concerns imagining the impossible, but on the other, they disagree over the question of whether it is a genre, how big its territory is, and what texts fall within the category (7). Mendelssohn and James allude in their book to Brian Attebery's *Strategies of Fantasy* in which the latter offers a way of looking at Fantasy

literature by discussing the principles and elements that constitute the fantasy genre in general. More crucially, he notes that by the extent to which the texts use non-mimetic elements, fantasy might be categorized in terms of different types:

Equally important, Mathews sees it as the liberation of imagination as it is illustrated in his volume that fantasy invites the readers to enter “worlds of infinite possibility, the maps and contours of fantasy are circumscribed only by imagination itself” (1). He further explains that literary fantasy, although difficult to define precisely, is widely acknowledged by literary experts as a form of fiction that evokes feelings of wonder, mystery, or magic. It offers a profound sense of potentiality that exists beyond the ordinary confines of everyday reality, which is typically dominated by materiality and predictability. According to Mathews, literary fantasy serves as a gateway to imagination, encouraging readers to explore realms where ordinary rules do not apply and the extraordinary becomes the norm.

rmoreover, in *Fantasy Fiction: An Introduction* Lucie Armitt finds it to be literature of the ever-extending horizon, showing that "fantasy sets up worlds that genuinely exist beyond the horizon, as opposed to those parts of our own world"(8). Therefore, Fantasy, in its complex yet beautiful weave of imagination, reveals worlds that transcend the earthly bounds of our reality. It weaves landscapes where magic walks hand in hand with possibility, where heroes and villains thread paths woven with the threads of dreams. These lands, born from the fertile soil of creativity, call us to journey beyond the Hobos of our own existence, spurring us to explore the infinite depths of wonder and mystery that lie just beyond the reached vistas. In fantasy, the mundane is transformed into the extraordinary, and the ordinary becomes the extraordinary, illuminating the boundless potential of human imagination. Whereas, Apter finds it to be an approach to reality, he insists that "The further and more fascinating impact of fantasy arises from its connections to the norm"(111). In other words, the bloom of the enchantment that Fantasy brings rises when it connects to the

commonplace and normal stuff we know. When intertwined with magical narratives that resonate with our everyday experiences, fantasy not only transports us to distant adventures but also reflects and amplifies elements of our existence, infusing them with a sense of wonder and possibility. This delicate balance between the extraordinary and the ordinary is where fantasy reveals its richest tapestry, inviting us to explore our own imagination while remaining grounded in reality.

Likewise, Rosemary Jackson defines fantasy “As a literature of unreality fantasy has altered in character over the years in accordance with changing notions of what exactly constitutes reality"(2). It is, therefore, replete with wonders, marvels, and supernatural occurrences that change as conceptions of reality transform and as culture evolves with the progress of technology. To Jackson, Fantasy is, in fact, a subversive literature as she said," It was a genre which did not claim to be definitive or knowing. Lacking finality, it interrogated authoritative truths and replaced them with something less certain"(9). She particularly examines low fantasy, suggesting it has subversive tendencies with societal and political implications. However, critics point out that Jackson's perspective is limited; she dismisses works outside her theoretical framework as not truly fantastical, categorizing them as grotesque and excluding other valid examples of fantasy.

As a beacon in fantasy criticism,Colin N. Manlove prescribes the need for a broad concept of the genre accepting high and low forms and discards any notion of defining it in singularity. Moreover, he pinpoints specific subgenres under fantasy, adapted to the variance the genre presents. He states, "the definition of 'fantasy' which will be outlined here makes no claim to satisfy everyone; all that matters ultimately is the isolation of a particular kind of literature"(1). In this, he says that the definition of fantasy is not a magic bullet, in fact, it cannot please everyone. The isolation is all that counts in the end, drawing a rope around a specific type of literature, not subject to everyone's interpretations or sensitivity .it

underscores the very subjective nature of genres and the emphasis, thus, on capturing specific literary patterns rather than meeting some sort of universal standard. Countless bookish attempts of grasping the ephemeral notion to define the core of fantasy have been made, yet they all resulted in vain. Attempts of definition by way of secondary sources fail equally, being too narrow to encompass the broad range of fantastical narratives running from medieval epics over futuristic dystopias to voyages into the interstices of the psyche of extradimensional beings (Weinreich 4).

These foundational works underscore the complexity of defining the genre, resulting in no consensus on a definition. Consequently, some approaches are criticized as misleading, insincere, or even elitist for rejecting popular conceptions of fantasy. The extensive historical scope and vast number of texts make categorization particularly challenging (Rayment 11). Scholars have expressed various opinions, with some integrating ideas from Frye and Jameson, but few have attempted a comprehensive genre theory. Jackson, for instance, proposes a boundary system based on fundamental literary instincts, creating a new framework for genre classification. Manlove, initially focuses on a narrower definition, later expands his scope to include a more inclusive understanding of the genre.

The continued widespread usage of the term "Fantasy genre" speaks to the need for a more complex, thorough and subtle theoretical framework to surround the discussion. In these discussions on the nature of fantasy, many turn to the towering monumental literary legacy of Tolkien as a yardstick that assumes a venerable place, serving as a minaret of inspiration for both fans and scholars navigating the labyrinthine depths of the genre's nature. Tom Shippey, known for his biographical works on Tolkien, makes a brief foray into this otherworldly realm. He suggests that while elements of the fantastic permeate much of what we call "realist" fiction, they themselves do not create the true character of fantasy. Shippey shrewdly notes that such elements, ranging from mythological beasts to alien landscapes,

have also been part of other genres, notably allegory, fairy tale, horror, and science fiction. But the mere incorporation of such elements is not enough to make a work a fantasy(viii). He admits that these elements are part of the mix, but what he has left is pieces of a larger puzzle, and the working definition of fantasy, therefore, remains incomplete. Only through an examination of all Shippey has to say can one appreciate the totality of what Tolkien himself had to speak, for then it is seen in its context.

I.2. Fantasy in Tolkien's hands

John Ronald Reuel Tolkien is a distinguished scholar of Anglo-Saxon literature, particularly of the epic poem *Beowulf*. a professor at Oxford University, a writer and the co-founder of the literary association The Inklings of which, for instance fantasy writers Charles Williams and C. S. Lewis were members. Today Tolkien is known as the writer of *The Lord of the Rings*, the most influential work on the genre. The Oxford companion to English Literature Described it as "the greatest influence within the fantasy genre" (351). Tolkien is a master storyteller, he Can in many ways be regarded as the father of modern fantasy. In his Authoress strategies of fantasy Brian Attebery declares that the genre of fantasy is defined by works that bear some resemblance to *The Lord of the Rings* he asserts that Tolkien's brand of fantasy for readers in English " is our mental tem-plate and will be until someone else achieves equal recognition with an alternative conception " (14). Thus, the publication of the *LOTR* has largely been instrumental in making modern fantasy distinguishable from its various traditional forms.

J.R.R. Tolkien undeniably stands as the singular architect of the vast and intricate universe of ''Arda'' notably realized in his works, the resonance of his narrative cosmos is evidenced by the many copycat fantasy novels inspired by his trilogy. However, what these Tolkienesque writers often overlook is his profound theoretical foundation and personal philosophy regarding fantasy, eloquently articulated in his essay on the aesthetics of fantasy

fiction, aptly titled On Fairy-Stories (Makai 35). His Landmark essay constitutes then a summa of his theory's canons that none can rival his mastery.

Tolkien's influential essay OFS Originally written as a lecture at the University of St. Andrews in 1938 and then published in the book 'Essays Presented to Charles Williams in 1947, it sprang from his work on creating *The Hobbit* and *The Lord of the Rings*. In it, The British author asked three central questions; What is Faërie?, What are Faërie and Faërie-stories not? And finally, what is the use of Faërie and Faërie-stories? whereby he delineates his understanding of the nature and function of fantasy, giving profound insights into its derivation and potential influence on readers. It is a kind of manifesto for this essay. In which, Tolkien describes the principles of fantasy rather than gives a direct definition of it.

Tolkien starts his essay by examining how the term "fairy-story" is used today, He is synonymous with what today we call fantasy literature. As such, Fairy tales have a frightening and perilous beauty, promising joy and sorrow as sharp as swords. They are characterized by magic or enchantment, distinguishing it from other genres of tales, in which the Prohibition is a crucial feature. This phenomenon has been explained by G.K. Chesterton as the Doctrine of Conditional Joy, in which joy is conditioned on some aspects or happenings taking or not taking place.

Tolkien considers that fairy stories crystallize from the human mind, it springs from his imagination, which characterizes the writer as a "sub-creator". Thus, the concepts of "Sub-creator" and "Sub-Creation" held paramount significance in Tolkien's reflections on art and the artistic process. He regards that these ideas crucial to his view of creativity. According to Tolkien, God is the ultimate creator, having made the world and humans, who are made in God's image and continue the creative process.

I.2.1. Characteristics of Fantasy Literature in Tolkien's Theory

Tolkien emphasized the importance of Fairy in a world focused mainly on reality, spotlighting key benefits it offers readers: fantasy, recovery, escape and consolation, He also elaborates on the notions of sub-creation, and eucatastrophe, which subsequently laid the groundwork for his later literary works. He describes the evolutionary phases of fairy tales, influenced by independent invention and the inheritance, (borrowing over time), and diffusion (borrowing in space). He identifies three main aspects: Nature, the Supernatural, and Man, each emphasized differently by storytellers. The core of Faerie is the Magical, focusing on Recovery, or seeing the world clearly. The Mystical aspect brings joy through eucatastrophe, while the Mirror of Scorn and Pity reflects on humanity, often found in beast fables and dystopias, which Tolkien excludes from true fantasy (Sammons 23). According to Tolkien, their worth extends further than simple storytelling to be appreciated by adults as a serious genre of literature in its own right. While sharing the same artistic merit as all other forms of literature, fairy tales uniquely provide Fantasy, Recovery, Escape, and Consolation. So let us probe the significance of each separately:

Firstly, fairy tales uniquely provide avenues for fantasy, to clarify more Tolkien elucidate that:

> The human mind is capable of forming mental images of things not actually present. The faculty of conceiving the images is (or was) naturally called Imagination...The achievement of the expression, which gives (or seems to give) 'the inner consistency of reality', [that is: which commands or induces Secondary Belief] is...Art, the operative link between Imagination and the final result, Sub-creation. (*OFS* 138)

Tolkien claims the fairy stories belong to the highest class of art because they are able to represent the images that are not in our plain experience. Tolkien employs the term 'fantasy' when relating both to the imagination and to the creating of a Secondary World. For Tolkien,

prospect of the ‘other world’ is inherently of ‘arresting strangeness’ and that is the allure of fantasy, although also its flaw. Dali accomplishes this through this strangeness of space as it elicits attention but some will not accept this peculiarity due to the normalcy disruption. Tolkien wishes to preserve the magical term and focus on the genuine art of calling something into existence. While this provides an interesting concept as a challenge with fantasy is the ability to keep the mechanical structure and the world internally consistent. Well, anybody can say ‘the green sun’ but to be credible taking such a shot is a different thing all together. (Tolkien, *OFS* 139). Alongside, the oxford don distinguishes between "Enchantment" and "Magic", while the former creates a Secondary World for both creator and audience to immerse in, the latter alters the Primary World to assert power and control. "Enchantment" embodies artistic desire and purpose, aspiring to the highest form of human art.

The second aspect is what he calls the hard recognition, Tolkien write that: "For creative Fantasy is founded upon the hard recognition that things arso in the world as it appears under the sun; on a recognition of fact, but not a slavery to"(*OFS* 144). Fantasy, according to Tolkien, involves recognizing the realities of the world while not being enslaved by them. Sub-creators of fantasy worlds must draw from their understanding of reality to construct believable secondary worlds. These worlds should possess both the mythical qualities of fantasy and the historical consistency of the real world. Crafting successful fantasy requires a balance of reason and imagination, as well as drawing from personal experiences to create a coherent and immersive alternate reality. If readers lose sight of the connection to the real world, the belief in the secondary world falters.

In "On Fairy-stories" Tolkien paraphrases a portion of the poem "Mythopoeia" which he composed after a discussion with C.S. Lewis about myths and fairy-stories (Johnson 26). Through it Tolkien addresses the art of creating myths. This conversation prompted Tolkien

to explore the concept of sub-creation, the idea that humans, as sub-creators, participate in the divine act of creation.

Tolkien explains the role of language in the perception of our world. It indicates the shift from seeing nature as being alive with mythical beings to viewing the same through a more scientific lens. The words utilized to describe things mold the understanding that we have of those things and are indicative of changes in cultural and intellectual perspectives over time. Moreover, he reminds that: " fantasy is a natural human activity. It certainly does not destroy or even insult Reason...Fantasy remains a human right" (*OFS* 144). To put it differently, creating fantasy worlds is not a mere luxury but an inalienable human prerogative, although it may entail a danger of bad use in most cases Tolkien cautioned that while fantasy has great power, unless it is handled carefully and skillfully, it will be open to misapplication, abuse, and misrepresentation, for it can all too easily be at once inspiring and dangerously misleading to both creator and to the audience.

Secondly, fairy tales softly furnishes a cozy home for “the Recovery” that grants a clarity of perspective for that reason, Tolkien suggests that artists often face pressure to be original due to their artistic heritage. However, he argues that true liberation from this pressure comes through "recovery" which fairy-stories facilitate. Recovery involves gaining a fresh perspective, seeing things as they truly are, separate from our own preconceptions. In the long run, Fantasy enables us to perceive reality in new ways by allowing us to see familiar things with renewed attention, thus restoring a clear view. Hence, we must diligently attend to the cleaning of our windows, ensuring that the clarity of our vision remains untainted by mundane haze of familiarity or the grip of possessiveness Tolkien proceeds by further elaborating:

> "Creative fantasy, because it is mainly trying to do something else (make something new), may open your hoard and let all the locked things fly away like cage-birds. The

> gems all turn into flowers or flames, and you will be warned that all you had (or knew) was dangerous and potent, not really effectively chained, free and wild; no more yours than they were you" (*OFS* 147).

Thirdly, fairy stories unlock secret paths of escape. Accordingly, Tolkien acknowledges that a significant aspect of fairy-stories is their function as a means of escape. Despite criticism from some quarters regarding fantasy's escapist tendencies, Tolkien doesn't shy away from this characterization. Instead, he argues that escapism serves an important purpose and defends its necessity, he claimed that "Escape is one of the main functions of fairy-stories, and since I do not disapprove of them, it is plain that I do not accept the tone of scorn or pity with which Escape is now so often used: a tone for which the uses of the word outside literary criticism give no warrant at all" (*OFS* 147-8). Tolkien refutes the allegations of escapism, writing that the words Real Life and Escape are being used by critics in the wrong place and are leading to confusion in thought. Also, real life is not properly delineated, since it is mainly associated with technological advancement. In his essay, Tolkien writes that the concept of motor cars being more alive than centaurs or dragons is in some very curious ways, a telling clue to what is wrong, and the estimation that motor cars are more real than horses is a peculiar stupidity. Besides, he writes that the two different kinds of escape forms are improperly mixed, including "the Escape of the Prisoner" and "the Flight of the Deserter" (*OFS* 148-9). The two forms of escape are described by Tolkien to defend the nature of the literature that is in the realm of fancy. He explains that both forms are often confounded and makes a strict division and says that the deserter escapes from his duties and escapes from his responsibilities, while the prisoner escapes or breaks free from the captor or the jailer, and looks for freedom, a rational step to take.

Fourth, it offers a soothing swig of consolation of that, inextricably bound up with escape and often the result of it, is the final element of a fairy-tale that provides other forms

of comfort, as discussed above. According to Tolkien, a true fairy-story without a happy ending is incomplete. He explains that, using an example from drama, where it is a tragedy, in fairy stories, the opposite must be true. So, he defined the word eucatastrophe as the good ending and explains it to be the highest element of the fairy-tale genre. Tolkien asserts that a eucatastrophe, or the good catastrophe is a crucial element of great fantasy stories. It is an unexpected, joyous turn that emerges from situations filled with sorrow and failure. However, he argues that this turn is neither escapist nor an act of fleeing reality. Instead, it represents a sudden and miraculous grace, offering a fleeting glimpse of God's glory without suggesting a complete triumph. This moment evokes a profound emotional response in readers, making them catch their breath and often bringing them to tears as they reflect on the beauty of the moment. Creating such an effect is challenging, but it is a hallmark of a truly good story, particularly in serious tales from Faërie, where it offers a brief but intense joy as poignant as grief.

I.2.2. Tolkien's Myth, Between Theology and Philology

To understand J.R.R. Tolkien's Middle-earth and his imaginative world one must realize that the way in which Tolkien communicates his ideas is through myths and stories, rather than abstract statements: “His ideas are expressed mythically, mythologically and mythopoeically” (Dickerson and Evans 3). Skillfully, Tolkien operates on a "mythopoeic" level with stories that seem mythic in his created Middle-earth. His work is nevertheless informed by the deeply gained tapestry of certain existing mythologies: Greek, Roman, Norse, Finnish, Celtic, and biblical. He uses mythic discourse to convey deep truth about reality, just like traditional mythologies, rather than using direct statement. His philosophy of myth is profoundly influenced by his Christianity. Thus, he has grown to be one of those figures in human history who has been most misconceived and misquoted, in good part owing to his continuing invocation in mythology

Tolkien, therefore has a unique perspective on myth from his many critics, who sometimes equated myth to being a synonym for lie or untruth. Instead, he believes that myth is a crucial element that conveyes the deepest and most profound truths to people in an understandable way. Moreover, it is"Integral to Tolkien's philosophy of myth was the belief that creativity is a mark of God's divine image in Man. God, as Creator, poured forth the gift of creativity to men, the creatures created in his own image. Only God can create in the primary sense" (Birzer x). Hence, Subcreation theory, which is definitely influenced by Tolkien's Catholicism and built on theological interests, regards the art of literary creation and human creativity as an analogy of the divine creation and God's own creative essence, obvious in his reverence for nature, languages, and his concept of fantasy.

In his epilogue, Tolkien writes: "The Gospels contain a fairy-story, or a story of a larger kind which embraces all the essence of fairy-stories" (*OFS* 155). To Tolkien the desire and aspiration of sub-creation has been raised to the fulfilment of Creation. The Birth of Christ is the eucata-strophe of Man's history. The Resurrection is the eucatastrophe of the story of the Incarnation. This story begins and ends in joy. In a 1953 letter to a close friend, and Roman Catholic priest, Robert Murray, Tolkien wrote:

> "*The Lord of the Rings* is of course a fundamentally religious and Catholic work; unconsciously so at first, but consciously in the revision. That is why I have not put in, or have cut out, practically all references to anything like' religion', to cults or practices, in the imaginary world. For the religious element is absorbed into the story and the symbolism". (*Letters* 172)

LOTR therefore is a religious work in intention and spirit. Tolkien saw human creativity as echoing God's own, viewing fantasy as a form of sub-creation. This perspective acknowledges both the vast difference and likeness between divine and human creativity. As Tolkien said, it is an artist's duty to make responsible use of his or her talents, adding to the

continuing process of creation; thus, the theory of sub-creation he taught draws much from his Catholic religion and purports that this concept corresponds essentially to the Christian idea: human beings easing other souls along the way to God. He held the view that mythic and fairy stories, just like all art, must subtly reflect moral and religious truths, though not in any explicit or literal way.

In Tolkien's opinion The stories of middle earth launch from an affection of language itself, he said:"The invention of language is the foundation… To me a name comes first and the story follows"(qtd. in Stantons 5). While creating an imaginary world is a task in itself, an invented language with its vocabularies, sounds, grammar, and expressions is even far more complicated. This, however, was Tolkien's specialty. By his teens, he had devised a couple of languages, and during his career, at least a dozen more were developed.

Thus, Tolkien sought to complete a realized mythology within his works, something far removed from the era of fairy stories and medieval pastiche. As he is to write in a famous letter to Milton Waldman of Collins, Tolkien wanted to create a mythology for England, a country which he felt had no such comprehensive mythos as the Germanic or Finnish. And it is this idea that underlies "Tolkien's Art: A Mythology for England" to be the title chosen for this monograph.

I. 2. Political Theories in Literature

Many authors, across various times and places, have critiqued the presence of politics in literary works. Their arguments often hinge on the political context of their era. Michel de Montaigne, renowned for his "Essays," argues that authors can engage in politics either actively, through a political career, or through their writings, expressing their views on political events. While few authors today may pursue political careers, literature remains a tool for expression and bringing change. Politics, typically is commonly understood as societal conflicts within or between groups, involves the distribution of decision-making

power among people. It intersects closely with literature and they both seem to go hand in hand, as writers infuse their works with political themes and perspectives, often shaping characters and narratives to convey their own opinions and ideals. In doing so, literature serves as a powerful vehicle for unveiling and advocating political ideas.

Thus, the integration of political theory and literature has been a subject of interest and debate among scholars for several decades. The use of political theories, such as Marxism, into literary works has long been a subject of fascination and scrutiny within the realm of literature and literary criticism. This examination extends beyond literature to encompass the wider realm of political theory, offering valuable insights into how literature enhances our comprehension of political principles and their real-world implications. At the core of these disciplines there exists a diverse and intricate exploration of societal frameworks, power relationships, and ideological conflicts.This blending provides a profound perspective for interpreting and dissecting literary works, unveiling multiple layers of significance, social critique, and ideological nuances that surpass mere storytelling. Throughout history, literature has functioned as a channel for conveying and exploring political concepts, reflecting human experiences and societal complexities. Authors spanning from ancient times to the present day have utilized their literary skills to grapple with political intricacies, employing narrative techniques, characterizations, and thematic elements to address pertinent socio-political issues. In this capacity, literature not only mirrors the realities of the world but also serves as a medium for critical examination and ideological discussion (Montaigne).

At the heart of analyzing politics in literature lies the integration of diverse political theories, each providing unique perspectives on power distribution, social structure, and class dynamics. Marxism, characterized by its emphasis on economic determinism, class-based conflict, and criticism of capitalism, has notably shaped literary critique. It serves as a

valuable framework for examining the power dynamics and inequalities in fictional works. This section will examine of the use of politics and political theories in literary works, with a particular focus on the influence of Conservatism and Marxism, in which it will discuss the intricate relationship between literature and politics, illuminating the ways in which authors employ their creativity to engage with, challenge, and reshape the socio-political landscape.

I.3.1. The British Context

Generally speaking, literature may serve as a mirror reflecting society, politics and other aspects of life. There have been several wars and conflicts fought all over the world. In particular, the Two World Wars I and II. They are very devastating wars with implications for the whole world. Many authors have attempted to creatively examine war since its inception in an effort to transform the front lines into powerful stories. In order to depict the brutality and devastation of the Second World War in their post-war literature, a large number of British authors from the post-World War II era have been drawn to the conflict to depict the sense of dissatisfaction and disillusionment.

The combination of historical events. technological advancements and philosophical shifts, with philosophers like Nietzsche suggesting that truth is subjective which contributes to a modernist worldview characterized by individualism, relativity, and a rejection of absolutes. During the latter half of the 19th century, Europe and the United States experience significant changes that impact society. The development of the railway system and the establishment of standard time transform perceptions of space and time, leading to a sense of disconnection from history and dependence on machines. This results in a fragmented sense of community and ambiguous notions of space and time.

Technological advancements, particularly in travel and communication, also influence consumerism and economics. The emergence of mass media, facilitated by technology, homogenizes cultural production and contributes to an apathetic society. People begin to

define themselves through material possessions, further isolating themselves from others and emphasizing individualism. Traditional notions of the self as social and dependent on community are replaced by a focus on self-satisfaction and personal gratification.

The modernist period is marked by fears and a sense of relativism, which are intensified by the devastating experiences of the First and Second World Wars. The Great War introduces a new and terrible dimension to modern life, with battles to fight using advanced technology and weaponry that cause mass destruction and loss of life. This shift from traditional forms of warfare to mechanized and industrialized killing reflects the dark consequences of modernity.

British fiction begins to manifest its post-war characteristics, using novels that explore different themes of realism and political allegory (Bradbury 282). Indeed, following World War II, British society sees a number of societal transformations that profoundly contribute to a prevailing sense of uncertainty and despair, as Mackey notes that "the Two World Wars are still vivid in the minds of the British" (6). As a result, British writers emerge from the Great War and begin crafting stories that explore, often in a philosophical way, the costs of war. Early post-war years are notable for a number of important works, like Under the Volcano (1947) by Malcolm Lowry, Nineteen Eighty-Four (1949) by George Orwell and Hemlock and After (1961) by Angus Wilson.

The horrors of war with the fear of death, lead to a heightened fascination with science and the limits of the human body. People become aware of the fragility of life and the potential for annihilation. Medical advancements born out of the wars only reinforce the inevitability of death. As a result, the pursuit of self-preservation and personal enjoyment become paramount, with individuals seeking fulfillment in the face of the existential uncertainty brought about by warfare and advancing technology. These technological and societal changes also impact politics. While democracy promises for individuality and freedom, oppressive regimes and government abuses of power instill fear and mistrust. The

brutality of events like the Holocaust and corrupt political systems undermine the belief in absolute truth and traditional ideologies. Religion also loses its stability as individuals seek to separate themselves from historical traditions and rely on reason to form their own beliefs.

In this context, J.R.R. Tolkien writes, reflecting the disillusionment and fear prevalent in the modern age. Reason has failed to provide clarity or fulfillment, and science has resulted in destructive weapons rather than a better quality of life. Religion, too, has been undermined by science and had not fulfilled its promises. The pursuit of individualism and reason has led to confusion and uncertainty, leaving individuals longing for an authentic absolute that seems to have vanished in the face of fear and uncertainty (Brady 3-9).

Tolkien, one of the best post-World War II era writers. Following the end of World War II, Tolkien releases his best known novel, *The Lord of the Rings*. (1955), which is regarded as one of the most important novels of the 20th century. It is written as an allegory of the Second World War II and that the One Ring represents the atom bomb, also as a result of the tremendous changes in Britain during that period.

Although the author denies that the novel is an allegory of war, and he rejectes that notion, as he writes in the foreword of *The Lord of the Rings* "I cordially dislike allegory in all its manifestations, and always have done so since I grew old and wary enough to detect its presence. I much prefer history, true or feigned, with its varied applicability to the thought and experience of readers" (20). Yet the impact of the Great War is evident and he cannot deny the influence of his experience as an officer in World War I on his work; as he writes in the introduction to the second edition of *The Lord of the Rings* "An author cannot of course remain wholly unaffected by his experience, but the ways in which a story-germ uses the soil of experience are extremely complex, and attempts to define the process are at best guesses from evidence that is inadequate and ambiguous" (Tolkien, *LOTR* xx), in simple words, it becomes obvious that author's experiences inevitably influence their writing. As a result of all

those experiences in his life, from technological and industrial changes that impact society to the effects of the wars, Tolkien turnes to be a conservative. His novel clearly reflects his conservative leaning, emphasizing themes of conservatism and escapism from those tremendous changes and his desire to preserve traditional values.

I.3. 2 Conservatism

Tolkien is an old-time Catholic conservative, with political leanings toward anarchy (the elimination of rule). He says: "The most improper job of any man, even saints, is bossing other men. Not one in a million is fit for it and least of all those who seek the opportunity" (145), in other words, J.R.R. Tolkien considers that the role of supervising and controlling others is fundamentally difficult for any person, regardless of virtue or goodness. He believes that relatively few people have the abilities required to lead others successfully and justly. His religious and political beliefs are generally traditionally moderate, with monarchist leanings. "Tolkien is a lifelong enemy of big government in every form, not just the harsher forms we find in soviet communism, German Nazism, or Italian fascism, but also as it manifested itself in British democratic socialism" (Jonathan and Jay).

Tolkien despises socialism, communism, and progressivism; he believes totalitarian regimes and control are evil. Tolkien is highly influenced by conservatism, his conservative heritage, strongly rooted in his Christian religion, substantially shaping his worldview and his writings. As religion typically plays a key part in establishing conservative ideas and ideals. British conservatism originates as a unique political doctrine in the late 17th and early 18th centuries, in a time of great political and social change. The Glorious Revolution of 1688, which creates constitutional monarchy and parliamentary power, paves the way for the rise of conservative ideas. Early conservatives, especially Edmund Burke, emphasizes the significance of maintaining established institutions and traditions.

Burke's main essay, "*Reflections on the Revolution in France*" (1790), voices a strong condemnation of sudden upheaval while emphasizing the need of slow change. Conservatism is a political and social philosophy that advocates preserving established social structures, values and organic growth within society. According to Hampsher Monk: "conservatism is a procedure for preserving values against radical change" (19), i.e., conservatism serves as a strategy or approach to protect established values and institutions from fast or extreme changes. Instead of accepting quick change or upheaval. Conservatism promotes a careful and deliberate approach that prioritizes the preservation of established practices, norms, and societal institutions.

At the core of British conservatism lies a commitment to tradition and continuity. Conservatives say that society is a complicated creature that has developed over time, and that drastic changes may disturb the delicate balance (De Sousa 75677). This viewpoint is represented in the conservative emphasis on gradual advancement rather than revolutionary upheaval. The idea in historical continuity is sometimes associated with a reverence for existing institutions such as the monarchy, the Church of England, and the legal system. These institutions are viewed as manifestations of communal wisdom and experience. J.R.R. Tolkien is considered as a writer whose writings reflect conservative themes and ideals. His own ideas, life experiences, and the historical setting in which he lives significantly affect his writing, infusing his imaginary worlds with a conservative worldview.

Tolkien's conservative viewpoint derives from his strong respect for tradition and legacy. Growing up in the late nineteenth and early twentieth century, Tolkien witnesses a world in tremendous flux. The industrial revolution, the horrors of World War I, and following changes in society conventions all have a huge influence on him. Tolkien's youth in rural England, with its pastoral scenery and villages, influences his respect for simpler, more conventional forms of existence. Traditions are seen as sources of societal cohesiveness and

identity, for the conservative, “tradition is sacred; through it the real social tendencies of Providence are displayed” (5).

Tolkien’s skepticism towards industrialization and modernity often centers around the idea that these developments have led to the loss of traditional ways of life, the degradation of the natural world, and the alienation of individuals from their communities. This skepticism is rooted in the belief that the pursuit of progress and economic growth has come at a significant cost, one that may not be sustainable in the long run. These concerns have given rise to movements advocating for sustainable development, environmental conservation, and social justice, in an effort to address the negative consequences of industrialization and modernity. Tolkien's work expresses a clear skepticism towards industrialization and the rapid advancements of modernity, which he views as destructive and dehumanizing.

In addition to that, hierarchy and authority are seen as another character. Conservatives believe in society's natural order, which includes social hierarchies and governing institutions. They claim that these hierarchies are required to ensure societal stability and order. Respect for legal authority and administration is essential and institutions such as the monarchy and Parliament are considered as fundamental components of the British political system (Richburg3). Conservatives frequently view hierarchy and power as necessary components of society's natural order. They contend that social hierarchies and governing institutions are essential for preserving stability and order. These hierarchies are believed to help society function successfully by ensuring that everyone recognizes their duty and obligations. The respect for legal authority is essential for upholding the rule of law and ensuring that society functions properly. Key institutions like the monarchy and Parliament are regarded as essential to the political system, offering continuity, tradition, and a framework for government. This viewpoint emphasizes the significance of maintaining

established institutions and honoring authority in order to guarantee society coherence and avoid anarchy.

Patriotism and Love for country is another characteristic for the conservative man (Ordway). Tolkien is famous with his love of his homeland England. His works are heavily entwined with themes of English landscape and history drawing the rural areas in where he spends most of his childhood. His patriotism inspires him to contribute positively to his nation's progress combining parts of traditional folklore, mythology, and languages into his stories, he seeks to instill a feeling of cultural continuity and appreciation for England's history. J.R.R. Tolkien is influenced by conservative themes, which is evident by the principles and values he incorporates into his literary works, personal views, and critiques of modernism and industrialization. Tolkien's conservative worldview, formed by his experiences and religious conviction, is deeply woven into the fabric of his narratives, making his works enduring reflections on the necessity of tradition, moral clarity, social order, Patriotism and the preservation of cultural legacy.

I.3.3. Marxism and Marxist Literary Criticism

Marxism is developed by Karl Marx (1818-1883), a German philosopher, in collaboration with Friedrich Engels (1820-1895), it is a theoretical framework that elucidates the mechanisms of societal organization, it shows how “one social class is exploited by another to show a modern industrial capitalism” (Barry 803). In a modern industrial capitalism, one social class is subjected to exploitation by another. This signifies that within such economic systems, there exists a dynamic wherein one segment of society, typically the working class, is exploited by another, typically the capitalist class, for the accumulation of wealth and power. Its primary objective is the establishment of a classless social structure, predicates on communal ownership of resources and the mechanisms of economic exchange.

Marxism is a materialist philosophy: that is, “it tries to explain things without assuming the existence of a world or of forces beyond the natural world around us, and the society we live in" (Barry 801). Unlike many philosophical doctrines that primarily aim to interpret the world, Marxism is distinctive in its commitment to effecting tangible societal transformation. Central to Marxist ideology is the notion that societal advancement evolves through the dynamics of power struggles among different social classes. For Marx, “classes were the basic social group by means of whose conflict society develops in accordance with changes in its economic substructure” (McLellan 177). Social classes serve as the foundational units through which societal progression unfolds, driven by the conflicts arising from shifts in the economic foundation of society. In essence, changes in the economic structure lead to tensions and struggles between different classes, ultimately shaping the development of a society as a whole (the primary mean of change is the conflict in the society).

Fundamentally, Marx focuses on examining the relationship between two primary social groups: the proletariat, representing the working class, and the bourgeoisie, representing the upper class. This relationship is characterized in terms of controlling the economy, particularly in the production of goods, that is to say: the base of the society. In simplified terms, the foundational concept of society posits that the upper class wields dominance over the means of production, while the working class assumes the role of providing labor. He observes a conflict between those who own the means of production, known as the bourgeoisie, and the laborers, known as the proletariat. Marx assertes that these conflicts emerge across historical epochs during periods of societal upheaval. Termed " class antagonisms" by Marx, these revolutions result from one class exerting dominance over another, this is why Marx calls the proletariats to raise and take their rights from the bourgeoises.

Following the demise of feudalism, a new revolutionary class called the bourgeoisie assumes control over the proletariat laborers, they are revolutionary by making a radical change in society (Reading: Conflict Theory and Society). As it is stated in Marx's words, "society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other, Bourgeoisie and Proletariat" (15). The upper class sustains its societal dominance through the mechanism of hegemony, which entails its control over all facets of production that form the economic foundation, subsequently influencing the legal, political, media, and cultural spheres, collectively termed the superstructure. According to Marx's dialectical interpretation of history there is the idea that an individual's social being is shaped by broader political and economic forces. He says, “It is not the consciousness of men that determines their being, but on the contrary, their social being determines their consciousness” (4), Marx asserts that an individual's worldview and perspectives are largely shaped by the social class into which they are born. This foundational idea is then developed into a fundamental concept within Marxism known as the base and superstructure.

The base structure is at the bottom and it encompasses economic aspects such as money, resources, and production. Conversely, the superstructure represents the upper layer of society, encompassing various domains such as education, philosophy, arts.... Marx asserts that all of these societal domains are fundamentally depending on money as its base. Hence, it argues that Marx agrees with the idea that "money makes the world go round” (Eward) Even religion is influenced by money, you need to posit the financial resources to buy the lands and materials to construct worshiping places.

For Marxist critics, literature's interests and styles are shaped by the economic foundation of a society; it is the interconnection between this determining economic base and the resulting cultural superstructure that constitutes the primary focus of Marxist analysis. Moreover, from the economic foundation, there arises a "superstructure" encompassing

institutions such as government, which serves to justify the dominance of the capitalist class possessing the means of production. This superstructure also comprises various "forms of social consciousness," including aesthetic, ethical, political, and religious ideologies, which similarly function to legitimize the authority of the ruling class. Marx also has commented:" the ideas of the ruling class are, in every age, the ruling ideas" (Tom 85), i.e., the class that holds economic power within society also wields intellectual influence. Possession of the means of material production confers control over the means of intellectual production, resulting in the shaping of ideas by those lacking such means.

In recent decades, literary criticism has expanded its scope to incorporate economic theories, recognizing the enduring interconnection between society and literature. This acknowledgment underscores the growing recognition within the field of literary studies of the profound influence that economic factors exert on literary production. Art never takes birth apart rather it needs society and culture to get inspiration from and respond to; which means that art does not emerge in isolation but rather is intricately linked to the surrounding societal and cultural context. This suggests that artistic creation is deeply influenced by the beliefs, values, traditions, and experiences prevalent within a given society and culture (art serves as a reflection of society and culture, providing insights into the collective experiences, aspirations, and challenges of a particular time and place).

Literature and economic theories exert significant influence on each other as says Birch, “a Marxist position grounds social reality in a history, struggles cantered upon class and systems of production, reflecting at any given moment a dialectical relationship between history and society” (141), i.e., literature has been employed both to advocate for and to critique emerging economic theories and systems throughout the history. It believes that social reality is strongly rooted in historical context and class conflicts, with a particular emphasis on production processes. It underlines that history and society are in a constant,

dialectical connection at all times. This means that the economic structures and class relations of a certain era form and are shaped by historical events and societal developments of the time. The interaction of these elements drives societal evolution, resulting in ongoing modifications in social structures and power relations. Examining these connections, it can help us understand the dynamics driving social shifts and the conflicts that define different historical periods.

Marxist literary criticism, rooted in Karl Marx's theories, offers a methodological approach applicable to any literary text. Its primary objective is to reveal the underlying social and political leanings of both the author and his works. This approach extends beyond analyzing the literary text alone, aiming to gain a deeper understanding of both the work and the author. It revolves around the belief that an author's input effects his output, including his socio-economic conditions, environment, education, religious beliefs, and historical context, significantly influencing his writings and the ideas expressed therein. Following Marx's writings, subsequent theorists like the Soviet social realists, Lukacs, and Althusser have iteratively adapt or augment Marx's foundational ideas. The Soviet socialist realists contend that literature inherently mirrors the economic foundation, there is no way that it can operate outside of the strict base-superstructure model. Similarly, Lukacs believes that realism is the sole authentic approach to portraying the human condition, recognizing the intrinsic intertwining of human nature with societal contexts.

Chapter II: A Fantastic Reading of *LOTR*: The Foundations of Tolkien's Mythic Universe

Introduction

This chapter is an analytical one; it analyzes one of J.R.R. Tolkien's landmark trilogies, *The Lord of the Rings* within the fantasy genre. The chapter contains two main sections. The first section provides a biographical background of the writer's life necessary for better understanding and also provides a brief overview of the plot. Following that, it goes into the discussion on Tolkien's detailed world-building, his Middle-earth as a meticulously created secondary reality, and makes a detailed analysis of character development and the way they become a vessel to carry his theoretical views on fairy stories. The second section of this chapter discusses more deeply Tolkien's creativity in terms of inventing different fictional creatures and languages used in his mythology.

II.1.2. The Story as a Fantastic Tale

In Middle-earth, a ravishing extraordinary tale unfolds, blending the clash of the classical opposing forces of good and evil, the threads of fate and sacrifice, and the enduring power of friendship and loyalty in a land filled with mystical creatures, breathtaking landscapes, and ancient mythical civilizations, all brought to life by a cast of unforgettable characters. The plot of the new story depends on a similar uncomplicated framework as *The Hobbit* to form its fundamental structure. The protagonists Travels through the wilderness experiencing a swing between highs and lows, dark and light moments, defeats and victories, a play between destiny and luck, death Calles flashing through peacetimes. The quest is not to gain a treasure, but to rid the world of one: the one Ring This powerful golden band forged by the Dark Lord Sauron in the fiery baths of Mount Doom needs to be destroyed, it must be unmade in the same fires where it is framed right under the gaze of its maker. This malevolent artifact grants its possessor dominion over all of Middle-earth but comes at a great cost. If

they fail and the Ring returns to its master, his power will greatly increase. Once, Men and Elves could stand against him, but time flies it has been very long years ever since then, and now the free men are weaker and divided. The Ring's existence, even when not in Sauron's grasp, is the looming threat; however, if it is destroyed, the ties holding together the Dark Lord's armies, and even his own form, will be broken.

Bilbo's heir, Frodo Baggins, a brave little Hobbit, volunteers to carry the Ring to Mordor assuming the role of the Ring-bearer. A fellowship of eight companions carefully selected in Rivendell to support Frodo in his odyssey. Boromir and Aragorn the long awaited heir of the throne of Gondor represent Men, Legolas stands for the Elves, Gimli for the Dwarves, the Hobbits are represented by Sam, Merry, and Pippin while Gandalf the wizard completes the Nine. Tolkien intricately interconnected to make an intertwined narratives of the individual tales of these key figures, that cross the road in dual climaxes at Mount Doom and in the Shire, marking that the final task of their missions complete. Yet, a tenth narrative thread, that of Gollum, the Ring's previous owner or victim, persistently binds the tale together until its very end. Throughout their journey, the fellowship encounters numerous challenging trials while navigating the treacherous Mines of Moria and traversing the ancient forest of Lothlorien to the corrupted land of Mordor. Along the way they fight the stubborn attacks of Sauron's malevolent forces such as orcs, goblins, the Nazgûl and many other beasts and other forms of monstrosity, examining their resilience through both inner conflicts and external turmoil.

Frodo and Sam eventually separate from the rest of the group and continue their ruthless quest on a solitary path fraught with danger. Meanwhile, the other members of the fellowship are drawn into the War of the Ring, where Aragorn embraces his destiny as the rightful heir to Gondor's throne, uniting the peoples of Middle-earth against Sauron's encroaching darkness. In the climactic struggle for the fate of Middle-earth, Frodo and Sam reach the fiery depths of Mount Doom, where, in a moment of unexpected resolution, it is

Gollum who inadvertently brings about the ring's destruction, thus vanquishing Sauron. As the story draws to a close, the hobbits return to the Shire, only to find it plagued by the remnants of evil. Yet, through their newfound wisdom and resilience, they lead the liberation of their homeland, exemplifying the profound impact even the humblest of individuals can wield on the course of history. As Middle-earth begins to heal, a new dawn emerges, heralding the promise of a brighter future.

II.1.3. The Fantastical Landscape: Mapping the Mythic Geographies of Middle-Earth

In literature, the setting holds tremendous significance, going beyond a mere station for the different series of events and characters' interaction. In exceptional works, it becomes a dynamic space that encompasses all narrative elements, from the events to the relationships between characters. It plays a crucial role in reflecting worldviews, perspectives, posing the atmosphere and providing structure to the novel. Within this setting, the author's voice and the protagonists' opinions are encapsulated, making it more than just a blank tableau but a vivid space crafted by the narrative itself.

John Truby describes setting as "a complex and detailed web in which each element has story meaning and is in some way a physical expression of the character web and especially the hero" (163). Thus, World building neither occurs in isolation nor in vacuum. As writers create new worlds, they simultaneously develop the characters and plot, weaving these elements together to form the narrative. None of these components can be separated, even though this discussion focuses specifically on setting. If the aim is to build a compelling setting that meaningfully supports the story, the writer must continuously ensure that the world building aligns with the other essential story elements.

In J.R.R. Tolkien's *The Lord of the Rings*, we are taken into a carefully created fictional world, which, though not bound by any historical period, rather like a tale weaved from the seventh river and the seventh mountain, it keeps a great internal sense and structure. Across the ages of his world each era is rich with inspiration from myths and history. While its exact

origins and First Age remain mysterious, each age is thought to have endured for about three thousand years, starting from year zero. Consequently, Tolkien's saga unfolds over nearly ten thousand years. Despite its fantastical nature, the narrative's complex timeline challenges readers to align the fictional chronology with real-world timeframes and tracing the journey through millennia with a scholar's eye and an adventurer's heart.

Basically, he sets the stage in Middle-earth, a richly fictional world which he intricately designed. Known also as "Ennor or Endor", serves as the central continent in "Arda", which is Tolkien's imaginative portrayal of Earth's ancient history. According to Tolkien's lore, Arda was once a world of interconnected realms. Across the vast Belegaer ocean lay Aman, another significant continent. While other lands exist within Arda, Middle-earth and Aman stand out as the principal continents in Tolkien's expensive mythical universe (Martin). In fantasy tales, we often encounter the strangeness and supernatural elements and phenomenon that spark wonder. However, in Middle Earth, the fascination arises more from the natural world and everyday events, rather than relying heavily on wizards or overtly mystical forces. Colin N. Manlove affirms that:

> There is little that is absolutely magical or numinous within his trilogy: it only in relation to our world that Middle-earth is supernatural' as we have defined the term. The ultimate powers of Good and Evil that we are told are behind the wizards and the Dark Lord Sauron never appear; the magical Rings, the One, the Three and the Nine, were originally forged by elvish craft (the emphasis is much more on superlative natural skill than on the purely supernatural) in Eregion; and the Nazgúl, the wraith-like Black Riders, were once human kings who were enslaved by Sauron and the power of the Nine Rings. (Manlove 166-7)

Thus, in his celebrated essay " On Fairy-stories" Tolkien expresses the belief that a fictional realm gains resonance through possessing an "inner consistency of reality" akin to "elvish craft." He aimed not to create a wholly new cosmos but to infuse our own with subtle

changes, drawing from his admiration for nature. Tolkien's aspiration was to weave a novel mythology steeped in the ethos of English traditions, crafting a secondary universe where real-world aspects intertwine seamlessly with the fantastical. By incorporating familiar concepts like legal doctrines into his narratives, Tolkien imbues his world with an air of authenticity, fostering "secondary belief" in his audience and rendering his stories more approachable, inviting and captivating (Kane 37). Additionally, this incorporation of natural constraints into his fantastical world matches his concept of Recovery, a process wherein we purify our perceptions to behold the world's intricate splendor with fresh eyes. Essentially, by engaging in myth-making ourselves, we uncover the truth of our world as a narrative of creation where these elements are stripped of their everyday familiarity and depicted in their pure form.

Some readers mistakenly believe it refers to another planet, but Tolkien do not mean that. "Middle-earth is our world" Tolkien writes adding that: " I have (of course) placed the action in a purely imaginary (though not wholly impossible) period of antiquity, in which the shape of the continental masses was different" (qtd in. Carpenter 96). The setting of Tolkien's stories, is akin to our world in a distant past, it is veiled in the mists of ancient traditions, a canvas upon which the sagas of *The Hobbit* and *The Lord of the Rings* unfurl. Tolkien's intention is simply to tell an enjoyable story, not to create a theoretical representation of ancient history. While elements of his narrations can be traced to northern mythology, he doesn't expect readers to overlay a map of ancient Europe onto Middle-earth.

He clarifies that "Middle-earth" is just an old-fashioned term for "world." And when asked directly about "Middle-earth " as middle of what? Tolkien clarified it's simply an archaic term for the world itself. He employs it to denote the realm of humanity, similar to the Norse idea of Midgard, though the two concepts are not identical. Midgard means literally "mid-yard" refers to the middle ground between heaven and hell. Middle-Earth resembles medieval Europe but is inhabited by both humans and non-human beings, reminiscent of the

mythological age of Greece where humans coexisted with mythical creatures like nymphs and centaurs however, professor Tolkien easily encountered the term "Middle-earth" since it appears in various early English writings, such as the log poem called *The Alliterative Morte Arthur* from around 1360 (Carter 29).

In the ancient English poetry and Teutonic cosmogonies that Tolkien know about Middle-earth" or "middan-geard" was: "the name for the Earth itself, imagined as suspended between the sky above and the void below … or more importantly as between the loci of the forces of Good and Evil; it is their battleground"(11-2 Stanton).Which is deeply connected to the English Midlands, where nature's elements, creatures, flora and fauna are portrayed with vivid detail and heartfelt admiration His letters and stories reveal a profound appreciation for the natural world. Tolkien portrays nature as vibrant and magical, which diverges from the typical Christian perspective. Curry, who does not adhere to Christianity, admires Tolkien for this neo-pagan quality. The vivid descriptions of Middle-earth's landscapes, including forests, mountains, storms, the cycles of days, nights and the changing of seasons, are so lifelike, similar to those in the Northern Hemisphere, that readers feel as though they have physically traversed these terrains. All these touches are meant to fundamentally reassuring readers that they are on home territory. There's a feeling that there's more going on than meets the eye. When the fox, out on his own business in the woods, stops to sniff at the hobbits sleeping under a tree, he senses there's something peculiar happening. "Hobbits!' he thought. 'Well, what next? I have heard of strange doings in this land, but I have seldom heard of a hobbit sleeping out of doors under a tree. Three of them! There's something mighty queer behind this" (Tolkien, "The Fellowship of the Ring ″ 72). This moment feels like it could belong in a different kind of story.

However, it's clear in Middle-earth that birds serve as both messengers (such as Radagast's) and spies (like those of Saruman). Additionally, certain trees, like those in Fangorn and the Old Forest, can move and talk, and there's a sense of spiritual presence in the

air and water. All these details of animal life, plants, skies and the shifting moods of the weather allows the reader to swallow dozes of the fantastic. These details also establish a recurring pattern in the narrative: For instance, after traversing the gloomy paths of the Old Forest, characters find respite in the tranquil abode of Tom Bombadil, or seeking refuge amidst the comforting walls of Bree following the haunting perils of the Barrow-downs. And finding renewed hope and tranquility in havens such as Rivendell or Lothlórien, following challenges like Weathertop or Moria.

In *LOTR* Tolkien masterfully incorporates the concept of eucatastrophe, where despair and sorrow turns into joy, throughout the story especially as characters' transition from dark and oppressive places to comforting and hopeful ones. Mordor for example represents utter darkness, where Frodo and Sam face great trials under Sauron's rule. Yet, it is in this darkness that moments of unexpected joy emerge. they rise from the ashes just like the Phoenix do. After the Ring's destruction, the narrative shifts from Mordor to places like Rivendell and Minas Tirith, symbolizing the dawn of renewal and hope. Rivendell with its light and beauty offers respite and wisdom, while Minas Tirith stands tall and becomes a symbol of resistance against Sauron. This movement from despair to solace illustrates the narrative's eucatastrophic structure, emphasizing the resilience of hope even in the darkest times.

From another angle, Tolkien's Middle-earth is often characterized as 'medieval,' yet a closer examination reveals a complex amalgamation of various historical and archaeological eras. While the surface portrays a pre-Modern setting with horses and foot travel, stone architecture, and warriors armed with bows and swords, Middle-earth encompasses diverse cultural and technological elements. In medieval Europe, different societies evolved at varying rates, resulting in disparities in technologies and belief systems. Similarly, Middle-earth reflects this diversity, with cultures reminiscent of both Classical and Medieval periods (Lee and Solopova 64). Tolkien utilizes his world to unveil and investigate an array of

cultures and concepts that never coexisted in reality, highlighting the complexities of societal development and interaction.

The Shire, according to Tolkien's portrayal, is reminiscent of England during Queen Victoria's reign but with anachronistic elements like tobacco and umbrellas. It represents an idealized rural England from Tolkien's own memories and desires, featuring a semi-republic, semi-aristocratic system with a Thane, Mayor, Sheriffs, and moots. This system reflects a time before Late-Victorian parliamentary structures, possibly resembling the 18th or 17th centuries with remnants of medieval governance. Despite being a fiefdom of the royal demesne, the Shire's social structure deteriorated after the fall of the Gondorian kings. Overall, it presents an idealized view of England, akin to the Gothic revivalist vision of Augustus Pugin. As the Hobbits journey westward in both The Hobbit and The Lord of the Rings, they transition from a fairy-tale world of festivities, magic, and talking creatures to a more realistic and perilous setting as it is depicted by Tolkien:

> Turning towards it, he saw, beyond an arch of boughs, the road to Osgiliath running almost as straight as a stretched ribbon down, down, into the West. There, far away, beyond sad Gondor now overwhelmed in shade, the Sun was sinking, finding at last the hem of the great slow-rolling pall of cloud, and falling in an ominous fire towards the yet unsullied Sea. The brief glow fell upon a huge sitting figure, still and solemn as the great stone kings of Argonath. The years had gnawed it, and violent hands had maimed it. (Tolkien, "The Tow Towers" 702)

The story pits the Western Allies against various enemies, including the Black Númenoreans, Corsairs of Umbar, Haradrim, Easterlings, and Variags of Khand, who symbolize hidden threats akin to historical nomadic tribes like the Huns and Mongols.

> There were short and swarthy folk among them whose sires came more from the forgotten men who housed in the shadow of the hills in the Dark Years were the coming of the kings. But beyond, in the great fief of Belfalas, dwelt Prince Imrahil in

> his castle of Dol Amroth by the sea, and he was of high blood, and his folk also, tall men and proud with sea-grey eyes. (Tolkien,"The Return of The King" 750)

In Middle-earth, the Horde's origins are debated, with some likening it to the Mongol or Ottoman Empires, while others see parallels with the "monstrous" Saracens.Elements like the Knights of Dol Amroth evoke medieval literature.Tolkien's creation defies strict timelines, blending cultural influences seamlessly in an imaginary time. Thus, Tolkien's opus stands not only as a literary masterpiece but as a testament to the unparalleled art of world-building itself.

II.1.4. Understanding Characters in Tolkien's Mythology

Character development is the very core of storytelling; it is fundamental to constructing an involving plot. Thus, the writer is able to share their worldview by the masterful process of interaction with the reader on a deep level, creating an immersive writing that offers great insights into the human psyche, conditions, and the world around. Characters in any novel are catalysts propelling the plot forward, serving as driving forces behind the events. They are often inspired by real people or cultural contexts, a mosaic of qualities, emotions, beliefs, and experiences. In other cases, they can be the product of the writer's imagination.

Most importantly, in fantasy tales, the role of fictional characters in shaping the created world is extremely important. Protagonists and antagonists represent light and darkness in the story's universe. Both drive the adventure and are representative of its basic tenets. They are often mythical beings like dwarfs, genies, and Centaurs, but may also include Werewolves, Pegasus, sirens, krakens, and majestic dragons that replace the traditional noble princes and sly wizards. Primarily, these characters are vessels of storytelling, capturing the audience of all ages with their tales of adventure. They represent the universal qualities of a hero or villain, making it easy to relate to and learn from. More than that, they can be used to create memorable archetypes of important themes and lessons, whereas they facilitate the exploration of intricate human emotions, ethical dilemmas, and societal issues through a

relatable and communicative lens. Additionally, the concept of the readers' identification with a text is interrelated with the wish to be integrated into the text. The characters and their characterization are of crucial importance in this respect.

In *LOTR*, there are basically two kinds of characters. One is the archetypical heroes, in other words those large-scale heroes like wizards, kings, and immortal Elves. whose might sets them distant from the reader, like the shining stars in the sky to be admired from afar and the other is a group of characters who are more down-to-earth, and who, in a way, serve as the readers' surrogate eyes and ears, in which they reflect the reader's position as outsiders in the fantastic world of *LOTR*. Their adventures bring the readers into the story and guide them through the events. Usually, characters who do extraordinary things are referred to as heroes. In *The Lord of The Rings,* though the title itself may indicate a single figure who dominates the rings, that reference is to Sauron, the Dark Lord, and the story reveals the true heroes to be

The Fellowship of the Ring, that group of nine, comprised of individuals from varying races who have different abilities, those who contest Sauron and his minions, attempting to rid the world of the One Ring and to prevent him from taking control. In reference to characters in works such as *The Lord of the Rings*, authors and critics have categorized literary heroes, themselves, from Lord Raglan to Northrop Frye, Joseph Campbell and John H. Timmerman, to serve various frames of analysis. As insightful as these structures can be, they lack application to the wide variety of heroes that have shown to interest modern audiences.

Lord Raglan's list of characteristics for classic literary heroes, reminiscent of King Arthur, primarily favors male characters from nobility and upper class. However, this definition excludes the heroes appreciated by modern readers and film audiences. Raglan's model, appropriate for epic tales, fails to recognize heroes of lesser social status or those who become heroic by circumstance rather than by destiny. Characters like Frodo and Sam from The Lord of the Rings, with their modest beginnings, don't fit nicely into Raglan's model. Moreover, Raglan's scale shows very few female characters, which shows all the more need

for a newer, broader definition of what it means to be a hero. Northrop Frye makes a distinction of his own, based on what the hero does and his action in the plot. He separates the main distinction into two types: mythic heroes and romantic heroes. A mythic hero is one with godlike or mystical powers that are better or stronger than normal humans', while the romantic hero goes back to medieval times with chivalry and bravery.

Characters such as Gandalf the wizard in *The Lord of the Rings* has no such easy classification, particularly when he returns to save the day after his fall. He is obviously supernatural when he defeats the Balrog and is revealed as Gandalf the White, but most of the time he prefers to provide guidance and influence events directly rather than to make much of his supernatural powers. Further, characters such as Aragorn cannot easily be classified by Frye's way into mythic and romantic hero; they complicate the issue further. Joseph Campbell's model of the hero's journey, including departure, initiation, and return, is particularly applicable when it comes to characters such as Pippin and Merry in The Lord of the Rings. They depart physically but also emotionally, leaving their innocence behind. Through lots of trials and experiences, they are initiated into new cultures and a world of danger. Finally, they return physically to their homeland and regain their true selves. Gandalf, though a wizard with supernatural abilities, mainly helps the heroes through guidance and counsel rather than actual physical power. He teaches characters like Pippin and gives advice to others, such as Frodo and Aragorn. Campbell's classification of heroes into groups such as the warrior or the saint can also be applied to characters like Merry and Eowyn, who are transformed into real warriors. While Tolkien's heroes do not correspond to all of Campbell's categories, some of them, for example the warrior as hero, can also provide appropriate conclusions for the character analysis.

John H. Timmerman discusses the role of common characters in literature, pointing out that these are the characters through whom readers can best enter the story. These characters have flaws readers can identify with and they encounter difficulties readers can

relate to. They elicit a feeling of innocence and awe, often with characteristics that would be appealing to children as they are a way for adults who have lost that sense of wonder to rediscover it. As opposed to the larger-than-life hero, common characters are multidimensional and give a sense of reality to the narrative. They provide a point of access for readers to life's lessons and create opportunities for readers to personally develop through experience. In fantasy literature, the central character may be an animal or a mythical beast. Through literary history, the pattern of heroism continued, especially during the Middle Ages with figures such as King Arthur. Modern fantasy heroes follow this tradition but with variations. They understand their mortality and face fear and loneliness in their quests, often out of sight of the public. They act, nonetheless, for the people, trusting their imagination and intelligence. The nature of modern fantasy is in the idea that ordinary characters can be tested and go on to achieve outstanding feats. At times, these characters are transported to other worlds, giving a sense of individuality in their quests, but their actions hold broad implications for all of humanity in their worlds as well (44).

Aragorn, the archetypal hero of *The Lord of the Rings*, takes on the characteristics of a gallant warrior who wins back his crown and his lady. readers respond to him as they would to a classic medieval epic or romance hero just like those princes from fairy tales who are lost but true-born heirs to the throne facing obstacles preventing them from becoming kings. Aragorn first appears in *The Lord of the Rings* as a rugged and suspicious Ranger named Strider, who is sent by Gandalf to aid Frodo and his companions on their journey at first, he conceals his true nature Rather than asserting his royal identity, he decides to live a modest life as a ranger in the wild. The reason behind this is so that he may not draw too much attention to himself and so that the very hazardous quest to destroy the One Ring may be kept safe. Therefore, by not revealing his true identity, he will be keeping himself and the critical quest safe from harm and potential dangers or distract. In a message from Gandalf, Frodo

learns about Aragorn's real name, besides a small poem that accurately described him a little confusing, though, at first:

> All that is gold does not glitter,
>
> Not all those who wander are lost;
>
> The old that is strong does no wither,
>
> Deep roots are not reached by the frost.
>
> From the ashes a fire shall be woken,
>
> A light from the shadows shall spring
>
> Renewed shall be blade that was broken
>
> The crownless again shall be king.
>
> (Tolkien,"The Fellowship of The Ring" 170)

Until they came to the house of Elrond Both the characters and the reader learn that Aragorn is the rightful heir to the throne of Gondor and the lost kingdom of Arnor, He is a descendant of Isildur, the legendary king who cut the One Ring from Sauron's hand in the past, Finally, the true identity of Aragorn is revealed to those who were previously unaware, like the Hobbits or those who had doubts, such as Boromir who looks at him, wondering who he is : “ He is Aragorn, son of Arathorn,’ said Elrond; and he is descended through many fathers from Isildur Elendil’s son of Minas Ithil. He is the Chief of the Dúnedain in the North, and few are now left of that folk" (Tolkien,"The Fellowship of The Ring" 246). Aragon also provides a passage between the normal world of Men and the magical world of Elves, as a descendant of Isildur and Elendil, His forefathers consist of not only mortal men but also the immortal Elves. Aragorn's double heritage represents the blending and the interrelatedness of mortal and immortal life that reflects Tolkien’s important belief in the value of staying connected with the fantastic aspects of existence while navigating at the same time the difficulties of the real world.

His noble lineage gives him extraordinary qualities, including long life, wisdom, and a regal mien, all of which contribute to his larger-than-life persona. Aragorn is truly a legend in the making, with talents that go beyond mere mortals. He has supreme prowess in battle, strategy, and tracking capabilities. Aragorn's swordsmanship, archery, and intimate understanding of the ways of nature give him an aura of almost mythical greatness. In this context, Tolkien made sure to instill the Christian values of mercy and pity into Aragorn, whereby he does not allow an unarmed individual to be harmed by others, a great act of compassion and forgiveness. Aragorn is truly multidimensional in the sense that, beyond a good warrior and dedicated leader, he actually is a healer and provides comfort to others:" The hands of the king are the hands of a healer, and so shall the rightful king be known" (Tolkien,"T*he Return of The King "* 860).

In Tolkien's world, characters like Aragorn are the extraordinary representatives that possess abilities that make them greater than ordinary mortals. For instance, on his quest to reclaim the throne of Gondor and unite the peoples of Middle-earth against Sauron, Aragorn wins the aid of the Dead Men of Dunharrow who lie in the haunted mountain of Dwimorberg by demonstrating his rightful claim to the throne with the reforged sword Narsil. "At Pelargir the Heir of Isildur will have need of you,"(Tolkien, "*The Return of the King "* 875) he said. With their help, he wins the Battle of Pelennor Fields, and thus the tide is turned against Sauron's hosts. After the battle, the curse on the Dead Men is lifted, and Aragorn becomes King Elessar, ruling for a span of 120 years. He succeeded in uniting the realms of Gondor and Arnor and brought them into an era of peace and prosperity.

Aragorn's and the Dead's eucatastrophe, as it is portrayed in the text, is the element of surprise. The Dead Army's arrival at the Battle of Pelennor Fields is out of nowhere; it thrusts the balance of power to such an extent that the Free Peoples win the fight. That element of surprise and the sudden intervention of an invincible force is exactly what Tolkien's concept of eucatastrophe embodies. Besides, Aragorn and the Dead Army draw upon mythical and

archetypal elements. More than anything else, this thread of the story is analogous to the spectral warriors of various legends and folklore. Their redemption through Aragorn's leading recall's themes of honor, loyalty, and the fulfillment of ancient prophecies. Legolas and Gimli talked together, but their words are lost in the sea of valor woven by them as they praised the courage of Aragorn:

> Strange indeed,' said Legolas. 'In that hour I looked on Aragorn and thought how great and terrible a Lord he might have become in the strength of his will, had he taken the Ring to himself. Not for naught does Mordor fear him. But nobler is his spirit than the under- standing of Sauron; for is he not of the children of Luthien? Never shall that line fail … And Aragorn spoke in a loud voice to the Dead Men, crying: "Hear now the words of the Heir of Isildur! Your oath is fulfilled. Go back and trouble not the valleys ever again! Depart and be at rest! (Tolkien, "The Return of The King" 876)

Aragorn's linkage to medieval romances is seen in the theme of love between two noble characters. Aragorn is of the lineage of kings and the rightful heir to the throne of Gondor, while Arwen, a princess of the elves, falls in love with him. Their love, challenged by difference in background and the war for the Ring, finally succeeds. This element also reflects the elements of fairy tales, where the supernatural being is linked to the mortal in a bond of love. Arwen, who is otherworldly and immortal, sacrifices her ageless life for the love of Aragorn, which is again like *The Little Mermaid* by Hans Christian Andersen. Part of Aragorn and Arwen's love story is joyous because they are seen to stay for a very long time with each other and even bear children before passing away.

The fact that characters change from the likes of Strider to Aragorn and from Aragorn to Elessar, the returning king, is emphasized as the most important factor. As the names themselves change, characters both outwardly and inwardly undergo transformations. It is this change from Strider to Aragorn, as though a perception and understanding of the character change, now to Aragorn; he accepts his true heritage, takes upon himself the mantle of

protector and leader of people. Aragorn is a greater name, being noble, strong, and with a sense of purpose. It is his first step in changing from being a mysterious wanderer to a king in waiting. As the story goes on, Aragorn keeps growing in his stature, both personally and in the eyes of the public. He is then named Elessar, which is an elvish word meaning "Elfstone”

After Aragorn is crowned the king of Gondor, he assumes this name, signifying his acceptance and embodiment of his destiny as the rightful ruler. Elessar stands to present the ancient lineage of kings and the unifier of hope, healing, and renewal within the land. The naming conventions within Tolkien's work are not only superficial but, in many instances, point toward a deeper transformation of the character himself. That reflects growth, self-discovery, and destiny fulfillment. In these name changes, Tolkien shows the importance of taking one's true identity, moving into one's role, and filling one's function in the world. It also appears to resonate with Tolkien's broader themes around the power of names and language. In his legendarium, names are not given arbitrarily; they have deep significance and can forge the fate of individuals and the world. The transformation of characters' names thus serves as a metaphor for the transformative power of language and the ability of individuals to shape their own narratives.

Tolkien purposely tells the story of from the point of view of hobbits because he wanted his readers to be able to identify with them. Hobbits are supposed to stand for ordinary, everyday folks with whom a reader can identify himself. The narration is in the third-person but not that of an all-knowing, omniscient narrator. On the contrary, it is a narrator who can describe only what the hobbit characters would know and experience, because that's the limited viewpoint Tolkien chose to write from.

Frodo Baggins is the central character that is followed throughout the story. He is almost like an unlikely hero not the kind of burly warrior type but a meek hobbit from the Shire. But then he's entrusted with the most critical mission of destroying the dangerous One Ring, in which the very power of evil resides. The journey of Frodo is the classical hero

journey, with all the dilemmas and struggles, which finally make him a changed person. The character Frodo possesses is humbleness. This character was found in the novel: " Well, you have now, Sam, dear Sam,' said Frodo, and he lay back in Sam's gentle arms, closing his eyes, like a child at rest when night-fears are driven away by some loved voice or hand " (Tolkien, "The Return of The King" 910). But in the beginning, he is an epitome of innocence and simplicity, only an ordinary guy placed in an extraordinary situation. It really reflects Tolkien's opinion that it is in the hands of the insignificant individual to change the course of events. But as he goes on his way to reach Mordor and Mount Doom to dispose of the Ring, Frodo is put through every adversity. For example, he has to struggle with the corrupting power of the Ring, which seems to want him to be on the dark side. There is one scene where Frodo is just about to give in to the Ring's power while talking to Gandalf the wizard. He also has to face horrifying creatures, like the Nazgûl, the Ring Wraiths, who are in ceaseless pursuit. And, of course, the journey across Middle-earth is physically arduous. And Frodo does have to draw upon reservoirs of courage, determination, and moral integrity that he didn't know he possessed. His character is truly transformed as he wrestles with the burden of his task and temptation to use the Ring for his own purposes.

Samwise Gamgee, or Sam for short, is the staunch and loyal companion of Frodo Baggins during the great and arduous task of destroying the One Ring. His humble origins as a simple hobbit from the Shire notwithstanding, Sam's peerless loyalty and determination shine brightly while he accompanies Frodo on this dangerous trek to the dark lands of Mordor. Time and again, Sam shows the true power of friendship and camaraderie in the face of all the odds. For example, when Frodo succumbs to the corrupting nature of the Ring and leaves him behind to continue on his own, Sam never even thought about forsaking him. He swims to his boat and thus follows him, come what may. This act of selflessness is the epitome of the virtue of true friendship that Sam "Frodo! Mr. Frodo, my dear!' cried Sam,

tears almost blinding him. "It's Sam, I've come!' He half lifted his master and hugged him to his breast "(Tolkien, "The Return of The King" 910).

Sam's courage and determination are shown to the full when he has to pass with Frodo along the treacherous ways of Mordor. Be it fighting the monstrous Shelob or braving the treacherous slopes of Mount Doom, Sam does not deter in his resolve to see the quest through to the very end. His unwavering belief in the inherent goodness of the world, even in its darkest hours, exemplifies Tolkien's concept of eucatastrophe the unexpected moments of grace and redemption that bring hope in the face of despair. The essential moment for the destruction of the ring is when Sam fought with Gollum. Sam's attitude at the time showed he is a hero: “look out!' cried Sam. 'He'll spring!' He stepped forward, bran- dishing his sword. 'Quick, Master!' he gasped. 'Go on! Go on! No time to lose. I'll deal with him. Go on!" (Tolkien, "The Return of The King" 944). Ultimately, Samwise Gamgee stands as an individual who portrays the ideal of friendship, courage, and unending resolve over the most intimidating challenges. His steady loyalty towards Frodo and his solid moral core make him a truly inspiring and dear character in Tolkien's great, grandiose epic.

Merry and Pippin are an inseparable duo whose bond and escapades are a key part of the story. As members of the Fellowship charged with the destruction of the One Ring from the very beginning, Merry and Pippin's unbreakable companionship is on full display. As childhood friends from the Shire, the two hobbits share a playful companionship marked by lighthearted banter and shared mischief. For example, we see how they manage to steal some mushrooms from Farmer Maggot's fields and later make a daring escape from the Uruk-hai, having been captured. And so, their endless loyalty to each other creates for them a sense of comfort and security, shaping the vividly highlighted idea of the transforming power of friendship in the entire work by Tolkien.

Once the adventures grow more and more dangerous, Merry and Pippin continue to bring in splashes of comic relief and whimsy. The hobbits' spirited antics at the Prancing Pony

in Bree and their interactions with Treebeard in Fangorn Forest counteract the epic grandeur of the rest of the story. For example, such friendly conversations with the Ents as the one in which it is demanded of the ancient tree-like creatures to “get a move on” are examples of how they bring laughter even to such otherwise grim affairs as the ones unfolding here.

Still, Merry and Pippin's journey is not merely one of hilarity and adventure it is a tale of evolution and transformation, as well. Confronted with the consequences of war and the devastating outcomes of his actions, the hobbits grow from mischievous pranksters into courageous and resourceful companions. Merry's leadership at the Battle of Pelennor Fields and Pippin's service to Gondor are significant acts that show how well they have risen to the occasion of the message of personal transformation that rings through Tolkien's novel.

At its heart, Merry and Pippin are symbolic to the spirit of the hobbits: resilient, adaptive, and fiercely independent. Their constant loyalty to the Shire and adherence to its values, such as when they manage to gather the Ents for battle, inspire others to do great deeds to remember that even the most unexpected heroes can save the world. The two hobbits display in their dynamic partnership the timeless virtues: friendship, courage, and an indomitable human spirit.

There are five wizards in *LOTR*’s universe, also known as the Istari: Gandalf the Grey, Saruman the White, Radagast the Brown, and two others: Alatar and Pallando, less mentioned in the main storyline. The trio of wizards Gandalf the Grey, Saruman the White, and Radagast the Brown stand for highly complex layers of symbolism and thematic depth, hence resonating deeply with the theories of Tolkien on fantasy and the human experience.

Gandalf the Grey in his simple grey robes is meant to represent wisdom, humility, and guidance, as is befitting of an earth-toned wizard. His strictly neutral grey symbolizes his mediating position between factions and between different powers; that which is not entirely “on the good" but not "quite fully bad." His primary tool is the staff which is a symbol of the authority and magical power he exercises, used for both defense and communication.

Gandalf embodies compassion, selfless duty, and more. His advice to Frodo there in the peaceful Shire, where he lays down profound advice and also foreshadows the looming dangers, is indicative of his keen insight into the machinations of the Dark Lord Sauron. Gandalf, as a wizard, possesses profound lore and vision into the actual nature of Middle-earth and the plans being carried out. Gandalf, being a wizard, bears deep knowledge and vision of the true nature of Middle-earth and the forces at work. Gandalf can see beyond the surface of events and understand the larger cosmic struggle playing itself out. This is, perhaps, most evident in his interactions with Frodo, and with the other hobbits. Often, hobbits, with their simple and narrow perspectives, fail to see the full gravity of the situation they find themselves in. Time and again, Gandalf seeks to open their eyes and, so to speak, show them the world in a new, more profound way. His wisdom and magical prowess make him capable of revealing to them the hidden truths and layers of meaning that the hobbits, and therefore the readers, would miss. This recovery of perspective is a central role of fantasy according to Tolkien, and Gandalf carries out such a function of recovery throughout the novel. Gandalf personifies this consolation when he becomes a mentor, protector, source of hope, support, and inspiration to all the characters for the greater good.

When the world of Middle-earth is at its darkest and the evil forces seem to be winning, Gandalf is there to bring encouragement, guidance, and the assurance that all is not lost. His timely appearances to save the day and to turn the tide of battles are a testament to his strategic acumen and unwavering determination. Tolkien described Gandalf's meeting with the wolves as a fantastic and awe-inspiring moment that one would draw back with shivers down the spine:

> In the wavering firelight Gandalf seemed suddenly to grow: he rose up, a great menacing shape like the monument of some ancient king of stone set upon a hill. Stooping like a cloud, he lifted a burning branch and strode to meet the wolves. They gave back before him.High in the air he tossed the blazing brand. It flared with a

> sudden white radiance like lightning; and his voice rolled like thunder. 'Naur an edraith ammen! Naur dan i ngaurhoth! he cried.There was a roar and a crackle ... and plunged burning into the heart of a great wolf-chieftain. All the others fled. (Tolkien, "The Fellowship of The Ring" 299)

In his climactic confrontation with the Balrog, a demon of fire and shadow, Gandalf's sacrifice to secure the Fellowship's escape further cements his role as the linchpin to their success, a true guardian of the light:"I am a servant of the Secret Fire, wielder of the flame of Anor. You cannot pass. The dark fire will not avail you, flame of Uduûn. Go back to the Shadow! You cannot pass" (Tolkien, "The Fellowship of The Ring" 330). Gandalf's death and resurrection as Gandalf the White is an ideal example of this consolatory function. The apparent loss of this powerful ally plunges the characters into despair, yet his return symbolizes the renewal of hope and the ultimate victory of good over evil. This is the "eucatastrophic" twist, according to Tolkien, that brings solace and redemption to both the characters and the audience. Now, Saruman the White is indicative of the corrosive effects of pride and ambition or of the allure of power and corruption. White, normally symbolic of purity and of cleanness, is set as an ironic counterpoint to Saruman's descent into darkness. In his white robes of majesty, he deceives the eyes of others who see him, pretending to be one of the forces of good, but he betrays that role and in his lust for dominion, he forges an alliance with the forces of evil, attempting to build an army of Uruk-hai at his disposal reveal his true nature "For I am Saruman the Wise, Saruman Ring-maker, Saruman of Many Colours! I looked then and saw that his robes, which had seemed white, were not so, but were woven of all colours, and if he moved they shimmered and changed hue so that the eye was bewildered" (Tolkien, "The Fellowship of The Ring" 259). His great tool, the palantír, symbolizes his lust for knowledge and power. By using the Seeing-stone to seek knowledge of Sauron's plans, Saruman becomes drawn ever deeper into webs of deceit, ultimately leading to his destruction. The palantír serves as a cautionary symbol regarding the dangers of

unchecked ambition and the temptation of forbidden knowledge. Ultimately, the dichotomy of Gandalf and Saruman reflects Tolkien's own grappling with the complexities of morality, the inherent duality of the human spirit, and the eternal struggle between light and darkness.

Radagast the Brown, dressed in earthy tones and adorned with leaves and twigs, embodies Tolkien's reverence for nature and the interconnectedness of all living things. Brown, symbolizing the earth and fertility, reflects Radagast's affinity for the natural world and his role as a steward of its creatures. His tools of wizardry include his staff, adorned with natural elements, and his ability to communicate with animals and plants, “Radagast is, of course, a worthy Wizard, a master of shapes and changes of hue; and he has much lore of herbs and beasts, and birds are especially his friends. But Saruman has long studied the arts of the Enemy himself"(Tolkien, "The Fellowship of The Ring" 257). This connection to nature from Radagast presented the inherent beauty and delicate balance of Middle-earth that needed to be preserved. Through Radagast, Tolkien is celebrating an old, less disturbing relationship between man and wilderness, showing the healing and regenerative powers of the wild, impersonating escape as a means of peace and revitalization amidst the chaos of the world.

"J. R. R. Tolkien’s female characters, though few in number, are very important in the defining of power, a central thematic concern of the text "(Bloom 171). Just like the old legends were shaped by the actions and agency of goddesses, queens, and mythical heroines, the women of Tolkien's world have a profound impact, their roles and contributions vital to the unfolding of the great tale. the narrative is primarily focused on the heroic quests and struggles of the male characters in which no female enjoys a seat with them. However, Tolkien's vision of Middle-earth is not simply measured by the numerical representation of women, but rather by their significance within the larger narrative. Other critics have tried to explain the limited presence of female characters in *LOTR* Showing, therefore, the important functions discharged by them and their importance as archetypes or as mythologically meaningful symbols.

The women of Middle-earth are not always at the forefront, yet characters such as Galadriel the Lady of Lórien, Arwen the Elf princess, and Éowyn the shieldmaiden of Rohan, in all their power and complexity, play pivotal roles in shaping the course of events. Among the three ladies, Galadriel is perhaps the most enigmatic and powerful one. She is the co-ruler of the Lórien Elvish realm, who has got great magical abilities and wisdom equal to those of the wizards. Tolkien described true fantasy as the evocation of “Fantasy” Galadriel's character exemplifies this concept perfectly. From the moment that the Fellowship arrived in the ethereal, golden forest of Lórien, her character infuses a powerful mixture of awe and dread into the protagonist. It is from this same moment that Frodo, upon looking into Galadriel's eyes, is overwhelmed with a trepidation that There is an eerie feeling, deep in the layers of his psyche a ghostly, intangible unravelling, like a whirlpool, as if it are an endless depth opening up before him, though not in the physical world. For instance, when the Fellowship arrives at Lórien, Galadriel examines their minds and hearts; she seems to perceive their innermost desires. While the Mirror shows them visions of the past, present, and possible futures, she allows the hobbits glances into the magical waters of her mirror.

In the fairy tale *Snow White*, the Evil Queen asks her magic mirror, "Mirror, mirror on the wall, who is the fairest of them all?" Both mirrors play a major role in the way they convey the desires of their characters, the truths they find, and the inner conflicts they project. While the Mirror of Galadriel is a device to project the destiny of Middle-earth, the mirror in *Snow White* sends to its owner the useless vision of vanity and jealousy. In this way, Galadriel represents everything that Tolkien thought the most effective form of fantasy should be hat it will bring about a sense of “marvelous” that is “not an end in itself” but rather a’ sudden and miraculous grace" Indeed, there is never any end to Galadriel's charms that are just for the sake of charming. Rather, they speak volumes about the nature of power and temptation and the human (or Elvish) condition.

Galadriel's reaction to Frodo when he offers her the Ring is a chilling reminder of how even the noblest can fall before seducing absolute power. Galadriel's power is so great that she must constantly resist the glamour of the One Ring, knowing full well that if she ever held it, she could turn into an evil and tyrannical ruler: "You will give me the Ring freely! In place of the Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and the Night! Fair as the Sea and the Sun and the Snow upon the Mountain! Dreadful as the Storm and the Lightning! Stronger than the foundations of the earth. All shall love me and despair!" (Tolkien, "The fellowship of The Ring" 365-6). What is more, Galadriel's powers are embedded within a culturally rich and historical context. The source of her great abilities is, in fact, the ancient Eldar, born of Ilúvatar into which only the deepest well of mythic and legendary tradition can plunge. Tolkien considered the most successful fantasy to be one that drew upon the motifs and archetypes of myth and legend, weaving them into a “Secondary World” simultaneously alien and familiar. The character of Galadriel, the ancient wisdom, her quasi-divine stature, and her ties to the vanishing Elvish civilizations embodies this principle masterfully.

Finally, Galadriel, as the Lady of the Golden Wood, is Tolkien's ultimate and greatest instance of this mysterious “fay" archetype. Compared with the Breton witch-figure of the "Corrigan," Galadriel is possessed of many of the same attributes, from perilous beauty and forest-dwelling to a potent phial and the ability to silently interrogate the desires of others. Yet Tolkien surrounds Galadriel with an air of suspicion; characters like Boromir express a decided distrust of her while Aragorn and Gandalf vouch for her, so to speak. In Galadriel, Tolkien has reimagined the “Corrigan” archetype and transmuted its darker elements into a figure of light and power while retaining the shadow of the mystery and ambiguity.
In the story, Wormtongue calls her “the Sorceress of the Golden Wood?’’ that ‘‘It is not to be wondered at: webs of deceit were ever woven in Dwimordene” (Tolking, "The Two Towers" 514).

In Tolkien's presentation of Galadriel, we find conflicting points of view. While Aragorn and Gandalf exalt her character, other characters like Boromir, Éomer, and even the elfophile Sam Gamgee express a more ambivalent view, one of recognition of complexities and contradictions inherent in her nature. She is dual in nature, both light and dark in element: “hard as diamonds, soft as moonlight, warm as sunlight, cold as frost in the stars Proud and far-off as a snow-mountain, and as merry as any lass I ever saw with daisies in her hair in springtime” (Tolkien, "The Two Towers" 680). Tolkien's later revisions of the scene in which Galadriel refuses Frodo's proffered Ring throw her ambiguity into further relief. Revisions in the laughter she employs and the addition of ominous lines throw the first hints that she has a sinister aspect to her personality. The way that she breaks when she is tempted by the Ring and allows herself to become a dark Queen recalls the shape-shifting nature of the Corrigan of Breton legend.

Where the ancient, nearly goddess-like Galadriel is a symbol in Tolkien's work, Arwen is a much more youthful and romantic view of what womanhood is. She is an Elf, daughter to Elrond, in love with the mortal Aragorn, a union between characters that is a central love story in The Lord of the Rings. Her character is portrayed as being quite passive, both in her actions and her portrayal. We primarily see her in domestic settings, such as in the house of her father Elrond, or accompanying him or her husband. For the most part of the story, she stays in a static role as the beautiful romantic princess Being an Elf, Arwen is immortal, but she gives up this gift out of her love for the mortal Aragorn: " The uttermost choice is before you: to repent and go to the Havens … Nay, dear lord,’ she said, that choice is long over. There is now no ship that would bear me hence, and I must indeed abide the Doom of Men, whether I will or I nill: the loss and silence” (Tolkien, *LOTR* 1063). As noted above, Arwen's sacrifice of immortality and the acceptance of death as a result of sharing in Aragorn's lot is a powerful consolation. Tolkien famously states that fantasy is a tool for consolation in the human condition, and Arwen's acceptance of mortality encapsulates that

idea. Her story and love with Aragorn become a poignant comment on the bitter sweetness of life and death. this tragic choice as an immortal being, to surrender her endless lifespan invokes pity.

However, we see her retain a certain elven pride and disdain for the weaknesses of mortal men, even as she chooses to join their fate. This dynamic paradox creates tension and a lack of easy answers, reflecting Tolkien's desire for fantasy to avoid simplistic resolution. The third of middle Earth's femmes is Éowyn the most traditionally heroic of the three who embody virtues and moral strength through her courage, sense of duty and steadfast determination to defend her people Éowyn reminds us of Mulan, the Disney princess, either characters demonstrate bravery, and a refusal to conform to societal expectations of women. As a shieldmaiden of Rohan, Éowyn is a skilled warrior who desires to join the men in battle against Sauron's forces. When her uncle Théoden falls under the influence of the villainous Wormtongue, Éowyn takes on a leadership role, ruling Rohan in Théoden's place. Later, during the pivotal Battle of the Pelennor Fields, Éowyn defies the prophecy that "no living man" can kill the Witch-king of Angmar, and she defeats him while disguised as a man. is a prime example of Tolkien's belief that fantasy should subvert reader expectations and challenge conventional tropes through such unexpected eucatastrophic turns.

Éowyn possesses the martial skills typically reserved for men, yet she does not simply imitate masculine heroics. Rather, she represents a distinctly feminine form of heroism, one that blends physical prowess with a deep wellspring of emotion, empathy, and a yearning for personal fulfillment. In the woman warrior who accomplishes this legendary triumph, Tolkien stretches the imaginative boundaries of his audience and reiterates his belief that fantasy is a genre designed to challenge and extend rather than merely reproduce the current social order. Éowyn's character is also illustrative of his focus on the internal personal struggles of the protagonists in fantasy, for it is in her emotional journey and desire to find purpose outside of traditional gender roles that her heroic narrative is really fleshed out and made so much more

intricate. Moreover, the female factor is woven into the book in subtler, meaningful ways. The relationship between nature, the land, and the feminine is a prevalent theme with the rivers, forests, and mountains; even some of the monsters, such as Shelob, and Middle Earth itself carries a sense of feminine power and mystery.

II.2.1 The Magical Creatures and the Sociocultural Fabric of Tolkien's Races

Colin Manlove claims that:

> Tolkien's intention in his book was to create a species of heroic epic. The trilogy has epic scale; we journey over what W. H. Auden tells us is 1,300 miles from the Shire to Mordor, taking in a variety of races and regions on the way – the land of hobbits, the Elf-kingdom at Rivendell, the mines of Moria, Lothlórien, Rohan, Ithilien, Mordor; men, ghosts, orcs, Elves, wizards, Ents, dwarves and hobbits. The sense of extension in space is completed by one in time: we are made continually aware of thousands of years of the past lying behind the story of the Ring, indeed that the history of its evil maker stretches back into the First Age of Middle-earth. (171)

The length of Middle-earth is matched by an expansive, unbroken timeline, with the story of the Ring reaching back into the First Age and involving a diversity of races and mythical creatures vaguely aligned good or evil. In contrast, the hero of C.S. Lewis's *Out of the Silent Planet* (1938) encounters intelligent beings on Mars who are disappointed to discover that Earth hosts only one sort of intelligent creature. Tolkien's Middle-earth is multi-racial-Elves, Dwarves, Ents, and Hobbits-giving a range of viewpoints, unlike Lewis's work where the uniformity of human mentality tends to prevail in both the good and the bad characters. In the same way, his races are unlike each other but similar to human beings

Middle-earth and the Elves are interlinked with each other, which has been clearly seen in many of Tolkien's works from the initial stages: "Elves were in the poems of Tolkien's teenage imagination, and they were characters in the first story that he actually wrote down" (carpenter 53). We can see in the context of *LOTR* the Elves' departure from the

land that has been their birthright, which is not portrayed by Tolkien as a jubilant event. The Elves are depicted to be more advanced forms of human beings being more intelligent, pretty, and having a higher moral character. They are not those cute, little beings from the story books or movies but instead a royally noble species that are blessed with longevity" they really represent Men with greatly enhanced aesthetic and creative faculties, greater beauty and longer life, and nobility. . .” (Tolkien, *letters* 176). The immortality of the Elves stands in sharp contrast with human wishful thinking, but also it has its own problems. Elves were created by Eru before men, hence their name: the "First born" and "Elder people” High elves like Elrond and Galadriel are an idealized form of humans; they have an advanced appearance, beauty, and intuition: "two tall men, neither young nor old. So much alike were they, the sons of Elrond, that few could tell them apart: dark-haired, gray-eyed, and their faces elven-fair, clad alike in bright mail beneath cloaks of silver-grey"(Tolkien, "The Return of The King" 778). Appearances can be deceiving, and Elves, as much as they may seem quite peaceful and collected nowadays, have had quite a tumultuous past of pride and rebellion, especially when it comes to the creation of the Rings in the Second Age. It is worth noting that if there is anyone who suffers from the actions of the Elves, it is Saruman, Gandalf says that:"The Elves may fear the Dark Lord, and they may fly before him, but never again will they listen to him or serve him" (Tolkien, "The Fellowship of The Ring" 222). It is this very contrast between their beauty and the strife that taints them which edifies their character in Tolkien's narrative a diverse yet unified unity of High Elves, Lesser Elves, Grey Elves, and Exiled Elves with their personal characteristics and loyalties. Their immortality shapes their outlook on life, free from the cycles of age and mortality. Legolas comments that this type of eternal existence brings about a fear of change in the Elves and desperate desire to preserve their world—the feeling intensified by the powerful sentiment empowered by possessing the Three Rings. Though their fate is tied with the One Ring, they know they must leave Middle-earth when the line of dwellings in this land finally reaches an end "Crying farewell, the Elves

of Lórien with long gray poles thrust them out into the flowing stream, and the rippling waters bore them slowly away"(Tolkien, "Fellowship of The Ring" 377).

Since the beginning, elves had figured in Tolkien's imaginative work. The Hobbits by contrast, are rather late arrivals. They came in the late 1920s or early 1930s when Tolkien is correcting a very dull set of exam papers; distractedly, he wrote on the top of one “in a hole in the ground there lived a hobbit” (Tolkien, *Letters* 215). Tolkien creats the universe of hobbits, imagining their way of life, their environment, and the story that could appeal to them. The result is *The Hobbit* published in 1937. Tolkien always tries to break two misconceptions about the book: it is not only for children, as a matter of fact, the themes and depth it held were of the most timeless aspects, it contained “asides’ to juvenile readers” as Tolkien’s biographer, Humphrey Carpenter refers to them, he stresses that Tolkien “came to dislike them, and even to believe that any deliberate talking down to children is a great mistake in a story” (179). The weaknesses of condescension and affectation, that marred The Hobbit, are conspicuously not present in *The Lord of the Rings,* and this tells of the maturity developed in Tolkien from the experience. For, as Tolkien put it when he is explaining himself to yet another inquisitive mind, the fact that The Hobbit seemed to “be dressed up as ‘for children,’ in style or manner, I regret it. So do the children"(Tolkien, *Letters* 218). Hobbits are different from other small mythical beings such as elves, fairies, or leprechauns. They're not just adorable creatures but are being considered human. The concept of hobbits by Tolkien is based on his insight into countryside and rural life. According to him These are just rustic English people, but made small in size, to symbolize their limited scope of imagination not their courage and other hidden strengths.

J.R.R. Tolkien's Dwarves have been closely intertwined with the Hobbits since the earliest days of his Hobbit stories. In *LOTR*, the long-standing relationship between the two races becomes evident as strange events unfold in the Shire before Frodo's fiftieth birthday, Dwarfs have a long-standing tradition in folklore. In both fairy tales and fantasy stories,

dwarves are often portrayed as guardians of the treasures found beneath the earth. They are depicted as talented miners and skilled craftsmen as it appears in *the Troll's Bear and snow white. The* word "dwarf" has its origins in Old English, where it meant "something tiny." While Tolkien claimed he did not strictly follow Germanic or Scandinavian models for his Dwarves, they do share some fundamental characteristics with their Teutonic counterparts. "The 'dwarves' of my legends are far nearer to the dwarfs of Germanic [legends] than are the Elves [to traditional European folklore] but still . . . different from them" and they are "not really Germanic 'dwarfs' and I call them 'dwarves' to mark that"(Tolkien, *letters* 207). Tolkien chose to use the non-standard plural "dwarves" to distinguish them, and they are recognizable as the "dwarfs" from folklore and folktales, yet they also possess unique traits that make them Tolkien's own creation. A prime example is Gimli, the Dwarf companion of the Fellowship. He embodies the traditional Dwarf qualities, such as being short, strongly built, bearded, skilled in the use of tools, and possessing a grim sense of humor. Yet, he also displays unexpected traits, such as his friendship with the Elf Legolas and his sworn loyalty to the Elven lady Galadriel. This blend of traditionalism and adaptability is a hallmark of Gimli's character.

The Dwarves' own language is highly secretive, with few outsiders able to learn it. Their real names, spoken only among themselves, are closely guarded, because knowing their true names could give others power over them. The names by which we know the Dwarves, such as Gimli and Dwalin, are drawn from Old Norse or Icelandic, reflecting Tolkien's Northern European influences (Stanton108)."Gimli's own name, however, and the names of all his kin, are of Northern (Mannish) origin. Their own secret and 'inner' names, their true names, the Dwarves have never revealed to anyone of an alien race. Not even on their tombs do they inscribe them"(Tolkien, *LOTR* 1133). Gimli the Dwarf is likely a skilled craftsman, metalsmith, or stoneworker, like many of his kin. The artifacts created by the Dwarves, such as Bilbo's sword Sting and the mithril coat, play a crucial role in the story, they are "a tough,

thrown race for the most part, secretive, laborious, retentive of the memory of injuries (and of benefits), lovers of stone, of gems, of things that take shape under the hands of the craftsman rather" (Tolkien, *LOTR* 1132). Dwarves are often unmarried, as the proportion of female Dwarves is low, leading to questions about the survival of their race. Thus, "the Dwarves increase slowly" due to the fewness of women among them.

Greed is a trait shared by Tolkien's Dwarves, with their quest for mithril in Moria awakening the Balrog. This greed is acknowledged by Galadriel, who gives Gimli a conditional promise of wealth without it dominating him. "that your hands shall flow with gold, and yet over your gold shall have no dominion" (Tolkien, "The Fellowship of The Ring" 376). In the old days, there is a lot of argument between Elves and Dwarves over who really possessed the Silmarils. Later on, he and Legolas serve under King Aragorn and help in the rebuilding and in some way the preservation of their cultures.

II.2.2. The Monsters and Sorts of Evil

In Middle Earth, good powers often form alliances with different groups like the Ents, Rohirrim and Elves while evil manifests itself in single entities, at times independent of the control of Sauron. These malevolent beings have their own badness with all ill will and malice which at times is more significant than the reign of Sauron, and hence perhaps could signify a deeper beginning to the darkness. As the fellowship goes forward, they confront different manifestations of wilder evilness, each having its own enemies in a linear manner. Hence, each antagonist needs to be encountered as they pass through.

The maliciousness of Old Man Willow, one of the earliest obstacles the Hobbits encounter in the Old Forest, seems to be a prominent feature of this strange and unfriendly place, where the trees appear to watch and resent their lost power, harboring ancient and recent grievances. While it is not easy to see Old Man Willow as a direct agent of Sauron, his hatred is evident. Merry's description of the trees in the Old Forest as " the trees do not like strangers. They watch you...They do say the trees do actually move, and can surround

strangers and hem them in....they became very unfriendly"(Tolkien, "The Fellowship of The Ring" 110).

After a seemingly indeterminate amount of time in Tom Bombadil's country, the hobbit party encounters another perilous obstacle the Barrow-wights, evil spirits from the ancient kingdom of Angmar that prey upon the “mounds” covering the “biers of dead kings and queens " depicted as "A shadow came out of dark places far away, and the bones were stirred in the mounds. Barrow-wights walked in the hollow places with a clink of rings on cold fingers, and gold chains in the wind. Stone rings grinned out of the ground like broken teeth in the moonlight"(Tolkien, "TheFellowship of The Ring" 130). Even though the encounter reaches the Shire as a rumor, it is part of a much greater evil that is engulfing Middle-earth. The leader of the Barrow-wights of Angmar is the Witch-king, Captain of the Nazgûl. This is illustrated by the fact that even before the encounter with the team in Bree, the Hobbits may enhance their chances of successfully handling the challenges of the journey in Middle-earth when they get the weapons of Westernesse from the Barrow-downs.

Moreover, Sauron gave nine powerful Rings to great human leaders of Middle-earth - kings of immense pride. "Nine for Mortal Men doomed to die"(Tolkien, "The Fellowship of The Ring" 50). These Rings enslaved them according to their proud and vanity. The nine Ring-possessors have now become the Nazgul, Sauron's Servants that were Once mortal men now inhabit a shadowy existence, neither fully alive nor dead. Though physically present, they are invisible in daylight and lack full perception of the living world. The Witch-King, their leader, is ousted from Angmar but reunited with his subordinates at Barad-dûr.
Only Frodo has directly encountered the Nazgûl:

> He was able to see beneath their black wrappings. There were five tall figures: two standing on the lip of the dell, three advancing. In their white faces burned keen and merciless eyes; under their mantles were long grey robes; upon their grey hairs were helms of silver; in their haggard hands were swords of steel. Their eyes fell on him

and pierced him, as they rushed towards him. Desperate, he drew his own sword, and it seemed to him that it flickered red. (Tolkien, "The Fellowship of The Ring" 195)

The Nazgûl, like Keats's *pale kings and princes*, are powerful, yet limited by a physical presence, as they ride horses, or later, other unknown winged beasts, in a quite mundane fashion. Their inability to imagine, like their master Sauron, may be their undoing when matching wits with the Free Peoples of Middle-earth.

As the Fellowship travels from Rivendell, they must face coordinated threats which may include even Sauron and Saruman as they encounter regiments of black crows over the desolate lands of Hollin he said: "and they have passed over Hollin. They are not natives here; they are crebain ...I think they are spying out the land"(Tolkien, "The Fellowship of The Ring" 285). The Fellowship are just under sarauman's gaze he has set up his watchful eyes upon them. the wizard of Isengard tasked his own avian agents to surveille the land. the spoiler, no doubt, seeking to ruin their mission by any means at his disposal. Dark powers not only corrupted people but its impact even reached nature itself. But in spite of the misery and woe, the Fellowship's resolve becomes stronger and stronger spurred on by the nobility of their intentions more powerful than their enemies' machinations.

As the stalwart Company presses onward, they encounter yet another obstacle, seemingly engineered to impede their progress; "Caradhras rose before them, a mighty peak, tipped with snow like silver, but with sheer naked sides, dull red as if stained with blood" (Tolkien, "The Fellowship of The Ring" 286).While it is true that Aragorn keenly observes that many malevolent forces exist in the world, independent of Sauron's direct machinations, Gandalf's keen insight suggests the Dark Lord's sinister influence may very well be at play.

A sudden violent blizzard reveals the visibly apparent fire Gandalf magically creates, exposing the Fellowship's position and Gandalf's nature to their enemies. The storm makes them have to adjust course and as such they seek refuge in Moria where Aragorn mentions it

is dangerous for Gandalf himself. Nature's forces, seemingly controlled by the Dark Powers, subtly lead the Fellowship into what could be an orchestrated destiny.

Later, the Fellowship is attacked by Wargs, unusually intelligent wolves summoned by the Dark Lord. As Gandalf indicates, they have a spectral and supernatural nature about them, impressing that these are no ordinary wolves:"Listen, Hound of Sauron!' he cried. 'Gandalf is here. Fly, if you value your foul skin! I will shrivel you from tail to snout, if you come within this ring" (Tolkien, "Fellowship of The Ring"298). far more in terms of the toll it takes on the weary wizard foreshadowing the arduous trials he will soon face in Moria.

As the Fellowship nears the West Gate of Moria, they find the once-brisk Sirannon Gate-stream has been dammed and reduced to a mere trickle, leaving a shallow, filthy lake that they must wade through. But as they approach the Doors of Moria, a mysterious creature lurking in the waters "the Watcher was sleeping down at the southern end"(Tolkien, "Fellowship of The Ring" 322). The shutdown of the doors in Moria entraps Gandalf and the Fellowship inside, which termed a change of events that Gandalf is to have a encounter with the Balrog and fall. However, defeat in Tolkien's moral world results in Gandalf being reborn into the more powerful, wiser, and more fit Gandalf the White against the Dark Lord.

The encounter in Moria with the Orcs, ancient but corrupted creations, coincides with Treebeard's mistaken analogy to Elves, Frodo interprets them differently:" The Shadow that bred them can only mock, it cannot make it cannot make: not real new things of its own. I don't think it gave life to the orcs, it only ruined them and twisted them; and if they are to live at all, they have to live like other living creatures"(Tolkien, "The Return of The King" 914). There are different kinds of Orcs in Tolkien's world. The ones serving Sauron, known as Uruks "There are Orcs, very many of them,' he said. 'And some are large and evil: black Uruks of Mordor"(Tolkien, "Fellowship of The Ring"324). while those under Saruman, like the Uruk-hai, are of a different sort "orcs were housed in Isengard, for Saruman was mustering a great force on his own account, in rivalry of Sauron and not in his service".

(Tolkien, "Fellowship of The Ring" 260). Internal Orcish rivalries, fed by Sauron and Saruman's treachery toward each other, tend to support the Hobbits, foiling the plans of the Orcs at decisive times; for instance, the breeding of Orcs with Men to make the Uruk-hai is accommodated by Tolkien's lore, which thus shows how flexible his genetic rules are. Races like Elves, Dwarves, and Men have endured through thousands of years, as have Morgoth's Elves, Orcs, Sauron, and the Balrog in Moria all uncovered anew by mining by Dwarves. It is in the Mines of Moria that Gandalf encountered a winged, flaming Balrog and named him an incarnation of most ancient evil.

The Balrog is described as a gargantuan, winged, flamed creature embodying the very essence of evil."the shadow about it reached out like two vast wings. It raised the whip, and the thongs whined and cracked. Fire came from its nostrils" (Tolkien, "Fellowship of The Ring"330). In an epic confrontation, Gandalf ultimately destroys the Balrog, though he himself perishes in the process. Tolkien realizes that the evil that Men do lives on long after in the tales told, and while the closing of the Third Age may not bring with it the end of evil, it does at least, in some measure, bring to a close certain lingering legacies of evil that have carried over from age to age, the terrible evils that have always persisted and how these powerful ancient evil entities have persisted and reemerged to threaten the protagonists, even as the more benevolent races and individuals have had to contend with their enduring presence and malevolence over the long ages of Middle-earth's history.

Not to mention, the infamous Shelob that monstrous spider which guards the treacherous Pass of Cirith Ungol"There agelong she had dwelt, an evil thing in spider-form" (Tolkien, "The Two Towers" 723). This is quite a match for Frodo and Sam as they passed through to Mount Doom. While Shelob is severely wounded in her showdown with Sam, the nature of her ultimate fate remains unknown. It has been suggested that she may have perished from said wound, or starves to death afterward as Sam's blinding of the creature would have seriously hamperes her ability to hunt. Most interesting about Shelob is how

independent she is in comparison to the rest of Sauron's allies. Unlike the Nazgûl or the trolls, Shelob only serves the Dark Lord's interests insofar as he kept her to her basic needs- namely her consuming hunger for food and life essence. She even mates with her own offspring, making her a solitary and truly unnerving figure:

> she served none but herself, drinking the blood of Elves and Men, bloated and grown fat with endless brooding on her feasts, weaving webs of shadow; for all living things were her food, and her vomit darkness. Far and wide her lesser broods, bastards of the miserable mates, her own offspring, that she slew, spread from glen to glen, from the Ephel Dúath to the eastern hills, to Dol Guldur and the fastnesses of Mirkwood. But none could rival her, Shelob the Great, last child of Ungoliant to trouble the unhappy world. (Tolkien, "The Two Towers" 723)

If anything, her background is said to be much like that of her forebear, Ungoliant that "No tale tells" how these spiders came to be. It is truly a very fascinating charactera huge independent predator lying there in wait, her final destiny unknown even as the War of the Ring is at its climax. A really chilling and memorable part of Tolkien's legendarium.

Traditionally, trolls have been portrayed as stupid, comic creatures, similar to the ones Bilbo encounters in The Hobbit. Apparently, Sauron has taken measures to engineer a more serious breed of them for his own purposes. "Trolls are only counterfeits, made by the Enemy in the Great Darkness, in mockery of Ents, as Orcs were of Elves" (Tolkien, "The Two Towers "486). These new trolls, unlike their humorous counterparts, are described as extraordinarily powerful and malevolent. We see them aiding the Balrog in Moria "Two great trolls appeared; they bore great slabs of stone, and flung them down to serve as gangways over the fire" (Tolkien, "The Return of The King" 329). And at the Battle of Minas Tirith, they are wielding the great war machine Grond, used to batter down the city's gates. Most fearsome of all are the Gorgoroth's "hill-trolls" who "roar like beasts" to attack the forces of the Free Peoples at the Black Gate. These trolls, however, are no laughing matter-they break

upon the Gondorian line "like a storm" and prove to be a genuine threat in battle" they bore round bucklers huge and black and wielded heavy hammers in their knotted hands. Reckless they sprang into the pools and waded across, bellowing as they came" (Tolkien, "The Return of The King" 892).

Sauron uses magic to enhance trolls into fearsome combatants so they may act as psychological tools against the forces led by Gandalf. Their power fell apart, along with the structures they held up, after the One Ring is destroyed this shows it is actually Sauron's will that empowers them, not their real powers. In this way, Tolkien's monsters add mythic depth to the narrative of Middle-earth and strengthen its ethical and thematic framework.

II.2.3. Philological mythopoeia: The Language of Enchantment

Alongside works that are important in education and the awareness of the self and world, novels are also a treasure trove in appreciating the language itself. The more one reads, the more one realizes the beautiful experience writers create for the reader through the use of language, with both the sense of enjoyment and greater insight.

Verlyn Flieger in her famous book *there Would Always Be a Fairy Tale* writes that: "Two major components of any world are its geography and its people. A necessary third is language, by which to define and bond the other two. Without language, geography has no context and people no expression"(71). Thus, Language is not a mere instrument of expression, but it forms part of the very process of thought since we cannot think without the help of language; it is the media through which our very existence is defined. In this sense, language is not merely a means to an end in literature, but is an essential component of the literary work itself. For Tolkien, language is much more than an instrument of expression; it represents one of the very constituent elements of thought processes themselves, conditioning what each human being perceives and conceptualizes as life. This conception is underscored by his renown trilogy, *The Lord of the Rings* in which the fact that he is a lecturer in Anglo-

Saxon and English Language and Literature at the University of Oxford is amply apparent. Furthermore, his sterling work as an assistant researcher with the Oxford English Dictionary proves that he knows language inside out, beyond mere dictionary definitions. The enormous number of names, terms, and languages that Tolkien has invented for his imaginary world gives it a deep history and cultural density. The fairy language Tolkien constructed, inspired by languages like Welsh and Finnish, was initially done for the sake of personal enjoyment, but then he realized that it is not possible to have a language independent of the culture that it represents. Then comes the mythic world or legendarium where language forms the starting point on which the whole narrative is hinged.

Scholars have come to realize that Tolkien really treated language inseparably with culture and identity. His interest in language construction, which developed from a hobby into the lifelong pursuit termed glossopoiesis, shows a belief on his side that languages are not just means of communication but genuine culture bearers who bring out particular identities and worldviews. In the works of Middle-earth by Tolkien, such as in *The Hobbit* and *The Silmarillion* speakers use a manifold of languages like Quenya, Sindarin, and Khuzdul to reflect particular views and stories about their own history. Each has been developed to contain its own grammar, syntax, and phonology, revealing how it would have changed through thousands of years and interacted with other speakers. The very fact that Tolkien had developed over fifteen Elvish languages in imitation of Finnish and Welsh eloquently speaks to his linguistic skill. Besides, he had also prepared quite a number of languages for the races of Middle-earth, other than the Elves: broadly and prominently spoken Westron, human languages like Rhovanion and Easterling, and so on. This extensive creation of languages has spawned from real-world linguistic theories and principles and is further proof of Tolkien's resolution toward building a coherent and convincing fictional world.

. An illustrative example would be that of Gimli listing out names for the Misty Mountains when the Fellowship first sees them on the distant horizon, showing the

perspective and cultural understandings that the language embodies with its use by the Dwarves:

> There is the land where our fathers worked of old, and we have wrought the image of those mountains into many works of metal and of stone, and into many songs and tales. They stand tall in our dreams: Baraz, Zirak, Shathûr. 'Only once before have I seen them from afar in waking life, but I know them and their names, for under them lies Khazad-dûm, the Dwarrowdelf, that is now called the Black Pit, Moria in the Elvish tongue. Yonder stands Barazinbar, the Redhorn, cruel Caradhras; and beyond him are Silvertine and Cloudyhead: Celebdil the White, and Fanuidhol the Grey, that we call Zirakzigil and Bundushathûr. "There the Misty Mountains divide, and between their arms lies the deep-shadowed valley which we cannot forget: Azanulbizar, the Dimrill Dale, which the Elves call Nanduhirion. (Tolkien, "The fellowship of The Ring"283)

The passage suggests that the vivid use of different names for places in Middle-earth does not, for Tolkien, remain an exotic decoration, symbolic of cultural and linguistic perception of various cultures that individuate it. Basically, all sorts of these different names are not used to signify the same objective reality. They are different glasses through which these locations are viewed from. This use of language and perspective argues that it adds depth to the perceived constructed world of Tolkien by the reader. For instance, the mountain known to Dwarves as 'Barazinbar', in Elvish as 'Caradhras', and in Common Speech as 'Redhorn' shows that names bear different, culturally-based perspectives and therefore do not refer to precisely the same entity.

Tolkien himself admitted that English translations of the names strip them of part of their unfamiliarity and subtle meanings in the original languages. 'Fanuidhol' has the Sindarin translation as 'Cloudyhead'. While 'Cloudyhead' is a direct translation, Tolkien explains that the Sindarin root 'fana' also means 'veil', but carries on overtones of shining and radiance. The

subtle dual meaning lends an otherworldly aspect to the Elvish name, reflecting the unique cultural lens of the elves. For example, at one point Gimli tells them all the names for the Dwarf state of Moria, which invoke different images and feelings. 'Khazad-dûm', Dwarvish for 'Mansions of the Khazad', speaks of Dwarvish pride and glory. Old English 'Dwarrowdelf', literally translated as 'Dwarf-delving', is a rather matter-of-fact view of the Dwarves: miners rather than palace builders. However, 'Black Pit' gives off a negative image, dangerous and threatening. The Sindarin 'Moria', having a dark and musical tone, is a combination of 'mor' meaning 'dark' and 'ia' meaning 'void, abyss', adding a layer of ominous beauty

Names given to characters are also evidence of his mastery of the language and symbolism. For instance, 'Frodo' is meant to be derived from Old English 'frōd', wise and prudent, which establishes that Frodo will undergo growth in wisdom and judgment in the course of his long Quest. This careful choice of names, heavy with etymological significance, provides an unnatural depth and resonance of his characters and places, showing that even in regard to perception, language does make a difference in Tolkien's world. He is fast to judgment at the beginning, seeing Gollum as a despicable creature that ought to be put to death, but Gandalf tells him "It was Pity that stayed his hand. Pity, and Mercy: not to strike without need" He also said that he is “not to be too eager to deal out death in judgment. For even the very wise cannot see all ends” (Tolkien, "The Fellowship of The Ring" 59). Frodo rightly spares the lives of Gollum and the fallen Saruman, recognizing that revenge is a pointless pursuit. This is quite a personal journey for Frodo – that experiences of war, confrontation with true evil, harden one in a paradoxical way. Thus, when he returns back home, he states, "No hobbit has ever killed another on purpose in the Shire, and it is not to begin now. And nobody is to be killed at all, if it can be helped"(Tolkien, "The Return of The King" 1006). This shows Frodo's acquired sense of morality and nuanced judgment the wisdom implied by his name. Tolkien uses Frodo's personal journey to highlight the vulnerability and potential of humanity. Gandalf appreciates the fact that "He is not half

through yet, and to what he will become in the end not even Elrond can foretell. Not too evil, I think. He may become like a glass filled with a clear light for eyes to see that can" (Tolkien, "The Fellowship of The Ring" 223) but with the usage of the auxiliary “may” to describe this future greatness. That type of choice of words puts emphasis on the point that wisdom and morality are not fixed states achieved, but something that is dormant but has the potential to be unlocked inside each person through their experiences and actions.

Tolkien really digs deep into the question of morality and corruption via the character of Gollum. Interestingly, Gollum is originally known as Sméagol -The origin of the name Sméagol comes from the Germanic verb "smūgan” which means to slowly creep or penetrate. Even in his hobbit-like form he “burrowed under trees…tunneled into green mounds" and after obtaining the Ring he”wormed his way like a maggot into the heart of the hills” (Tolkien, "The Fellowship of The Ring" 53-4). This suggests Sméagol had some inherent qualities that made him be easily corrupted by the Ring. When Sméagol becomes the creature that we identify with Gollum, these "worm-like and creeping” qualities become even stronger. Gollum is described” like a nasty crawling spider on the wall"And as he tiptoes down the bare, intimidating cliff, it appears like he is” creeping down on sticky pads, as some great prowling thing of insect-kind” (Tolkien, "The Two Towers ″ 612-3). However, Tolkien avoids making a simple villain of him. He still has glimpses of the earlier Sméagol.

Very much a similar parallel is drawn between GollumSméagol and the dragon from the classical poem Beowulf, they are both bestial evil characters. However, Tolkien argues that the dragon should not be blamed for its nature, as that is simply an innate part of what it is. So, he submits that Gollum should not be fully blamed for his corruption, since he still retains that flicker of his original, more benevolent self: “The gleam faded from [Gollum's] eyes, and they went dim grey, old and tired' and he shakes his head 'as if engaged in some interior debate” (Tolkien, "The Two Towers″ 714). By including these moments where Gollum's humanity shines through, Tolkien reinforces the moral ambiguity he's exploring: "Don't hurt

us! Don't let them hurt us, precious! They won't hurt us will they, nice little hobbitses? We didn't mean no harm, but they jumped on us like cats on poor mices, they did, precious. And we're so lonely, gollum. We'll be nice to them, very nice, if they'll be nice to us, won't we, yes, yess" (Tolkien, "The Two Towers" 614). Gollum isn't just a villain he's a tragic figure still grappling with the remnants of who he used to be. His inquisitive nature as Sméagol and the lure of the Ring even led him to murder his friend Déagol, whose own name suggests secrecy and mystery.

This metaphorically depicts how the Ring's power can corrupt even the most well-intentioned. Importantly, Tolkien presents Gollum side-by-side with Frodo, the current Ring-bearer. This highlights the detrimental power of the Ring and creates sympathy for Gollum's plight, but also suggests that the same potential for corruption exists within Frodo. We see this manifest in Frodo's violent outbursts when Sam tries to share the burden of the Ring: "staring at Sam with eyes wide with fear and enmity" (Tolkien, "The Return of The King" 912). Tolkien contrasts Frodo's increasing danger from the power of the Ring with his growing wisdom and self-sacrifice.

One of the major characters, Samwise Gamgee, has a surname that is not derived from Old English as many others are in Tolkien's work. That is because "Gamgee" was surgical cotton wool named for Dr. Joseph Gamgee ‘‘My “Sam Gamgee” is indeed a reflexion of the English soldier, of the privates and batmen I knew in the 1914 war, and recognised as so far superior” (carpenter 87).

Tolkien imagines Sam portraying qualities of World War I soldiers that he admired. It is speculated that Tolkien's intention is for plainness to be attached to Sam's straightforward, English-derived name, in contrast to Frodo's Old English-derived name, but their travels demonstrate that Sam's steadfast devotion and Frodo's heroism were running in parallel, with the former acting as a fulcrum of sorts through acts of bravery at junctures, like in the case of encountering Shelob; he did "not wait to wonder what was to be done, or whether he was

brave, or loyal” (Tolkien, "The Tow Towers"728). Through numerous sudden acts of heroism on his part, Tolkien shows the rather underestimated bravery of Samwise. The moral growth he portrays parallels with the development of empathy by Frodo and once again affirms the notion presented by Tolkien that wisdom onsite goes hand-in-glove with morality. His loyalty confronts him when he thinks to continue the search all alone after he fears Frodo's death, a defining element of his wisdom. In contradistinction to the path taken by Frodo, this brings out the way wisdom is different for different people. Even though Tolkien favors English-sounding names, the presence of "wise" in both Frodo's and Samwise's names heightens the sense of Sam as heroic, thus showing wisdom in its many forms. In "Saruman," perhaps derived from Old English "searo," skillful but also treacherous, it is again linguistic detail that communicates Saruman's cunning. Though he has a name attributed to positive connotations, his actions that follow later revert to malignant intentions, as can be seen through Treebeard mourning over how Saruman has disrespected nature and caused harm

Thus, while Saruman's name may have originally implied positive qualities such as wisdom and skill, Tolkien plays upon the linguistic ambiguity in the name to show Saruman's own moral decline and transformation into a destructive, self-serving force. The name is the mark of the brilliantly complex, morally ambiguous character that he is.In his writings, Tolkien portrays characters from different cultural and linguistic backgrounds; they often exhibit the linguistic phenomenon of code switching. As Barbara E. Bullock and Almeida Jacqueline Toribio points out that: "a bilingual behavior commonly referred to as language shifting. Given the appropriate circumstances, many bilinguals will exploit this ability and alternate between languages in an unchanged setting, often within the same utterance; this is the phenomenon understood as CS"(2). Accordingly, Code switching takes many forms, from single words to switching between whole languages. It depends upon people's language proficiency and the context they are in. There are also different reasons people code switch, leading to ongoing debate about how to characterize this complex linguistic phenomenon

(Bullock and Jacqueline 2). This linguistic versatility mirrors the multilingual nature of Tolkien's imagined world and the practical necessity of the inhabitants of Middle-earth to navigate between the many tongues. For example, Orcs switch back and forth between the Common Speech (portrayed as English for readers) and the darker Black Speech. Similarly, Elves, Rohirrim, and Dwarves can effortlessly alternate between their native tongues and the Westron language. Even characters such as the Hobbits and the men of Gondor, who speak only one language for the most part, exhibit dialectal variations.

Tolkien eschews the use of footnoted translations and has his character's converse primarily in the Common Speech, making the exchanges easily comprehensible to readers. However, the potential of the characters to code switch among various languages in a single conversation shows their linguistic ability and the intricacy of the cultures and creatures living in Tolkien's dense, multilayered world, where even the fearsome Orcs exhibit a complex command of various dialects and registers that: "Even monolinguals are capable of shifting between the linguistic registers and the dialects they command" (Bullock and Toribio2).When Frodo is talking with other hobbits, such as his friends from the Shire, he uses very casual and informal language. For example, he might say something like "Well, I'll want it. I can't get it now"(Tolkien, "Fellowship of The Ring" 280). He uses a lot of contractions, such as "I'll" and his sentences are shorter and more conversational. This casual way of speaking is natural for Frodo when he's around other hobbits. It's the way he's used to talking with his own people, his own kind. There's a sense of comfort and familiarity in this more relaxed hobbit dialect.

But when Frodo talks to important figures, like the ranger Aragorn, his language changes. Instead of saying «I don't know" he says "I will take the Ring "he said" though I do not know the way"(Tolkien, "Fellowship of The Ring" 270). His sentences become more formal and polished, without any contractions. Frodo does this on purpose. He knows Aragorn is a person of great authority and respect, so Frodo tries to speak in a more measured, deferential way. He's adapting his language to show respect and match the formality of the

situation. This ability to switch between casual, friendly speech and more formal, polite language shows Frodo's adaptability. He can adjust how he speaks based on who he's talking to and the context of the conversation. It's a sign of Frodo's growing maturity and understanding of social dynamics as he goes on his journey.

Thus, the contrast between Frodo's relaxed hobbit talk and his more elevated speech when addressing figures of power highlights his versatility as a communicator. It's a useful skill that helps Frodo navigate the complex world beyond the Shire.

Gollum, or Smeagol, is arguably the most elaborate linguistically developed character in Tolkien's Middle-earth. As a corrupt being, Gollum shows an intense dualism of character, which is expressed in his language. More than any other figure, Gollum blends and switches between different linguistic codes, often within a single sentence.

But Gollum's code switching is not a conscious act as with Bhabha but a reflection of a fractured identity. When he speaks as the gentler Smeagol, his voice is clearly less aggressive, clearer, more servile, and more attentively deferential: “No, no, master!' wailed Gollum, pawing at him, and seeming in great distress. Keep it, nice master … Sméagol will keep it safe; he will do lots of good, especially to nice hobbits” (Tolkien, "The Two Towers" 637).

But when the corrupted Gollum persona took over, his language grew harsher and more primal: When Frodo and Sam captured him and eventually convinced him to guide them to Mordor, he replied slyly: “Yes, yes indeed,' said Gollum sitting up. 'Nice hobbits! We will come with them. Find them safe paths in the dark, yes we will. And where are they going in these cold hard lands, we wonder, yes we wonder?' He looked up at them, and a faint light of cunning and eagerness flickered for a second in his pale blinking eyes” (Tolkien, "The Two Towers" 615). In Tolkien's writing, this inner conflict of Gollum is reflected as a fractured identity, torn between the kindness and obsessions for the Ring. The shifting usages of language he uses underpin his unstable sense of self, showing the deep effect the Ring has upon his psyche. Language defines not only the characters but is also used by Tolkien to

differentiate creatures in Middle-earth. This opens the can of worms that those creatures with convoluted linguistic capabilities Orcs and Dragons are made somewhat more humanized, whereas some that are more marginalized within the narrative space Goblins and Trolls are just. A one-dimensional villain is Gollum. He is linguistically dual: free person, monster. It humanized Ents, traditionally monstrous on the basis of outward appearance by giving them voice and rationale for their actions. In so doing, this challenges typical monster stereotypes in literature, emphasizing Tolkien's treatment of perception and categorization within his legendary world. Gandalf's explanation makes it apparent where the Ents belong and to what the core of Tolkien's created world they relate to since it refers to the prophecy of Manwë which is alluded to within the earlier book: "They are the shepherds of the trees. Ents out of Fangorn Forest, which in your tongue you call the Entwood. to them you are but the passing tale" (Tolkien, "The Two Towers" 549). For Gandalf, the word "Ent" is connected with the speaking of stories and therefore he finds it suitable for these creatures. In actuality, the term "Ent" still has much more ancient origins in Old English, where it means "giant" or "eoten." In his early drafts, Tolkien went to the length of associating Ents with the hostile giants, until they became friendly giants and turned into Treebeard.

Unlike typical giants, Ents are related specifically to the trees and the spirit of Middle-earth. They are reminiscent of the Yggdrasil of Norse mythology, symbolizing guardians of the natural world. The word "Ent," with its roots in Old English and Latin, connects philosophically with the word for being, although Tolkien rejected any overt philosophical connections. Nevertheless, the word's etymology subtly enriches the symbolism of Treebeard and the Ents as preservers of Middle-earth's natural order. It is these layers of meaning that Treebeard reinforces in his knowledge of language and in the origin of his name, underlining deep philological interests on the part of Tolkien in the creation of such iconic characters. Hence,The text contains layers of meaning that go beyond the author's stated intentions:

> For I am not going to tell you my name, not yet at any rate. A queer half-knowing, half-humorous look came with a green flicker into his eyes. 'For one thing it would take a long while: my name is growing all the time, and I've lived a very long, long time; so my name is like a story. Real names tell you the story of the things they belong to in my language, in the Old Entish as you might say. It is a lovely language, but it takes a very long time to say anything in it, because we do not say anything in it, unless it is worth taking a long time to say, and to listen to. (Tolkien, "The Two Towers″ 465)

Driven by his interest in linguistics, Tolkien created Entish to be the language of the Ents for his Middle-earth writings. Entish is slow, ponderous, repetitive; it somehow mirrors a stage in the ancient history of the Indo-European language family. However, the Ents are philologists themselves, much like Tolkien, who isvery enthusiastic about philology, not only in *The Lord of the Rings*. They are trees, sentient trees, given life to enable them to walk and talk. Treebeard is their spokesman, speaking for two of Tolkien's loves: his love of language and philology, and his love for trees and forests giving ladylike voice to Mother Nature who lives in the forests of Middle-earth. Such a connection is indicative of the deep commitment of Tolkien toward linguistic study and nature conservation.

Chapter III: The Applicability of War and Political theories in *The Lord of the Rings*

Introduction

The third chapter of this dissertation will discuss political theories in the novel of *The Lord of the Rings* (1955) by John Ronald Reuel Tolkien. It is divided into three sections. The first section will introduce war and its depiction in Tolkien's novel, in addition to the relation between Frodo and the British soldiers of World War. The second section will analyze how conservatism characteristics and themes are applied in the novel of *The Lord of the Rings*. The third section will discuss the novel through a Marxist lens.

III.1. The Battles of the Ring

A number of scholars have investigated the impact of the Great War on Tolkien's writing, and there are several connections between his experiences and his fiction. Tolkien writes one of his early Middle-earth novels while resting in a Birmingham hospital from a fever during World War I. Thus, even the oldest of Tolkien's Middle-earth novels include conflict, and while he may not have intended to link his stories with his combat experience, the depiction of war and its brutality is prevalent throughout *The Lord of the Rings* (Kambury)

This dissertation argues that the events in *The Lord of the Rings* trilogy are tied to and affected by World War and Tolkien's combat experience. Furthermore, by crafting a fictional narrative with such obvious similarities to actual combat experience, Tolkien provides a commentary on how war may be waged and justified in the modern era. Tolkien's depiction of battle in the trilogy reflects the brutal reality of combat without glorifying it. Throughout *The Lord of the Rings*, Tolkien stresses friendship, people, and beautiful scenery. He develops a story that highlights people and environment while also demonstrating how conflict may ruin such things (Smith). This dissertation argues that *The Lord of the Rings* indicates that leading a nation to war can only be justified if it fights immense evil, defends innocent people and the world's beautiful areas, and employs powerful weapons with caution and responsibility. It will

now proceed to the first section, which examines Tolkien's portrayal of war and the relation between Frodo Baggins and the other Hobbits with the British soldier of World war.

There are two major battles depicted in *The Lord of the Rings*, these are the battles of Helm's Deep and the Siege of Gondor, which includes the Battle of Pelennor Fields. The trilogy depicts a number of other deadly battles, including the Rohirrim ambushing the Uruk-hai, the Uruk-hai attack on the Fellowship, the Battle at the Black Gate and Faramir's party ambushing the Easterlings in Ithilien, but none of them are depicted to the same extent as the first two (Smith). Most of these occur as brief sequences that last no more than a page or two in the story. Helm's Deep and the Siege of Gondor are the two largest conflicts with whole chapters dedicated to each. Each conflict takes place under severe conditions; if the forces of good fail, evil will rule Middle-earth. The tone in these scenes is gloomy and dark. The fights lack glory and blossoming displays; they are brutal, to the point, and full of death. These chapters dramatize the trilogy's overall condemnation of war. Tolkien's representations of Helm's Deep and the Siege of Gondor emphasize the terrible nature of battle death and the need of fighting to save lives.

Central to the scholarly commentary on war in the trilogy is the significance of human life. The trilogy criticizes war for taking people's lives, not only the deaths of soldiers on one side; Tolkien views the lives of all combatants as vital. Gandalf emphasizes the significance of life at the beginning of the trilogy. When Gandalf tells Frodo about the story of the Ring and Bilbo's meeting with Gollum, Frodo condemns Gollum, claiming that he deserves to die. However, Gandalf warns Frodo, saying: “Many that live deserve death. And some that die deserve life. Can you give it to them? Then do not be too eager to deal out death in judgment. For even the very wise cannot see all ends” (Tolkien, The "Fellowship of the Ring 59). Gandalf is a highly wise figure who expresses the worth of life throughout *The Lord of the Rings*. Gandalf understands that one man should not have the authority to dominate the lives of many. Such an understanding is necessary in war because leaders have the authority and

responsibilities to direct their soldiers into mortal combats. In Tolkien's representations of these wars, he emphasizes the leader's responsibility to care for their soldier's welfare, which highlights the importance of human life. This trilogy's representation of just war necessitates it to defend human life.

Furthermore, by highlighting the value of life and the need for battle to defend it, Tolkien distinguishes between the innocent and those who are evil. People will die in conflict; thus, it is vital to decide who is worth protecting (Smith). Tolkien recognizes this notion and demonstrates the distinction in *The Lord of the Rings* as the dichotomy of good and evil. While differentiating between good and evil can be difficult, Tolkien gives the basis for doing so: non-combatants and those who do not wish or love conflict are represented as good, whilst aggressors who initiate and enjoy violence are portrayed as evil. Sauron stands out as an example of pure evil, desiring control over all life and sparks war for his own selfish purposes, with no regard for the devastation it brings.

Sauron is not alone in his evil; his Orcs and Trolls display evil actions by burning and killing as they go, with no care for loss of life (Tolkien, "The Fellowship of The Ring" 444). Additionally, Saruman and his Orcs, the Uruk-hai, reflect evil characteristics. He commands the Uruk-hai to invade Rohan as he desires control over others by violence. Lastly, the Steward of Gondor, Denethor, under the corrupting power of Sauron, exhibit evil by ordering his warriors on suicide missions with little regard for their lives. As the dissertation shall argue below, Tolkien also distinguishes between good and evil leaders, Sauron, Saruman, and Denethor as evil examples. These contrasts between good and evil are crucial in determining the criteria of just war as depicted in *The Lord of the Rings*.

Just war theory is essential for understanding the context for *The Lord of the Ring'*s critique of war. This ideology contends that, while horrible, war is sometimes necessary and hence investigates the conditions under which war can be justified. Croft examines how Tolkien's conflicts correspond to the fair war philosophy, which she defines: “Bellum justum

is generally divided into two components: jus ad bellum, which deals with when it is morally allowable to resort to war, and jus in bello, which defines the moral conduct of war after it has been initiated" (140). Tolkien's wars depict both the conditions that justify war and the morally acceptable actions during wartime. Gondor and Rohan are morally justified in declaring war because Sauron, driven by an evil ambition for conquest and destruction, assaults their kingdoms unprovoked. There is no other way to defeat the Dark Lord; battle is the only solution. These conditions constitute the jus ad bellum for the War of the Rings.

In *The Two Towers*, Saruman's Orc soldiers, called as the Uruk-hai, besiege Rohan's final stronghold at Helm's Deep (Tolkien, *"The Two Towers"* 526). The struggle begins in the darkness of night and lasts till dawn. The Uruk-hai are on the verge of triumph when Gandalf comes with reinforcements and Erkenbrand, the Rohirrim leader. Their entrance, along with the unexpected apparition of a "forest of Huorns," which are trees capable of moving and communicating, helps shift the course of the war. When the Orcs escape into the Huorns woodland, they are defeated and completely eliminated. This is *The Lord of the Ring'*s first big combat, taking up a whole part of *The Two Towers*.

Rather than focusing on graphic details of killing, the story of Helm's Deep mainly describes the battle's events: where the Orcs are assaulting, the state of the walls and gate, and the movements of the major protagonists. Tolkien emphasizes these elements because the narrative focuses on the goal of the combat rather than the fight itself. Helm's Deep must be protected in order to preserve the Rohirrim people.

Tolkien's concentration on individual combatants does not deviate away from his emphasis on the conflict; rather, it emphasizes the gravity of the war by showing the individuals at danger in the bloodshed. So, while Tolkien describes the events of the fight, his narrative resists exaggerating the brutality and refuses to glorify killing. The Rohirrim are heroes not because they kill enemies, but because they protect their homeland from ruin. Tolkien recognizes that conflict is sometimes required, like in the conflict of the Rings, and

that as long as the violence is not celebrated but it is against evil, and defends humanity, it is justified. Thus, victory at Helm's Deep is depicted as just since the Rohirrim rescue innocent lives from slaughter by winning the conflict.

Tolkien establishes the harsh tone of the conflict with a description of the setting: “The sky was utterly dark, and the stillness of the heavy air foreboded storm. Suddenly the clouds were seared by a blinding flash. Branched lightning smote down upon the eastward hills" (Tolkien, "The Two Towers" 532). The terms in this passage reflect a dark mood. It is night, and the weather is foul and volatile. Nature appears to mirror the terrible fight happening below, and Tolkien reinforces this violent tone with terms like "seared" and "smote." Rain is depicted as “lashing down from the sky” (532), much like a sword in combat. Tolkien places his protagonists in a setting that reflects the brutality of war. Everything about this war is dark. The sky is dark, and the enemy is referred to as a "dark tide" and a "dark field of dark corn" (533).

Tolkien extends his account of the brutality of combat by depicting the effects of the violence: corpses. A dramatic and powerful image of the fight occurs when Tolkien depicts a pile of Orc’s bodies at the base of the wall: “Before the wall’s foot the dead and broken were piled like shingle in a storm; ever higher rose the hideous mounds, and still the enemy came on” (Tolkien, "The Two Towers" 535). Tolkien uses this picture to emphasize the magnitude of the pile of bodies. By using the words “hideous mounds”, Tolkien paints a terrifying picture of a pile of corpses (Tolkien, “*The Dead marshes”*). This detail demonstrates the realities of combat; corpses are everywhere. Tolkien demonstrates that battle creates corpses. The adjective “hideous” conveys true disdain for the enemy's pile, there is nothing joyful about the scene: only awful mounds of bodies.

Importantly, Tolkien's depiction of this mound of dead recalls the experience of a soldier combating in the trenches during World War. In her critical work analyzing the link between modernism and World War I experience, Allyson Booth portrays the trenches in

ways that resemble Tolkien's portrayal: “Trench soldiers in the Great War inhabited a world constructed, literally, of corpses. Dead men at the front blended with the mud and duckboard landscape, emerging through the surface of the ground and through the dirt floors of dugouts” (50). The trenches are full of the bodies of fallen soldiers, providing a reminder of the horrific nature of combat. The Battle of Helm's Deep depicts battle utilizing the same realism tactics, emphasizing the horrible implications of warfare. This provides significant evidence that Tolkien leans on his wartime experience when depicting these scenes.

The Siege of Gondor is one of the last conflicts in *The Lord of the Rings* and the greatest fight in the War of the Ring. Sauron sets up his big troop against Gondor's capital, Minas Tirith. Sauron's soldiers breach the defense of Minas Tirith, the old city of Osgiliath, and the wall guarding the Pelennor Fields called the Rammas Echor, and begin their siege of the city. Gandalf prepares and leads the defense of the city. He arrives in Minas Tirith just before the siege begins, followed by Pippin Took (Tolkien, "The Return of the King" 806).

The success of the warriors of Gondor appears impossible because.The Orcs smash down the gates of Minas Tirith and attack the city. Currently, all hope appears to be lost, but then the Rohirrim appear (Oughton). This event marks the beginning of the Battle of Pelennor Fields, which takes place outside of Minas Tirith. During the fight, King Théoden is killed by the Witch-King of Angmar, but his niece Éowyn takes revenge by killing the Lord of the Nazgûl with the aid of Merry Brandybuck. The charge of the Rohirrim stops the Siege of Gondor and destroys the Orcs lines. The fight will still be lost if it is not for Aragorn, who arrives at the last minute, using the captured pirate fleet to deceive Sauron's army from behind. The Siege of Gondor is a key victory for *The Lord of the Rings'* heroes, as well as the trilogy's most important fight. Tolkien depicts the fight with the same dark tones as Helm's Deep, with disdain for war and violence and mournful for death. Tolkien also expresses disdain for leaders like Sauron and Denethor (Blackburn 64), they sit behind the lines and control their forces without participating in the conflict.

The Siege of Gondor, with its description of piles of dead bodies, mirrors Tolkien's experience during World War I. As trench poet Isaac Rosenberg writes in "*Dead Man's Dump*," depicting soldiers, "The wheels lurched over sprawled dead but pained them not, though their bones crunched, their shut mouths made no moan, they lie there huddled, friend and foeman". (7-10 Lines). The term "sprawled" highlights the amount of dead, which are everywhere. There are so many dead bodies that the soldiers are unable to resist rolling the wagon over them. The dead, like the fallen at the Siege of Gondor, take up space and hamper military movement. The dead are grouped together regardless of which side they fight for, while the soldiers must battle while surrounded by the dead. Death and devastation are shown similarly in the Siege of Gondor. The city's defenses hold, but the bodies pile up.

To stress the horror of battle, Tolkien depicts a gloomy scene and creates anxiety in the reader, the savagery of armies increases that horror. The Orcs launch the heads of dead Gondor forces over the walls and into the city: "For the enemy was flinging into the city all the heads of those who had fallen fighting at Osgiliath, or on the Rammas, or in the fields. They were grim to look on; for though some were crushed and shapeless, and some had been cruelly hewn, yet many had features that could be told, and it seemed that they had died in pain" (Tolkien, "The Return of the King" 823). These horrifying images underline the savagery of Mordor's army. Tolkien combines these descriptions to depict the horrors and how awful is war.

As the Rohirrim approach, the weather changes, indicating a transformation. The clouds move, exposing sunlight, a hope for the People of Middle-earth, "Then suddenly Merry felt it at last, beyond doubt: a change. Wind was in his face! Light was glimmering. Far, far away, in the South the clouds could be dimly seen as grey shapes, rolling up, drifting: morning lay beyond them" (Tolkien, "The Return of the King" 837). Tolkien depicts his setting to represent the decisive moment that changes the direction of the fight. Tolkien also emphasizes this tone of hopefulness by employing elements of nature such as wind and

sunlight, both of which represent hope and change. This symbolic transition from darkness to sunlight shifts the narrative tone of the conflict from gloomy to hopeful.

The narrative begins with the Shire and ends with the Hobbits returning to it. *The Fellowship of the Ring* even begins with an eighteen-page prologue that discusses Hobbit culture, the organization of the Shire, and a little of the Hobbit's history. The opening sentence of this prologue is, "This book is largely concerned with Hobbits, and from its pages a reader may discover much of their character and a little of their history" (Tolkien 1). Thus, the reader is informed that this novel is about people. Hobbits may be little, but they are significant. They are normal people who enjoy daily life. Tolkien also clarifies in the prologue that, "At no time had Hobbits of any kind been warlike, and they had never fought among themselves. In olden days they had, of course, been obliged to fight to maintain themselves in a hard world; but in Bilbo's time that was very ancient history" (Tolkien, "Fellowship of the Ring" 5). The Hobbits live a safe and simple life. The Shire is an isolated and safe from the harsh reality of the outside world and the inhabitants are unaware of the reality of combat.

Frodo is the Ring-bearer and must finish his duty: carry the Ring to Mordor and destroy it. He never wishes to be a hero, but he has to perform this hard task, "He wished with all his heart that he was back there, and in those days, mowing, or pottering among the flowers, and that he had never heard of Moria, or mithril- or the Ring" (Tolkien, "The Fellowship of The Ring" 318). Frodo and his friends are inspired to undertake such a difficult task by their sense of responsibility to preserve the Shire and contribute to the protection of Middle-earth. As Frodo proceeds on his quest, he comes to represent the regular British men who participate in World War. Frodo is the little man who feels compelled to preserve his homeland and the world from evil. This part will analyze the relation between Frodo and British troops during World War.

One of the parallels between Frodo, his fellow Hobbits, and World War soldiers is their innocence when they leave home (Gonsalves). Despite Frodo and his companion's sense of

responsibility to preserve their land and friends, none of the Hobbits are prepared for the horrible danger they will encounter. Frodo resolves to leave his hometown with the Ring to protect the Shire. When he leaves, he has no intention of traveling all the way to Mordor and destroying it, he knows that he must depart because staying will threaten the Shire. This hesitation does not stop Frodo from leaving his house Bag End and, along with Sam, Merry, and Pippin, leaving the Shire for Elvish refuge, Rivendell. The dissertation intends to demonstrate how this trilogy depicts war and combat experience.

Janet Croft examines the effects of World Wars I and II on Tolkien's literature, in "*War and the Works of J.R.R. Tolkien*", she claims that Frodo's journey parallels with World War I soldiers, "Like the experience of the common soldier in the trenches in World War I, their part is far from glorious; there is tedious waiting, a sense of uselessness and futility, terror and pain and ugliness. But instead of falling back on irony as the proper response, the Hobbits illustrate Tolkien's ideal of courage, going on in spite of being without hope" (Croft 28). Indeed, the Hobbit's courage parallels that of World War I soldiers, who refuse to give up in the face of overwhelming odds. Croft, on the other hand, refers to the Hobbit's sufferings throughout the trilogy, particularly Frodo, and draws analogies between their miseries and the trauma of soldiers in World War I. These traumas are the most significant ways in which Frodo and his fellow Hobbits clearly recall their army experience.

Throughout Frodo's quest to destroy the Ring, Frodo faces fear and the cost of the Ring. Fear is one of the most traumatic sensations Frodo feels during his adventure. Before he ever leaves the Shire, he is exposed to the danger that is pursuing him. The initial threat comes from the Nazgûl, widely known as the Black Riders, Sauron's most powerful servants (Tolkien, "The Fellowship of the Ring" 80). They are Ring-wraiths, previously lords of men corrupted by the power of the One Ring, and in *The Fellowship of the Ring*, they are sent by Sauron to the Shire in search of a Hobbit called Baggins. These Black Riders follow the Hobbits as they begin their adventure, nearly capturing and murdering them multiple times.

While the Hobbits manage to escape the Black Riders and reach Rivendell. The Nazgûl continue to play a key role throughout the rest of the trilogy.

The Nazgûls have a wail that causes internal horror in those who hear it. The Hobbits first hear the cry while traveling to Buckland, during the first stage of Frodo's trip, "A long-drawn wail came down the wind, like the cry of some evil and lonely creature. It rose and fell, and ended on a high piercing note. Even as they sat and stood, as if suddenly frozen, it was answered by another cry, fainter and further off, but no less chilling to the blood " (Tolkien, "The Fellowship of the Ring" 90). "And what do you think that was?' Pippin asked at last, trying to speak lightly, but quavering a little. 'If it was a bird, it was one that I never heard in the Shire before.' 'It was not bird or beast,' said Frodo. 'It was a call, or a signal – there were words in that cry, though I could not catch them. But no hobbit has such a voice" (Tolkien, "The Fellowship of the Ring" 91). The wail of the Nazgûl is painful, unpleasant, and strange. None of these Hobbits has ever left the Shire, and this voice has never been heard there. Even though the Hobbits are unaware of the source of the sound, they are nonetheless terrified when they hear it. The sound alone arise evil, and its power is demonstrated by the temporary paralysis it causes in the Hobbits.

The Hobbits have no clue where the sound is coming from, but just hearing it causes them all to become terrified. As the Hobbits proceed on their journey, the Nazgûl's cry warns Frodo that the enemy is always chasing him and that he is never safe. Hearing this horrible cry in the Shire, the Hobbits understand they are in danger. They are being hunted. They are no longer secure within the Shire's bounds. The Hobbits are greatly shocked after hearing the cry for the first time: "No more was said about it. They were all thinking of the Riders, but no one spoke of them. They were now reluctant either to stay or go on" (Tolkien, "The Fellowship of the Ring" 91). This wail fills the Hobbits with horror as the enemy closes to them.

Their thoughts shift from the joy of travel to the fear of their enemy and danger of being found and killed. They are happy as Frodo embarks on his adventure. Pippin even sings a travel-themed song written by Bilbo (Tolkien, "The Fellowship of the Ring" 148). However, after hearing the Nazgûl's cry, the Hobbits proceed silently. Their fear is overwhelming, and their usual Hobbit joy is replaced with fear. Even though the Hobbits are quite safe at Tom Bombadil's house, Frodo is still terrified. Bombadil is a strange creature that guards the Old Forest on the Shire's boundaries. He assists the Hobbits in the early stages of their adventure, shortly after they discover that the Black Riders are following them and decide to go off-road through the Old Forest (Tolkien 142). He saves the Hobbits from an evil willow tree and provides them with temporarily shelters. Despite Bombadil's force and the safety of his house, the Nazgûl haunts Frodo's dreams: “There was a noise like a strong wind blowing, and on it borne the sound of hoofs, galloping, galloping, galloping from the East. ‘Black Riders!’ thought Frodo as he wakes, with the sound of hoofs still echoing in his mind” (Tolkien, "The Fellowship of the Ring" 127). Frodo has this nightmare at a place where the enemy can't find him, where he is safe, yet the Nazgûl still hunt his thoughts.

The horror from the enemy recalls the feelings of soldiers in the trenches during World War. They wake with the fear that the enemy will assault them or that their trench can be bombarded. Like Frodo, these young boys arrive in a new nation and face a death. They are unprepared for the fight, and their expectations for the war are entirely unrealistic. According to Paul Fussell, this innocence is one of the great ironies of the Great War: "One reason that the great war is more ironic than any other is that its beginning is more innocent. “Never such innocence again,” observes Philip Larkin, who has found himself curiously drawn to regard with a wondering tenderness not the merely victimized creatures of the nearby Second World War but the innocents of the remote Great War, those sweet, generous people who pressed forward and all but solicited their own destruction” (Paul 19 - 20).

The soldiers who participate in the war help bring about their own demise. He emphasizes the misunderstanding of English men on the nature of modern warfare. He describes the soldiers as lovely and kind, which is similar to Tolkien's portrayal of Hobbits. They are joyful and generous, because of their peaceful life. None of Tolkien's four Hobbit protagonists understand the enemy's terrifying power. Frodo has little knowledge of the dangers of their quest due to his conversation with Gandalf, but none of the Hobbits are aware of the enemy's real power. These Hobbits like the British boys who run to join the war, start their voyage with emotions of duty and loyalty.

Frodo and Sam are anxious to visit Rivendell and see the elves, "Rivendell!' said Frodo. 'Very good: I will go east, and I will make for Rivendell. I will take Sam to visit the Elves; he will be delighted.' He spoke lightly; but his heart was moved suddenly with a desire to see the House of Elrond Halfelven" (Tolkien, "The Fellowship of the Ring" 66). Frodo expresses excitement and pleasure in anticipation of reaching Rivendell, but neither he nor Sam anticipate that the trip in front of them will result in Frodo suffering an injury that will scar him for life and leave him with long-term mental trauma.

Anticipating the naivety of Tolkien's Hobbits at the outset of their deadly trip, the trench poet Wilfred Owen, an Englishman who fight as an officer in World War I, writes of the soldiers who want to fight. In his poem "*Disabled"*, he writes: "He asks to join. He didn't have to beg; Smiling they wrote his lie: aged nineteen years. Germans he scarcely thought of; all their guilt, And Austria's, did not move him. And no fears of Fear came yet. He thought of jeweled hilts for daggers in plaid socks; of smart salutes; And care of arms; and leave; and pay arrears; Esprit de corps; and hints for young recruits. And soon, he was drafted out with drums and cheers" (Owen).

This poem describes a young boy who lies about his age in order to join the British army. He observes that the boy seems unconcerned about the dangers of war and the enemy. These sentences exemplify many of the young soldiers who enter the Great War believing that

it will be fascinating and heroic. These military boy's beliefs about battle are similar to what Frodo and Sam expect from their journey: stories of adventures in the outer world and excitement in visiting the wonderful halls of the Elves.

Frodo begins his adventure with the notion that he has a duty to defend the Shire and transport the Ring somewhere, together with his friends. They come from a safe environment. So, when they encounter danger for the first time, they get scared. They have no idea who or what the adversary is or when they will be attacked. They can hear the Nazgûl's wail, and they fear this horrible sound. Another link is the horror of the noises of battle. Soldiers in the trenches are terrified by the awful noises of combat. These sounds may include gunshots, artillery, aircraft, or explosions. Ivor Gurney speaks on the soldier's anxiety and the influence of the noises of battle on their minds in "*Strange Hells"*: "There are strange Hells within the minds War made Not so often, not so humiliatingly afraid/ as one would have expected – the racket and fear guns made" (1-3 Lines). The term "racket" emphasizes the sound these soldiers fear: bombs and shooting. These noises have the connotation of death and danger, and they may easily lead to actual death and damage. Similarly, Frodo and his friends are horrified by the Nazgûl's cry. The opponent is out of sight, and their location is unknown, yet the sound alone is enough to create an intense horror.

In War and *The Lord of the Rings*, the uncertainty and waiting increase the fear of being assaulted. In trench warfare, enemy bombardments may hit unexpectedly, Fussell clearly describes: "Stand-to was a solemn moment. Twice a day everyone stared silently across the wasteland at the enemy's hiding places and considered how to act if a field-gray line suddenly appeared and grew larger. And larger through the mist and the half-light. Twice a day everyone enacted this ritual of alert defense that served to dramatize what he was in the trench for and that couldn't help emphasizing the impossibility of escape" (55). Each stand-to moment involves awful waiting with the complete unknown of whether enemy shots will arrive or if the morning will be calm.

The Hobbits are ultimately attacked at the ruins of the Watchtower of Amon Sûl, also known as Weathertop, and while Aragorn drives the Nazgûl away, Frodo is stabbed by the leader of the Nine. Aragorn takes them to Rivendell, the company is terrified of the Nazgûls: “They dreaded the dark hours, and kept watch in pairs by night, expecting at any time to see black shapes stalking in the grey night, dimly lit by the cloud-veiled moon” (Tolkien, "The Fellowship of the Ring" 200). At night, they lie waiting in fear of the Black Riders, expecting an attack at any time.

The trench poets of World War I convey the tension and terror of waiting for a nearing attack. Gurney's poem “*Laventie*” evokes terror and waiting through the night. The poem focuses on a French village on the front lines and depicts an attack by enemy planes. Gurney writes of the fear of the attack, “the being afraid Before strafes, sultry August dusk time than death dumber/ And the cooler hush after the strafe, and the long night wait” (18-20 Lines). These airplanes disturb the beautiful summer evening and instills fear in the soldiers in the poem. Gurney portrays the terror of the approaching assault as well as the disruptive noise made by the airplanes; the terms "death dumber" and "the cooler hush after" show that the strafe noise is deafening. Like the Hobbits, the soldiers in Gurney's poem spend the night dreading an enemy attack afraid and stressed.

The Hobbit's worry is evident when the Elf Glorfindel, who has come to assist them in reaching Rivendell, emerges suddenly. When the Hobbits hear the Elf coming, they become suspicious: “They had been in fear of pursuit so long that any sound from behind seemed ominous and unfriendly” (Tolkien, "The Fellowship of the Ring" 209). The Hobbits are sure that the Nazgûl are going to attack at any time, they believe that any sound is from the enemy. Even when an ally emerges unexpectedly, the approach disturbs the Hobbits.

Another similarity between the Hobbits and soldiers is their fear of being seen. Frodo realizes that his adversary is after him. Even when traveling, Frodo remains hidden. This reality instills in Frodo a continual fear of being noticed. This terror emerges most vividly

when Frodo confronts the Eye of Sauron, the tangible symbol of the Dark Lord's power; it is described as: "the Eye was rimmed with fire, but was itself glazed, yellow as a cat's, watchful and intent, and the black slit of its pupil opened on a pit" (Tolkien, "The Fellowship of the Ring" 364).

Frodo notices the Eye in the Elven Haven of Lothlórien for the first time in the Mirror of Galadriel, a mirror created by Elf Galadriel. It creates glimpses of the past, present, and future. Despite his secure position, the power of the Eye keeps bothering him:

> "In the black abyss there appeared a single Eye that slowly grew, until it filled nearly all the Mirror. So terrible was it that Frodo stood rooted, unable to cry out or to withdraw his gaze. The Eye was rimmed with fire, but was itself glazed, yellow as a cat's, watchful and intent, the black slit of its pupil opened on a pit, a window into nothing. Then the Eye began to rove, searching this way and that; and Frodo knew with certainty and horror that among the many things it sought he himself was one". (Tolkien, "The Fellowship of the Ring" 364)

Frodo can see and feel the Eye's searching, even when it is not physically there. The Eye paralyzes Frodo with terror. Furthermore, when Frodo observes the Eye, he realizes that it is looking for him personally strength. This experience serves as a reminder to Frodo that his enemy will never stop chasing him. His quest brings him closer to the adversary who wants him, and his vision of the Eye reveals his opponent's strength. Thus, as Frodo and Sam approach Mordor, the influence of the Eye grows stronger, as does Frodo's fear: "The Eye: that horrible growing sense of a hostile will that strove with great power to pierce all shadows of cloud, and earth, and flesh, and to see you: to pin you under its deadly gaze, naked, immovable" (Tolkien, "The Two Towers" 630).

The Eye's stare is aggressive, piercing and pinning what it sees. The Eye invades privacy: no natural barriers, such as "cloud, earth, and flesh," can block its eyesight, and it creates a tremendous sensation of vulnerability, as shown by Frodo's feelings of exposure and

paralysis. This depiction of Frodo's fear of Sauron's Eye is similar to the horror of combatants in the trenches during World War. During the war the adversary can react to spotting a soldier. Frodo knows that if he is discovered, he will be slain. This threat, as well as the need to avoid being recognized, relate Frodo's experience to that of soldiers. Both sides must continually hide from their adversaries, fearing discovery and knowing that being spotted equals death.

During the journey, Frodo realizes that destroying the Ring is certainly a suicide mission. As Frodo continues on his adventure, this fact becomes more apparent. When Pippin complains that Elrond rewards Sam by choosing him as one of Frodo's companions, Frodo responds, “I can’t imagine a more severe punishment. You are not thinking what you are saying: condemned to go on this helpless journey, a reward? Yesterday I dreamt that my task was done, and I could rest here, a long while, perhaps for good” (Tolkien, "The Fellowship of the Ring" 272). Frodo realizes his quest to take the Ring to Mordor is nearly impossible, despite his recent agreement. He sees his tasks as a helpless journey, and Sam's role as his partner as punishment.

As he approaches Mordor, Frodo becomes more convinced of his impending death. Looking at Mordor from a distance, Frodo says: “It’s my doom, I think, to go to that shadow yonder, so that a way will be found” (Tolkien, "Two Towers" 604). Frodo displays an acceptance of his task. However, he feels that destroying the Ring will result in his own demise. Frodo shares this sense of impending doom with the warriors of World War I. Both Frodo and those soldiers have assignments that almost assure death. Sassoon understands and writes about the sense of impending death in the trenches. His poem “*Break of Day”* vividly describes the doomed fate of this soldiers: “In outcast immolation, doomed to die Far from clean things or any hope of cheer” (15-16 Lines). He depicts the men as being in a condition of immolation, or functioning as sacrifices, and declares that they are doomed to die.

Frodo gradually learns the feeling of doom as he progresses through his adventures. As the Hobbits approach the boundaries of Mordor, Sam frets about their food supply and considers their chances of returning once the Ring is destroyed. Frodo calms Sam, explaining to him the terrible truth about their situation:

> I do not think we need give thought to what comes after that. To do the job as you put it what hope is there that we ever shall? And if we do, who knows what will come of that? If the One goes into the Fire, and we are at hand? I ask you, Sam, are we ever likely to need bread again? I think not. If we can nurse our limbs to bring us to Mount Doom, that is all we can do. More than I can, I begin to feel. (Tolkien, "Two Towers" 624).

Frodo recognizes the failure of their task; they have little chance of surviving and accepts the complete unknown of what will happen if the Ring is destroyed. Frodo points out that they are headed into an active volcano. The Hobbit's last hope is to ascend Mount Doom and destroy the Ring. This part exemplifies Frodo's perseverance and courage; despite knowing he is traveling towards his demise, he continues on. This fate ties him with the doomed men of Sassoon's poems, a sacrifice who will die far from home.

Frodo, like the protagonist in Sassoon's poem, leaves the Shire, a haven of safety full of natural beauty, green and grassy fields, to make his way to Mordor, a place where everything is destroyed and dead. Like Frodo, Sassoon's warriors must leave their secure and lovely homes to fight and die in a bleak. Sam's understanding of his and Frodo's fate as he maps their way through the heart of Mordor adds another evident link between Frodo and the boys of the British army. As Sam calculates how long it will take them to reach the mountain, he despairs: “But the bitter truth came home to him at last: at best their provision would take them to their goal; and when the task was done, there they would come to an end, alone, houseless, foodless in the midst of a terrible desert” (Tolkien, "The Return of the King" 934).

Frodo and Sam are out of food, alone, and they are in enemy's territory. The landscape they pass across is dismal and terrifying (Livingston 80). This portrayal of Mordor as a dreadful desert is similar to Sassoon's picture of the Front, a place of desolation. The sense of doom conveyed by both Sassoon and Tolkien highlights the similarities between Frodo's and the British soldier's terrible situations. Frodo's fate is to die in the bleak of Mordor, much as Sassoon's soldiers die in the ruin of the trenches.

To conclude Frodo's trauma, Frodo experiences constant terror throughout his journey. This constant terror symbolizes Frodo's trauma, which is similar to what soldiers experience during World War. The Nazgûl are the principal source of Frodo's fear, following him from the beginning until the finish of his adventure. While Frodo and Sam struggle to cross the mountains of Emyn Muil, they hear the Nazgûl's dreadful cry once more: "The hobbits had heard just such a cry far away in the Marish as they fled from Hobbiton, and even there in the woods of the Shire it had frozen their blood. Out here in the waste its terror was far greater: it pierced them with cold blades of horror and despair, stopping heart and breath" (Tolkien, "The Two Towers" 607). This passage recalls the first time the Hobbits hear the Nazgûl on their voyage, this reminds them that enemy is always close, and that their task takes them closer to danger. This risky route reflects the soldier's trench experiences. Throughout this section, it highlights the specific types of terror that Frodo experiences, as well as the parallels between his fears and those of British combatants during World War.

The novel is much influenced by J.R.R. Tolkien's time during World War I, which surfaces in the different reflections of the motivations for war and the nature of conflict. The Hobbits stand in for the soldiers because of their staunch courage. This layer of realism grounds The Lord of the Rings as a story that explores how war blends into the world and affects people. Good and evil, viewed through the lens of fantasy, is one of the major themes in Tolkien's work. He depicts a struggle of two conflicting parties with one standing for moral righteousness and the other for evilness.

III.2. Middle-Earth Through a Conservative View

J.R.R. Tolkien, is often viewed as a conservative, encompassing themes of tradition and opposition to modernity into *The Lord of the Rings.* This epic fantasy expresses his fundamental beliefs about the need of maintaining cultural heritage, the value of simple, pastoral life, and a distrust of industrialization and wild technological progress. Tolkien's conservative ideas are reflected in the narrative's description of many nations, the moral dilemmas confronting characters, and the underlying fight between preservation and destruction (De Sousa 75673).

J.R.R. Tolkien's skepticism of industrialization and modernity is a prevalent theme in both his personal and fictional writings. His experiences and ideas and experiences heavily affect his representation of industrialization and its effects, displaying a distinct preference for the natural environment and traditional ways of life against the approaching forces of modernity and mechanization. Tolkien's personal experience has a considerable impact in shaping his views. Tolkien, who lives during England's industrialization and the horrors of World War I, sees firsthand the environmental destruction and human misery causes by scientific progress and industrial conflict. His experiences make him cautious of wild progress, the loss of simple ways of life and agrarian life styles. Tolkien's well-known masterpiece, *The Lord of the Rings* effectively shows the devastating effects of industrialization via many aspects in the story.

The transformation of Isengard by Saruman is a good example demonstrating a modern industrial society. Once an area of natural beauty, Saruman changes Isengard into a bleak, industrial wasteland, mechanized and polluted landscape, representing the devastating force of industrialization. The character Treebeard laments this change, saying, “He has a mind of metal and wheels; and he does not care for growing things, except as far as they serve him for the moment" (Tolkien, "Two Towers" 473). Saruman's ideas and motives are mechanical and industrial. He is ready to exploit and destroy the natural environment just to

achieve his ambitions. The destruction of the Shire during the "Scouring of the Shire" emphasizes Tolkien's critique of industrialization. The idyllic, rural community is ruined because of Saruman and his henchmen's industrial interests, which include mills, factories, and extensive deforestation, devastate the peaceful rural village. The assault on the Shire represents the larger threat that industrialization poses to traditional, rural cultures. As Sam Gamgee observes after returning to the Shire. “This is worse than Mordor!", said Sam. Much worse in a way. It comes home to you, as they say; because it is home, and you remember it before it was all ruined”. ‘Yes, this is Mordor,’ said Frodo. ‘Just one of its works" (Tolkien, "The Return of the King" 1018).

Tolkien's disdain for modernity goes beyond environmental destruction and includes a larger critique of present social norms and values. He frequently desdain the loss of handicraft, community, and a sense of connection to the land that define pre-industrial communities. In his essay "On Fairy-Stories" Tolkien expresses a desire for a world that preserves its magic and mystery, which modernization and industrialization threat to erase. In one letter, he describes England's industrial environment as a "vast, dreadful, and unlovely factory-scape of machines and chimneys", he says: “I saw again the flat dreary land, factory-dotted, and the hideous slums and once-loved countryside now covered with brick. It is not the same country… England is no longer the country of my heart". He links industrialization to the loss of individuality and the decline of human and environmental health. Tolkien's work evokes longing for a pre-industrial period.

The Shire is the opposite of industrialization, a place where life is calm and closely linked to the natural world. The Ents, ancient tree-like entities, exemplify Tolkien's environmental concerns. As forest protectors, the Ents represent nature's resistance against industrialization. Their decision to march against Saruman and destroy Isengard symbolizes a return to the natural world from industrial exploitation, "There is naught that an old Ent can do to hold back that storm: he must weather it or crack" (Tolkien, "Two Towers" 473).

Another trait of conservatism that clearly appears in the novel is “Traditionalism". Tolkien, a devout Catholic and a traditionalist at heart. He emphasis on the preservation of traditions reflects his own beliefs about the value of preserving heritage in the real world. By combining parts of traditional folklore, mythology, and languages into his stories, he seeks to instill a feeling of cultural continuity and appreciation for history (De Sousa 75673). Tolkien's books emphasize the importance of traditions in linking people to their roots, instilling a sense of belonging, and offering a framework for moral direction and societal cohesiveness. The author's strong respect and regard for traditions is obvious in the rich cultures and histories of the different races in Middle-earth. Tolkien's novels demonstrate how traditions shape the ideas, customs, and values of societies, therefore preserving their unique identities. His conservative approach is not a rejection of all change, but rather a call for measured advancement that values and preserves tradition.

The Shire's inhabitants, the Hobbits, are represented as self-sufficient, living in harmony with nature. Their disdain of adventures and the outside world reflects their wish to keep their way of life fixed. Bilbo Baggins puts it briefly: "We are plain quiet folk and have no use for adventures. Nasty disturbing uncomfortable things! Make you late for dinner!" (Tolkien, *The Hobbit* 16). The resistance to change and preference for the familiar reveals a conservative mindset that prioritizes stability and continuity above the unfamiliar and possibly disruptive.

Patriotism and Love of Country is another characteristic of conservatism. Tolkien points out, in Middle-earth that " I have, I suppose, constructed an imaginary time, but kept my feet on my own mother-earth for place" (Humphrey 298). The Shire, Tolkien explaines, is “based on rural England”. The fictional world (with its real-world inspiration) is also inspired by Tolkien's identity as an Englishman. He writes that his ambition for his legendarium, which includes *The Lord of the Rings* and The Hobbit, has been “to make a body of more or less connected legend, ranging from the large and cosmogonic, to the level of romantic fairy-

story . . . which I could dedicate simply to: to England; to my country" (Matthew 1). Love for his nation is part of his imaginative worldview.

Tolkien creates a wide range of what we can imprecisely term 'nations' for Middle-earth, one of which, the Shire, is deeply tied to his own home. *The Lord of the Rings* addresses the theme of patriotism and love for one's nation through its representation of characters such as Aragorn, Frodo, and Sam, who have proven their commitment to defending Middle-earth from evil forces. Their willingness to make sacrifices for the greater good demonstrates patriotism, prioritizing the interests of their nation over their own.

Tolkien's depiction of the Shire illustrates the lovely country that characters are prepared to fight and suffer for. The Shire, with its lush, simple scenery and tranquil, agricultural lifestyle, embodies an idealized image of home. The Hobbits, notably Frodo and Sam, are motivated by their love of this simple yet profound way of life. Frodo's difficult task to destroy the One Ring is ultimately motivated by his desire to protect the Shire from Sauron's. This profound attachment to their hometown motivates the Hobbit's bravery and perseverance, emphasizing Tolkien's concept that the smallest and most insignificant places and individuals are worth fighting for. His patriotism is initially seen in his hesitation to leave the Shire, followed by his eventual readiness to do so for its protection.

When Gandalf exposes the actual nature of the Ring, Frodo's first emotion is fear and confusion. However, his love for the Shire propels him to undertake the risky trip. Frodo’s sense of responsibility is clear when he says: "And I suppose I must go alone, if I am to do that and save the Shire" (Tolkien, "The Fellowship of The Ring" 62). The statement shows a profound love for his country, despite his imperfections, he is ready to face hardship for it. Throughout his trip, Frodo's thoughts return to the Shire, as Frodo and Sam reach Mordor, the contrast between their desolate surroundings and the lush beauty of the Shire intensifies in Frodo's mind. In times of sadness, thinking of the Shire gives him strength. When Frodo is at his lowest point.

Samwise Gamgee's patriotism is linked with his loyalty to Frodo and his commitment to the Shire. Sam's memories of the Shire's beauty and calm bring comfort and motivation throughout the most difficult times of their journey. His perseverance and strength are motivated by a desire to defend the place he adores. His encouragement to Frodo in Mordor, recalling the beauty of the Shire, illustrates his great love and the power it provides him. When he says: "I can't carry it for you, but I can carry you" (Tolkien, "The Return of the King" 940). This declaration, Sam is in a state of complete despair, but he emphasizes his determination to endure any burden to ensure the accomplishment of their mission and the protection of their house.

Tolkien describes the Shire as a conservative anarchy with self-regulated government, where government is defined as an abstract noun meaning the art and process of governing. It reflects both conservative and anarchist principles. Tolkien describes the Shire as an ordered district of government and business, the business of growing food, eating it, and living in comparative peace. Tolkien states in the prologue to *The Lord of the Rings* Concerning Hobbits that: "The Shire at this time had hardly any ‘government’. Families for the most part managed their own affairs" (Tolkien, "The Fellowship of The Ring" 9). This is the true value of Shire rule, in which laws are few and simple: they maintain the laws of free will.

The Hobbit's understanding of governance is: "they love peace and quiet and good tilled earth: a well-ordered and well-farmed countryside was their favorite haunt" (The Fellowship of the Ring 1). Nothing more is needed for the Shire people's self-government, and definitely no formal representatives are needed beyond those chosen for very specific and restricted tasks. In the Shire, there are such three officials: The Mayor, Shirriff, and Postmaster. The most prominent post, the Mayor, he has limited responsibilities and is mostly concerned with 'presiding banquets', “The Shirriffs was the name that the Hobbits gave to their police, or the nearest equivalent that they possessed. They had, of course, no uniforms (such things being quite unknown), only a feather in their caps" (Tolkien, *LOTR* 10). By

saying this, Tolkien emphasizes the hobbit's liberty and self-reliance to rule themselves with little intervention from formal authorities, highlighting their autonomy and the minimal role of centralized authority. Tolkien's concept of anarchy emphasizes the lack of a centralized government as a representative body of the people, rather than the total absence of authority.

It is important to highlight that just the shire is in the form of an anarchy, however, Middle-earth as a hole is not. *The Lord of the Rings* features well-defined social hierarchies. Middle-earth is populated by numerous races and realms, each with their own unique social structures (Fimi). The Elves, for example, have a definite hierarchical structure, governed by characters like Elrond in Rivendell and Galadriel in Lothlórien. Both are regarded as wise and ancient leaders who demand high respect and wield considerable authority. The elve's regard for their superiors demonstrates a great respect for knowledge and experience, which Tolkien strongly values. They wield this power due to their extensive expertise and knowledge. They are respected as counselors and decision-makers, and their wisdom serves to guide the community.

Craftsmanship and artistry are highly esteemed among the Elves, and those who succeed in these fields are revered and admired. Master craftsmen, great musicians, and powerful spellcasters naturally rise to positions of respect within Elven communities, adding to the enrichment of Elven culture and society. In addition to that, Dwarven society is divided into clans, each controlled by a royal dynasty descend from generations of accomplished artisans and warriors. The King beneath the Mountain, recognized as the highest leader among Dwarves, rules over all clans within his kingdom.

The kingdom of Gondor presents another example of a structured hierarchy. At the top of Gondorian society stands the King, who controls from Minas Tirith. The King has absolute power over the kingdom and serves as both a political and symbolic icon. Under the King, there is a noble class made up of lords, princes, and other aristocrats who have crown-granted titles and estates. These aristocratic lineages, wield significant power in their own areas and

cities. Their loyalty to the crown is expected, and they perform vital duties in government, military leadership, and administration.

Beneath the noble class, there is a military elite, officers and captains leading their soldiers into battles. Lastly, the common people, which consists of individuals living in cities, towns, and rural villages across the realm. Commoners, although lacking the titles and privileges of the aristocracy, perform important roles in agriculture, trade, handicraft, and other professions important to the kingdom's economy and infrastructure. Their contributions to Gondor's economy and stability are respected, and they have certain rights and safeguards under the law.

Tolkien also depicts corrupted hierarchies through the antagonist Sauron. His dominance over the Nazgûl, as well as Saruman's power over his orcs, are examples of hierarchies based on fear and suppression. These evil hierarchies contrast significantly with the more noble institutions of the Free People, emphasizing Tolkien's condemnation of authority wielded for dominance rather than stewardship. These hierarchical frameworks not only provide a backdrop for Tolkien's epic story, but also represent his conservative ideals. He calls for a social system that is balanced and morally grounded, with power based on knowledge, legitimacy, and a strong connection to the land and traditions.

III.3. Class Dynamics in The Lord of the Rings: Power and Exploitation

It is hardly unexpected that a Marxist critique of *The Lord of the Rings* exists (Clark). The most significant material items in Tolkien's works. The thing that we instantly note is that all three of Tolkien's main fictional works, *The Silmarillion*, *The Hobbit*, and *The Lord of the Rings*, revolve around the same item, the One Ring. All of these items bring strife, tragedy, and the shattering of friendships, and it's simple to conclude that Tolkien's philosophy is fundamentally anti- capitalist (There is More to Him than Meets the Eye). By saying that, it means that The Ring's power in The Lord of the Rings parallels modern-day capitalism. This section examines Tolkien's Ring through a Marxist perspective, focusing on class division,

desire, materialism, and dehumanization, all of which Karl Marx condemns in connection to capitalism. This section discusses Marx's arguments about capitalism and how these themes appear in Tolkien's The Lord of the Rings.

In Middle-earth, the One Ring is a highly valued item that represents both the positive and negative aspects of capitalism. *The Lord of the Rings* provides a Marxist analysis of how control and wealth-based power regimes are both the source and manifestation of evil (Higham 159). The One Ring in Middle-earth can be interpreted as a metaphor for both the positive and negative features of capitalism. It represents great worth and the lure of authority, similar to money in a capitalist society.

In reaction to Karl Marx's criticism of the modern capitalist system, Ishay Landa writes: “I do not claim that in the Ring Tolkien created an allegory of capitalism, even unconsciously: it would be closer to say, however poetically, that the Ring is capitalism, mythically grasped” (124). The Ring captures the core characteristics and consequences of capitalism providing a profound and symbolic representation on the nature of capitalism.

Capitalism may be considered as a system that generates wealth and power but also promotes corruption, and inequality in society (Liberto). By drawing similarities between the One Ring and capitalist institutions, we may gain a greater understanding of the intricacies and repercussions of power relations in our own world, having similar consequences on individuals. Tolkien's Ring explores societal conflicts, hierarchical power systems, materialism, private property, and the negative impact of desire and capitalism on individuals. Marx's main interests are wealth, production, materialism and avarice.

Marx focuses on the distinction between the bourgeoisie and proletariat in the capitalist system. He highlights how human’s desire and materialism contribute to the dehumanization of laborers, as he explains: "The necessary result of competition is the accumulation of capital in a few hands... and that the whole of society must fall apart into the two classes: the property- owners and the propertyless workers" (652). The inevitable

outcome of competition in a capitalist economy is the concentration of capital in the hands of a few, resulting in a large societal gap. This process establishes a clear separation between two major classes: property owners and propertyless laborers. As capital is concentrated, those who possess the means of production gain greater power and money, while workers who rely on selling their labor become increasingly marginalized and exploited. This process promotes economic inequality and social stratification, as the wealth gap between the wealthy and the poor grows, resulting in societal tensions and instability.

In The Lord of the Rings, the Ring is a representation of great power, maintaining class divisions in Middle-earth. The division that Marx discusses between the bourgeoisie and the proletariat is represented in The Lord of the Rings, between those who have the Rings of Power and those who do not have it. Marx advocates for a revolution by the lower and marginalized class (Mandel 12), “Tolkien demonstrates . . . that any sort of collaboration with the Powers even with the means by which the Powers act results in oppression. Only the use of the tools of the weak results in successful resistance to oppression” (Jeffers 12). Tolkien illustrates that collaborating with strong entities or following their ways leads to tyranny. He demonstrates that true and successful resistance comes from utilizing the resources accessible to the weak, emphasizing humility, bravery, and unity. These techniques, based on moral integrity and communal effort, triumph against oppressive forces by utilizing the strengths inherent in collaboration and ethical behavior, rather than dominance and control, to defeat tyranny.

In *The Lord of the Rings* the Strong Bourgeoisie controls the twenty Rings of Middle-earth, which store power, “The Three, fairest of all, the Elf-lords hid from, and his hand never touched them or sullied them. Seven the Dwarf-kings possessed, but three he has recovered, and the others the dragons have consumed. Nine he gave to Mortal Men . . . and they became Ringwraiths" (Tolkien, "The Fellowship of the Ring" 51). Galadriel, Gandalf and Elrond possess the Three Rings, making them the strongest characters in Middle-earth. The Rings are

the same to the wealth that make the bourgeoisie, as Tolkien writes: "One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them" (Tolkien, "The Fellowship of the Ring" 50).

The Marxist perspective of the economy is going toward an eventual stage of communism, with capitalism serving as a pingstone but an essential step drawing the path towards economic equality (Ball). Marxism contends that capitalism's fundamental contradictions, such as the accumulation of wealth in the hands of a few and the exploitation of the working class, will eventually lead to its downfall. These contradictions cause social and economic pressures, resulting in a revolutionary transition to socialism, in which the means of production are shared and controlled collectively. To this purpose, Marx urges the proletariat to stand up against the oppressive bourgeoisie, even suggesting that this rebellion becomes inescapable as the development of modern technology and industry strengthens the wage-laborer, “What the bourgeoisie therefore produces, above all, are its own grave-diggers. Its fall and the victory of the proletariat are equally inevitable” (Marx 21).

Marx's statement stresses the need for the working class (proletariat) to rise up against the oppressive governing capitalist class (bourgeoisie). Marx contends that developments in technology and industry, while created by the capitalists to expand their power, will eventually empower the proletariat. This empowerment will very certainly lead to a revolt. Marx famously argues that the bourgeoisie, through their own activities, creates the circumstances for their demise. The proletariat will become its own "grave-diggers" as capitalism progresses. This will result in the eventual demise of the bourgeoisie and victory of the proletariat. In the same way, the ring represents capitalism and the need to suppress it by people who do not have power, “Gandalf has to re-emphasize strongly and against opposition in ‘The Council of Elrond’, the Ring cannot simply be left unused, put aside, thrown away: it has to be destroyed, and the only place where it can be destroyed is the place of its fabrication, Orodruin, the Cracks of Doom" (Shippey 117).

Gandalf's perspective of Middle-Earth is similar to Marx, with the Ring's regime of power serving as a transitional phase that must be eliminated. Thus, when the Ring is destroyed, and Sauron, its maker, is also destroyed, the destruction appears almost inevitable, as if Sauron long ago dig his own grave by making the Ring at Orodruin (the common Sindarin name for Mount Doom). This destruction represents the shift from capitalism to communism, as the Third Age of Middle-earth gives way to the Fourth.

The Fourth era shows the fading of the elves and the rising domination of humanity, indicating a transition away from an enchanted, fantastical world to one dominated by humanity (Tolkien, "The Return of the King" 971). Tolkien's appendix to his book gives a brief view into the early years of the Fourth Age, an idealized time in which Sam, who is previously just a gardener (from the lower class), is elected mayor. Similarly, Marx's communist society entails the advancement of those who have not and the abolition of class distinctions.

Marx acknowledges that the capitalist system delivers affluence and beauty to the bourgeoisie: “It is true that labor produces wonderful things for the rich but for the worker it produces privation. It produces palaces, but for the worker, hovels. It produces beauty but for the worker, deformity” (30). Similarly, Galadriel explains to Frodo that her ownership of one of the Three Rings allows her to create the wonderful beauty of Lothlórien: “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” (Tolkien, "The Fellowship of the Ring" 365). Although they agree that the downfall of bourgeois authority is required to alleviate the tyranny of the have-nots, they also acknowledge the wonderful luxuries created by the capitalist system.

Indeed, as Frodo takes the Ring to Orodruin and destroys it, the great kingdom of Sauron collapses, as do the peaceful and lovely lands of Elrond and Galadriel in Rivendell

and Lothlórien. Thus, the powerful elves quit the realm of Middle-earth for the Grey Havens, since their period of dominance is gone. Marx agrees that the destruction of the bourgeoisie costs capitalism's tremendous creative power, which generates "wonderful things" and "palaces" for the higher rungs of society.

Landa asserts that Galadriel's message to Frodo mirrors this sacrifice: "With the enormous destructive power of the capitalist mode of production, it's overwhelming capacity to enslave and cripple, are also gone its enormous productive capacities . . . After power has been renounced, the world becomes safe and habitable but also more meager and mundane; not paradise regained but hell repelled" (128). Both Marx and Galadriel feel that abolishing capitalism and the Ring is worthwhile, even if it means losing rich wonderful things or the elves.

Upon their return to the Shire, the hobbits find their native land austere, industrialized, and almost unrecognizable (Eve). They work together to repair the Shire, not because they have to, but because they want to: "Hobbits can work like bees when the mood and the need comes on them. Now there were thousands of willing hands of all ages, from the small but nimble ones of the hobbit lads and lasses to the well-worn and horny ones of the gaffers and gammers" (Tolkien, "The Return of The King" 1022). Working for a shared goal, the hobbits work hard and cheerfully, with no apparent hierarchy and no greater authority to deprive them of the rewards of their effort.

Furthermore, when they return to the Shire, Sam remembers his gift from Galadriel, he plants the golden nut she gave him in the Party Field not in his private garden, where everyone may see and enjoy it. He tells his friends: "I'm sure the Lady would not like me to keep it all for my own garden, now so many folks have suffered" (Tolkien, "The Return of The King" 1023). With the destruction of the Ring, the Shire eliminates not just all instances of unwilling labor, but also the hoarding of riches for one at the expense of others. Rather than

hoarding his wealth, Sam sees that the value of Galadriel's gift, its beauty, is something that everyone should share fairly.

Indeed, now that the gloom of the Third Age has passed, it appears to be an even happier and more productive realm. In any event, the examples of Lothlórien and Hobbiton both support Marx's assertion that, regardless of the sacrifices, the world is undeniably better after capitalism's terrible power the Ring is destroyed (Ball). The demise of capitalism will result in the development of a classless society defined by common ownership of the means of production, which he calls communism. This stage will abolish the exploitation and inequities inherent in the capitalist system, resulting in a more equitable distribution of money and power, similar to what occurs after the Ring is destroyed.

According to Marx the base is the economic foundation of society, and it serves to determine everything else in the superstructure (Cole). Marx defines this as the economic structure determining the material conditions of life. The notion of base and superstructure states that a society's economic basis determines its superstructure, which includes its political and legal institutions, ideologies, and cultural standards.

Middle-earth's economic systems have a tremendous impact on societies and power dynamics in diverse places. Trade, agriculture, and resource exploitation serve as the foundations for many societies' political and social frameworks. For example, the Dwarves' wealth and manufacturing facilities skills in Erebor and the Iron Hills have a direct impact on their political influence and military power. production and distribution, exemplifies the corrupting impact of uncontrolled economic power on the superstructure of government and morality. In essence, Middle-earth's economic institutions serve as a ground element that not only preserves the material well-being of its inhabitants but also influences the politics, social and ethical landscapes of Tolkien's fictional world.

Marx states, "The only wheels which political economy sets in motion are greed, and the war amongst the greedy – competition" (1), in other words, Marx emphasizes that the

economic activity under capitalism is basically driven by people and businesses attempting to maximize their personal profit, often at the expense of others. The Rings of Power inspire greed in Middle-earth, affecting both good and evil characters. Sméagol murders his only friend Déagol out of greed for the Ring: “He caught Déagol by the throat and strangled him, because the gold looked so bright and beautiful. Then he puts the ring on his finger” (Tolkien, "The Fellowship of the Ring" 53). This same greed captures Boromir, one of the Fellowship's trusted members, and demands the Ring from Frodo.

Denethor, Sauron, the orcs, and Saruman are all seeking the Ring. Frodo presents the Ring to Gandalf and then Galadriel. Both are captivated by the Ring and thirst for power, but they reject it in the same way: “With that power I should have power too great and terrible” (Tolkien, "The Fellowship of the Ring" 61). Even for Frodo the ring bearer, his greed grows too great, and at the cracks of Mount Doom, on the verge of completing his long mission, Frodo eventually fails, telling Sam: “I do not choose now to do what I came to do. I will not do this deed. The Ring is mine!” (Tolkien, "The Return of The King" 945).

Desire not only dehumanizes people seeking the power of the Ring, but also leads to ruin and collapse. Gollum, for example, dies as a direct result of his desire: “This pursuit of material wealth ultimately brings about his (timely) downfall in the fires of Mount Doom" (Larimore 69). The Ringwraiths and Gollum are a stark example of the consequences of desire and avarice, As Jeffers explains: “They are defined by the goods they have been given and as objects that use those goods. The result is total domination of the person by Sauron" (11).

The Ringwraith's identity is defined by their connection with the Ring. Their purpose is to help their master acquire power and extend his empire, even if it means harming the hobbits, elves, ents, and other Middle-Earth species. Similarly, Marx and Engels criticize how the bourgeoisie in capitalist society wields power over numerous professions by transforming professionals like surgeons, lawyers, priests. scientists, and artists into wage-laborers. This

process transforms these individuals from separate thinkers and practitioners to dependent laborers whose labor supports capital's interests and strengthens current power systems, “has converted the physician, the lawyer, the priest, the poet, the man of science, into its paid wage-laborers" (Marx and Engels 16).

Despite the fact that Tolkien's story is not metaphorical, it provides a profound reflection on the moral and societal effects of unlimited authority and materialism. In addition to Marxist themes such us exploitation of labor, class dynamics and corrupting power are reminiscent of Marxist critiques of capitalism.

General Conclusion

"Fantasy is hardly an escape from reality. It's a way of understanding it."

Lloyd Alexander

By taking this journey across the landscapes of J. R. R. Tolkien's mysterious world of *The Lord of the Rings*, the depth and complexity of this seminal piece of fantasy literature is revealed to be really multifaceted through theoretical, analytical, and political lenses. We started our study with the historical development of fantasy literature, taking into consideration the roots of the genre in ancient myth and folklore and its further development via the writings of influential authors like George MacDonald and William Morris. This historical context laid the groundwork for an examination of the issue of defining fantasy in the first place. Many scholars have attempted a definition of the genre, but many of these fell short, at least in terms of capturing all the complexity. Tolkien is perhaps exemplary in this regard; his narrative resists easy classification, melding elements of mythology and storytelling heritage and epic into a coherent whole. That's why it can be considered unique within the genre; indeed, it is on this basis that Tolkien's concept of sub-creation, described in his essay ″On Fairy-Stories" also resurfaces as a central theoretical point. His idea that fantasy is the creation of an imaginary world with internal consistency and detail set a marker for the genre, as witnessed in the geography of Middle-earth, the genealogies of its characters, and the intricate histories of its realms.

We have also taken into account general political theories prevailing within Britain during his time period conservatism and Marxism. These all-form frameworks by which we can come to understand the context within which Tolkien's work lies and the subtle ways his narrative takes up contemporary issues. For instance, industrialization, allegorized by Saruman's desecration of Isengard and the Shire, represents Tolkien's very real concerns

about the destructive impact of modernity on the natural world and traditional ways of life. This approach thus enables the view into the depth of meaning the story harbors, rather than being a simple adventure on the surface.

We discussed, among other issues, the general features of fantasy in *The Lord of the Rings*-more exactly, Tolkien's exemplary world-building project, which gives life to a world fully imagined, Middle-earth, replete with races such as the humble Hobbits, the noble kings, the immortal elves, the mulish dwarves, the wise ents he savage orcs, the giant dopey trolls dark spirits and all sorts of monsters and forms of evil each with their tongue, a whole systemic repertoires, registers and histories. One sees this attention to detail at work in the conceptualization of Rivendell, a timeless elven haven and sanctuary of beauty and knowledge; and Mordor, that desolate land of shadow that shows what the forces of power, left unchecked, could do when their corrupting influence is allowed to run riot. Another aspect is that of characterization, and universal themes of heroism, sacrifice, and friendship can be seen when played through the character arcs of the main protagonists. While the protracted journey across Middle-earth from the Shire to Mt. Doom is the hefty personal cost of carrying the huge responsibility of the One Ring beared by Frodo Baggins, Samwise Gamgee's undying loyalty captures and sums up the strength of steadfast and uncompromising companionship.

The creation of languages and myths by Tolkien does not only make the world he has formed real but also depicts the philologist in him. The languages of the Elves, like the Quenya and Sindarin, bring about an ambiance for the cultures inhabiting Middle-earth, and by its invention encourages the reader to get lost within the world which has been created for them. More than that, the rich mythological background, even including tales from *The Hobbit* as well as *the Silmarillion*, establishes a tapestry of history spanning far beyond the narration within The Lord of the Rings, and therefore the events of the novel are

contextualized with continuity. *The Lord of the Rings*, a text which is a setting in the entire fantastic world of Middle Earth, is understood as an escapist adventure at the same time commentary regarding the human condition, good against evil, corruption of power, resilience of spirit, had the obvious overtones of the socio-political actuality of his age facing a role and remaining valid today '.

The political allegorical readings of the narrative showed how contemporary political theories could be related to the novel. And bearing in mind the effects of the Great War on Tolkien's work, we saw how trauma and experience of the war are seamlessly interlaced within the text. An example of the latter is seen in the Dead Marshes, where one literally sees the faces of fallen men beneath the water, which proves the past struggle remains in some way. By using theoretical frameworks, such as conservatism and Marxism, streams of politics can be found underlying the novel. Through this window, the post-World War II era was a challenging period in Britain, during which the British people went through a number of societal transformations and the war's impact on their way of life. As a result, these conditions reinforced their sentiments of disappointment and fear about their future. Clearly, the Two World Wars are an extremely destructive event that casts a shadow on the creative level. Following the war, a majority of British writers focused on discovering the massacres and cruelty of the Two World Wars. Furthermore, the impact of the war has given rise to a wide range of literary manifestations, including the emergence of many genres of post-war literature that represent the effects of conflict on society and individuals, such as political fantasy.

Central to Tolkien's success in fantasy is his unparalleled skill in world-building. Middle-earth is a meticulously detailed planet with its own geography, history, languages, races and civilizations. The alliance of many races and civilizations in Middle-earth emphasizes another political theme: the power of unity and collaboration in the face of

oppression. The Fellowship of the Ring, which consists of Hobbits, Men, Elves, Dwarves, and a Wizard, portrays a coalition of various groups working together to achieve a common objective. This unity is crucial in their fight against Sauron, representing the power that comes from cooperation and mutual support. Tolkien's depiction of this cooperation emphasizes the significance of overcoming prejudice and collaborating across cultural and ethnic lines to face shared threats and totalitarian regimes.

Tolkien's creation of several governmental forms in Middle- earth deepens his investigation of political subjects. The Shire, with its little government and emphasis on community, portrays an idealized rural culture that contrasts sharply with Mordor's centralized and tyrannical state. Aragorn's return to the throne of Gondor and the restoration of the monarchy represents the reestablishment of legal and just leadership. This juxtaposition of many types of governance allows Tolkien to shed light on the virtues and flaws of political systems, gently calling for a fair and just order. Furthermore, the notion of the political unconscious uncovers hidden meanings and ideologies interwoven in storylines encouraging readers to go deeper than the surface plots. As we discovered through this dissertation, it becomes clear that literature, particularly fantasy, serves not just as an escape, but also as an effective platform for scrutinizing and criticizing social norms and political doctrines.

J.R.R. Tolkien's masterpiece is not just a monumental work but it also addresses complex topics of political concerns. Tolkien's investigation of power, government, social class, the nature of power and corruption, diverse types and forms of leadership and governance, the need for alliance building, the fight against tyranny, the cultural and racial politics provides a deep critique of politics inside his fictional universe. Thus, the book becomes a political allegory that is very hard to unravel. These facts only proved that Tolkien's work truly represents as well as challenges the political reality of his era.

In conclusion, *The Lord of the Rings* is not a timeless adventure but rather a most thrilling political fantasy. That is a deep take on the human experience within a world so creatively imagined. Therein lies its greatness; it transcends the rigors of genre to give readers an epic adventure and a meditation on the fundamental questions of existence. This dissertation has attempted to make a holistic critical reading of *The Lord of the Rings* based on theoretical grounds, narrative complicities, and political implication. Indeed, the obtained understanding of the novel deepens the timeless beauty and great position that it occupies in the literature as observed in this reading. Readers and researchers flee to Middle-earth where they find magic escape and a mirror reflecting their hopes, fears, and desires. Indeed, *The Lord of the Rings* stands as witness to this stage power of storytelling - that human process by which human beings have been, and still are, reminded of that timeless need: to create worldly spaces beyond our own, through which to travel with characters, to fight and go into battle against that darkness within us all, in order that we might emerge once again with hope and life renewed.

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ملخص

تستكشف هذه الأطروحة التقاطع بين الأدب الفانتازي والسياسة في ثلاثية جي آر آر تولكين، سيد الخواتم (1955)، وتهدف إلى كشف كيفية تفاعل هذه الأبعاد لتشكيل مفهوم "الفانتازيا السياسية". تبحث الورقة في التطور التاريخي للأدب الفانتازي وتتطرق إلى التحديات المتعلقة بتعريف هذا النوع الأدبي. تناقش الدراسة مساهمات تولكين، وخاصة نظرياته عن الخلق الفرعي والقصص الخيالية، وتحلل الطابع الفانتازي لتحفته الأدبية وتفحص إبداعه في بناء عالم وأسس مملكته الأسطورية. تُظْهر الأطروحة كيف أن الرواية تشكل انعكاسًا لحقبة ما بعد الحرب في بريطانيا، وإلى أي مدى يصبح العالم الخيالي مرآة تعكس المشهد السياسي في ذلك الوقت. كما تسلط الضوء على الأيديولوجيات الاجتماعية والسياسية السائدة مثل الماركسية والمحافظة، وتتناول الاستعارات السياسية في السرد وتقيّم عرض ديناميكيات السلطة. باستخدام منهج انتقائي والاعتماد على أعمال نقدية لكارل ماركس، إدموند بيرك، كولين مانلوف، وآخرين، تسعى هذه الدراسة إلى إثبات أن الأدب الفانتازي أصيل في جوهره، حيث ينقل القارئ من العالم الخيالي إلى الواقع، ملهما بآفاق جديدة ورؤى مدهشة. تؤكد الدراسة على أهمية الأدب الفانتازي كوسيط للحوار السياسي الجاد، ومن خلال بناء جسر بين السرديات الخيالية والأيديولوجيات الواقعية، تقدم وجهات نظر جديدة حول دور الأدب في عكس. وتحدي القيم المجتمعية والأيديولوجية.

الكلمات المفتاحية:

الأدب الخيالي، الفانتازيا السياسية، ج. ر. ر. تولكين، الماركسية، المحافظة ،الخلق الفرعي

Résumé

Cette thèse explore l'intersection entre la littérature fantastique et la politique dans la trilogie de J.R.R. Tolkien, *Le Seigneur des Anneaux* (1955). Elle vise à découvrir comment ces dimensions interagissent pour former le concept de "fantaisie politique". Ce travail examine l'évolution historique de la littérature fantastique et navigue à travers les défis de la définition du genre. La recherche discute des contributions de Tolkien, en particulier ses théories de la sous-création et des contes de fées. Elle analyse la nature fantastique de son chef-d'œuvre, examinant sa maîtrise de la création d'univers et les fondements de son royaume mythique. Cette thèse montre comment le roman reflète une période d'après-guerre en Grande-Bretagne et dans quelle mesure le monde imaginaire reflète la scène politique de cette époque. Elle met en lumière les idéologies socio-politiques dominantes telles que le marxisme et le conservatisme, abordant les allégories politiques dans le récit et évaluant la présentation des dynamiques de pouvoir. S'appuyant sur une approche éclectique et sur des travaux critiques de Karl Marx, Edmund Burke, Colin Manlove, et d'autres, cette étude cherche à prouver que la littérature fantastique est authentique dans son essence. Elle transporte le lecteur du monde fictif à la réalité, inspiré par de nouvelles merveilles et idées. Cette étude souligne l'importance de la littérature fantastique en tant que moyen de discours politique sérieux. En construisant un pont entre les récits imaginatifs et les idéologies réelles, elle offre de nouvelles perspectives sur le rôle de la littérature.

Mots-Clés :

Littérature Fantastique, Fantasy Politique, J. R. R. Tolkien, le marxisme, le conservatisme, La sous-création.