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The Portrayal of J. R. R. Tolkien's Male Characters in Fanfiction

Bachelor Thesis

Supervisor: Mgr. Marie Voždová

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Prohlašuji, že jsem bakalářskou práci na téma “The Portrayal of J. R. R. Tolkien’s Male Characters in Fanfiction” vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla jsem všechny použité podklady a literaturu.

V.....dne.....

Podpis:.....

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Abstract

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This thesis focuses on the portrayal of the male characters from novel *The Hobbit* (1937) written by acknowledged writer J. R. R. Tolkien in fanfiction – specifically, it aims to comment on the problematics of character development of the characters in the fanfiction genre. The aim is to track this development in selected fanfiction and assess the possible changes in characters' features or behavior made in such works. The frameworks of masculinity theory were used to conduct the analysis – namely framework set by Raewyn Connell, which deals with hegemonic and subordinate masculinities, and that by Gillette and Moore, which perceives masculinity in terms of archetypes and their shadow poles. The analysis has revealed important role of fear and its effect on characters in all the analyzed works and also in comparison to the original novel. Furthermore, it has discussed the relationship between hegemony and subordination in relation to dynamics of the Company in all the works. By conducting such analysis, this thesis contributes to the understanding of the role of masculinity in literature, offers an untraditional perspective on character understanding, and broadens the overall research in gender studies.

Key words: fanfiction, *The Hobbit*, J. R. R. Tolkien, masculinity theory, male characters, character development

Anotace

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Tato práce se zaměřuje na ztvárnění mužských postav z románu *Hobit* (1937) uznávaného spisovatele J. R. R. Tolkiena ve fanficcích – konkrétně si klade za cíl vyjádřit se k problematice vývoje postav v žánru fanfiction. Cílem je sledovat tento vývoj ve vybraných fanficcích a posoudit možné změny ve vlastnostech nebo chování postav, ke kterým v takových dílech dochází. K provedení analýzy byly použity rámce teorie maskulinity – konkrétně rámec stanovený Raewyn Connell, který se zabývá hegemonickými a podřízenými maskulinitami, a rámec Gilletta a Moora, který vnímá maskulinitu z hlediska archetypů a jejich stínových pólů. Analýza odhalila důležitou roli strachu a jeho vlivu na postavy ve všech analyzovaných dílech i ve srovnání s původním románem. Dále je ve všech dílech diskutován vztah mezi hegemonií a podřízeností ve vztahu k dynamice *Výpravy*. Provedením takové analýzy tato práce přispívá k pochopení role maskulinity v literatuře, nabízí netradiční pohled na chápání postav a rozšiřuje celkový výzkum v oblasti genderových studií.

Klíčová slova: fanfikce, *Hobit*, J. R. R. Tolkien, teorie maskulinity, mužské postavy, vývoj postavy

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Introduction

When the World Wide Web was born, so were new modes of media, including the rise of fanfiction, a fan written literature, as we know it today. Along the same time, men's studies experienced an explosion of new scholars taking interest in the topic. Therefore these two topics seem to create an opportunity for analysis of J. R. R. Tolkien's work, which has mainly male characters, especially the all-male cast of *The Hobbit* (1937), by combining the studies of masculinity and fanfiction to expand the potential every character has.

The main objective of this thesis is thus to compare the original text of *The Hobbit* and fanfictions to discover how they differentiate between each other and what are the differences. The thesis asks how masculinity is portrayed in *The Hobbit* and how fanfiction writers reinterpret and challenge these portrayals.

Tolkien's *The Hobbit* may be a fun adventure story, but it was written with children in mind and is at its core a children's book with only about 360 pages, where the adventure and plot seem to have a bigger role than development of characters, however, fanfictions may help us understand the characters in one of the most crucial works of the fantasy genre from a different angle. Every fan sees something else in each character and have different opinions on how they would differ, if more was given to us in the original story. Characters are more explored than in the original in terms of perception, passions, weaknesses or motives, and are given personalities most of them lacked in Tolkien's writing. Different methods have different outcomes: we can analyze different viewpoints of the original story – what was, for example, Fili thinking throughout the journey, how was he faring with such dangers? Or we can change the setting and see how the characters would change in a modern-day zombie apocalypse. What would happen to them and how would they act? Would they be as brave and valiant as in the original or would they be more scared of flesh-eating zombies than of orcs, Wargs or a dragon? These questions show how fanfictions can open a variety of doors which have never existed before and how we can explore the possibilities which were realized.

Then, when paired up with the study of masculinity, these new possibilities can be analyzed on another level. We can see different types of masculinities in each character, and examine and compare how their masculinities differ, which corresponds to the real world as well, where every man's masculinity is distinct to each individual.

The thesis uses two main frameworks for the masculinity theory analysis of four selected works of fanfiction. The first is Raewyn Connell's framework about hegemonic and subordinate masculinities from a second edition of her 1995 book *Masculinities*. The second framework is from Gillette's and Moore's 1990 book *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine* with focus on Jungian four male adult archetypes which are present in each man along with their shadow poles.

This thesis wants to broaden the scope of fan and masculinity studies and its combination. The thesis is organized into three chapters with each pursuing a different topic. Chapter 1 focuses on fanfiction and its history, theory and terminology, which is later used Chapter 3. Chapter 2 briefly mentions the history of men's studies but is mostly concerned with dissecting the two frameworks – Connell's masculine hegemony and Gillette's and Moore's archetypes. Chapter 3 analyses 4 chosen fanfictions where each fanfiction tries to focus on a different aspect of masculinity that can be analyzed.

1. Fanfiction

This chapter will provide an in-depth explanation of the genre of fanfiction. I believe that this explanation is necessary, especially while writing a thesis that aims at conducting an analysis of not only a renowned piece of classic such as *The Hobbit*, but also analyses a genre that is relatively obscure. This chapter will describe the genre, explain its main terminology, and assess the frameworks used to conduct the analysis of selected works in this thesis.

Fanfiction as it is known today is a relatively new phenomenon but characteristics of this genre of literature can be traced many centuries to the past. Authors borrowing from other authors and re-imagining already written stories and characters is an occurrence that has been used repeatedly through history. A claim by author Ellen Williams classifies fanfiction as fanfiction Dante's *Inferno*, where Dante borrows the source material from the Bible and inserts himself as the main character, along with his favourite poet Virgil on a journey across hell.¹ In the present day, fanfiction is creeping into the mainstream, mainly by being adapted either to the big screen or as a TV series. Among well-known examples of fanfiction being transformed for a movie/TV series are *The Mortal Instruments* series by American author Cassandra Clare (originally a *Harry Potter* fanfiction about Draco Malfoy),² the *Fifty Shades of Grey* series by British author E. L. James (originally a BDSM Edward Cullen fanfiction *Master of the Universe*),³ and the *After* series by American author Anna Todd (originally a Wattpad-published fanfiction about Harry Styles of One Direction).⁴

The origins of modern-day fanfiction can be traced back to 1920s and 1930s in science fiction magazines,⁵ but especially to the Star Trek fandom and their creation of fanzines in 1960s, which are fan-made magazines, in which people could talk about

¹ Ellen Williams, "I'll Take It from Here: The Psychology of Fanfiction and Its Relationship with Copyright Law", *Law and Psychology Review* 47 (2023), 226.

² Williams, "I'll Take It from Here", 235.

³ Bettina Soller, "Filing off the Serial Numbers: Fanfiction and Its Adaptation to the Book Market", in *Adaptation in the Age of Media Convergence*, ed. Johannes Fehrle and Werner Schäfke-Zell (Amsterdam University Press, 2019), 58. <https://www.jstor.org/stable/j.ctvpbnqd0.5>.

⁴ Ayesha Mumal, "The Renaissance of Fanfiction", Open Book, December 14 2021, <https://open-book.ca/Columnists/The-Renaissance-of-Fanfiction>.

⁵ Bronwen Thomas, "What Is Fanfiction and Why Are People Saying Such Nice Things about It???", *Storyworlds: A Journal of Narrative Studies* 3 (2011): 1, <https://doi.org/10.5250/storyworlds.3.2011.0001>.

different topics and were also used for submitting fanfiction. These magazines were distributed through mail and conventions.⁶ However, the academic study of fanfiction had not begun until the 1990s along with the rise of the Internet⁷. From this point, the evolution of fanfiction studies can be divided into three waves: the first wave was influenced by Marxism and assumed a contrast in power where readers stood in position in which they were powerless against the holders of rights of characters. The second wave puts its focus on the emergence of new media forms which lead to an eruption of fan activity; the birth of new media created new possibilities and made interactions between fans easier. The third wave was influenced by poststructuralism and is characteristic by a more pronounced self-reflexivity about theorist's motives and by putting emphasis on exploration of contributions by fans to contemporary culture. The theorists themselves reflect in a more personal light about their own experiences with fandoms, fans and fan texts, and they are treating fan activities as aspects of everyday life, instead of isolating the people behind them⁸.

Thus, the simple definition of fanfiction would be that it is creating something of one's own based on an already existing story⁹. But this description does not do justice to what fanfiction really is. Fanfiction can be based on anything – from movies, TV series, books, video games to even real-life people and events. Fanfiction changes already existing characters' race, sexuality or gender and observes how these changes affect the story. It takes these characters and sets up relationships between them, platonic or romantic, or makes them meet, even if they never did in the original work, and observes how they would interact. Fanfiction analyses characters in situations they were never in and asks the question: 'What would this character do in such a situation, if it happened in the original?'

Fanfiction realizes the 'what-ifs'. What if Bilbo Baggins never picked up the Ring and left it in the caves of Misty Mountains? Would Gollum have found his Precious again or would the Ring be lost to the darkness for another many years? Would the events of

⁶ Ayesha Mumal, "The Renaissance of Fanfiction."

⁷ For example, authors such as Henry Jenkins (1992), Cheryl Harris (1998), Camille Bacon-Smith (1992), John Fiske (1987), etc.

⁸ Thomas, "What Is Fanfiction", 3-4.

⁹ Thomas, 1.

The Lord of the Rings even happen? What if the Fellowship contained another character, male or female; how would the dynamics change?

But participation in fanfiction reading or writing is not only about wishing to see a change to a story. Fanfiction's important aspect is the community itself. The participants can experience a sense of belonging, when they are reassured their feelings about certain characters or events are valid. This leads to a connection to the community which the sense of identity stems from being a part of a tight-knit group.¹⁰ And in some cases, fans compensate for a lack of fulfilment in their lives with focus on fictional worlds they love with quite the intensity, although this is not true for the whole community.¹¹ Another aspect that needs to be mentioned is the gain of a voice for marginalized groups.¹² Fans can critique "prescriptive ideas of gender, sexuality, and other norms promoted in part by the media industry"¹³ without fear of being criticized for their opinions. And as most fans in the creative side of fandom are female, they also bring female experience into stories written mainly by men, for men and about men, where the female writers can challenge the norms of gender and sexuality.¹⁴ The last of the aspects is the simplest one – people come to fanfiction to gain writing experience, as it costs nothing but time and patience, and as it is published anonymously or under a pseudonym, the authors are relieved of the harshest of critiques.¹⁵

To link back to the previous paragraphs, fanfiction is not only about already existing characters, it is also about creating one's own character (or characters), as mentioned above¹⁶. These characters, made up by the authors of the work, are called 'original character', or OC. There are OCs that are supposed to add to the story. It can be with a specific skill set that is missing or a personality trait that creates some unique situations. Other OCs are made for the sole purpose of self-insertion into the story. They can bear the name and characteristics of the author, along with some good qualities added to the character. There are also characters called Y/N, standing for 'your name', with

¹⁰ Williams, "I'll Take It from Here", 228.

¹¹ "Fandom and Participatory Culture – Subcultures and Sociology", accessed June 17, 2024, <https://haenfler.sites.grinnell.edu/subcultural-theory-and-theorists/fandom-and-participatory-culture/>.

¹² Thomas, "What Is Fanfiction", 7.

¹³ "Fandom and Participatory Culture – Subcultures and Sociology".

¹⁴ "Fandom and Participatory Culture – Subcultures and Sociology".

¹⁵ Williams, 231-232.

¹⁶ Williams, 230.

ambiguous descriptions to fit most readers, where the reader can insert themselves into the story and does not have to write a word.

The phenomenon of self-insertion and creation of one's own characters is also prevalent even in the biggest of fandoms, such as *The Lord of the Rings*, *Star Wars* or *Star Trek*. And from the latter fandom comes an important term widely used in fanfiction, and nowadays in mainstream media as well, which is strongly connected with originally created characters – 'Mary Sue' for female characters and now more frequently used 'Gary Stu' or 'Marty Stu' for their male counterparts. This term was penned by Trekkie¹⁷ Paula Smith who wrote a parody short story "A Trekkie's Tale"¹⁸ in 1973 (published in *Star Trek* fanzine *Menagerie*) concerning a fifteen and a half year old Mary Sue, who is "the youngest Lieutenant in the fleet"¹⁹ and who somehow earns the love and admiration of Captain Kirk, pilots the Enterprise and after managing the ship all by herself, while the other main characters are sick, peacefully dies surrounded by the men of Enterprise crying over her demise²⁰.

Mary Sue is thus young, stunningly beautiful, incredibly skilled in mostly everything, and has no physical or character flaws, as she mostly has no personality at all, has only good qualities, or her 'flaws' are downplayed to being adorable quirks. She makes regular characters fall in love with her quickly and easily, even if they might not normally like her at all. She earns respect and admiration of other characters and always helps to save the day. She usually has a tragic backstory and sometimes tragic death, or heroic sacrifice, and all the characters mourn her passing. All these characteristics of Mary Sue warp the other characters' own personality traits, which is in the words of the author of the term Paula Smith in a 2010 interview one of the biggest problems.²¹

Therefore, Mary Sue has recently been used mostly pejoratively to describe a poorly developed character who is unrealistically perfect and generally of low quality.²² The problem with Mary Sue is that a lot of modern-day 'strong female characters' earn

¹⁷ Trekkie is a name for fans of *Star Trek*.

¹⁸ Paula Smith, "A Trekkie's Tale", *Menagerie* (December 1973): 6.

¹⁹ Smith, "A Trekkie's Tale", 6.

²⁰ Smith, 6.

²¹ Cynthia W. Walker, "A Conversation with Paula Smith", *Transformative Works and Cultures* 6 (March 2011): 2.19. <https://doi.org/10.3983/twc.2011.0243>.

²² Anupam Chander and Madhavi Sunder, "Everyone's a Superhero: A Cultural Theory of 'Mary Sue' Fan Fiction as Fair Use", *California Law Review* 95, no. 2 (2007): 599. <https://www.jstor.org/stable/20439103>.

this label (some deservedly so, but many just because they are portrayed as capable). It is thought that many writers are worried about writing capable, confident, strong female characters, for the fear they may receive the label ‘Mary Sue’.²³ Some female characters that were labelled as Mary Sue in recent years are Rey from the new *Star Wars* movie trilogy,²⁴ portrayed by Daisy Ridley, or Nyota Uhura from the J. J. Abrams’s *Star Trek* movie trilogy, portrayed by Zoe Saldana.²⁵

These two examples might be a subjective view of some of the fans, but another *Star Trek* character appears to be in the eyes of fans a self-insert and canon Mary Sue, or rather Gary Stu/Marty Stu. The character of Wesley Crusher of *Star Trek: The New Generation* is in the eyes of most fans a stand-in for the show’s screenwriter and producer Gene Roddenberry, whose middle name is coincidentally Wesley.²⁶ As for popular Marty Stus, James Bond or Superman are in words of Paula Smith “[...] wish-fulfillment characters whose presence in any universe warps it way the heck out of reality.”²⁷

Despite some well-known Gary Stues (as mentioned above, e.g. James Bond, Superman, or Dante’s self-insert in his ‘Virgil fanfic’ *Inferno*)²⁸, this male version of Mary Sue is never noticed as much as the female one – the characters are much more successful than the often-criticized girls. As Paula Smith said in an interview, what is focused on in our culture is ultimately defined by boys and young men (she calls this puerarchy), and she explains how “psychologically, there’s a turning point in men’s lives. There’s a point where they need to break away from women in their youth, and then later they come back to women as grown men, but many men never make it, never quite come back to a world that includes women as human beings.”²⁹ This quote alone can explain why Gary Stu is for the most part left alone, as male characters were expected to be an embodiment of

²³ Camille Bacon-Smith, *Enterprising Women: Television Fandom and the Creation of Popular Myth* (Philadelphia: University of Pennsylvania Press, 1992), 96.

²⁴ Veronika V. Katermina and Polina S. Biryukova, “Gender-Colored English Neologisms in Cinematic Discourse”, *Current Issues in Philology and Pedagogical Linguistics*, no. 2 (June 2020): 49, <https://doi.org/10.29025/2079-6021-2020-2-44-52>.

²⁵ Christine Scodari, “‘Nyota Uhura Is Not a White Girl’: Gender, Intersectionality, and *Star Trek* 2009’s Alternate Romantic Universes.” *Feminist Media Studies* 12, no. 3 (2012): 343. doi:10.1080/14680777.2011.615605.

²⁶ Pat Pflieger, “‘Too Good To Be True’: 150 Years Of Mary Sue.” Paper presented at American Culture Association Conference, San Diego, March 1999. <https://www.merrycoz.org/papers/MARYSUE.xhtml#MSUES>.

²⁷ Walker, “A Conversation with Paula Smith,” 2.27.

²⁸ Francesca Coppa, *The Fanfiction Reader: Folk Tales for the Digital Age* (University of Michigan Press, 2017), 4.

²⁹ Walker, 231.

ideals of perfection associated with a character, so when they were, nobody took this as noteworthy fact, and also perhaps the lack of admirable female characters made admirable original female characters stand out much more.³⁰ So, it stands that Marty Stu is the representation of masculinity – stronger, faster, more charming than everyone else,³¹ there is no need for men to be perfect, because they already are and male critics will not discredit or doubt their credibility.³²

Linking back to Mary Sue, during the decades after the publication of “A Trekkie’s Tale”, this name managed to stick to this term (and is used to this day), but Mary Sue type characters have been present in fiction for at least two centuries and are usually products of writers with little to no experience. As Pat Pflieger says “[Mary Sue] is a measure of the dreams of her creators, and a gauge of the times in which they write.”³³

Fanfiction can be written in plethora of genres. Readers can encounter many of the classic genres used in literature, e.g. action, drama, or horror, but within these, three main paths which are particularly used in fanfiction appear. These three paths are fluff, angst, and smut. Fluff focuses on all the good feelings – love, adoration, even platonic friendship can be intercepted in such stories. In fluff, the reader will encounter going on dates, spending time together and being cuddly and affectionate. Angst, on the other hand, is focused on the bad feelings – hate, anger, fear, sorrow. Readers are head-on met with arguments, break-ups, or deaths, which most times than not end with tears and hurt feelings. Smut is about intimacy – sex, which varies from author to author. Smut stories can include plot leading to sex, no plot and just sex (PWP – plot? what plot?/porn without plot), sometimes with elements of BDSM. All of these can be of course combined with each other – angst leading to fluff (or hurt/comfort), angst leading to smut, smut leading to fluff, etc. The last important term is slash – slash can appear in any of these genres and is defined as “same-sex relationship between characters”³⁴ and is very popular not only among readers, but among writers as well.

This chapter has provided definition of the fanfiction genre, its objectives and function as a mediator between art and the community, and the description and

³⁰ Pflieger, “‘Too Good To Be True’: 150 Years Of Mary Sue.”, note 1.

³¹ Katermina and Biryukova, “Gender-Colored English Neologisms”, 49–50.

³² Alexia Souto Castro, “Sue the Patriarchy: Analysing the ‘Mary Sue’ Trope and Its Many Problems” (PhD dissertation, Universidade de Coruña, 2023), 20, <https://ruc.udc.es/dspace/handle/2183/34229>.

³³ Pflieger.

³⁴ Thomas, “What Is Fanfiction”, 7.

terminology used in basic frameworks that will be put into use in the analysis of selected works. Main ways of storytelling in fanfiction were introduced and explained. This all has been done to establish a common framework and ensure uniform interpretation.

2. Masculinity Theory/Masculinities

Before proceeding to the analysis itself, yet another stop needs to be made. This is in order to define and explain the theory which will be used further below to interpret the novel *The Hobbit* and four selected fanfictions. As a tool of interpretation, I have chosen the masculinity theory, since it allows deeper understanding of the masculine characters in the novel and its transition into the genre of fanfiction. In this chapter, I will present different scholars and their understanding of masculinity, which will be used as a basis for my analysis in the following part of the thesis.

Psychotherapist and former linguistics lecturer Roger Horrocks writes in his book *Masculinity in Crisis* (1994) how sometimes, our society lives in a period of maximum crisis of identity and at the time of writing the book, in mid-1990s, he felt that one of those crisis had come.³⁵ Horrocks then mentions the 1960s and describes the rise of feminism as a perceived starting point of the contemporary masculinity crisis.³⁶ But as the real beginning of the study of male identity is for him the 1930s and texts from the authors D. H. Lawrence and T. S. Eliot. Horrocks shows the readers Lawrence's critique of the 'modern man' where he describes a man who does not feel and only thinks, but finds it rather hard to establish a connection with others and how the development of such a being with no passion can be traced back through centuries of European history.³⁷ T. S. Eliot parallels this with his essay about Metaphysical poets, where he claims that these poets, who did not try to divide thoughts from feelings, were drastically different from modern day poets due to a "fracture in the human psyche."³⁸ Both of these statements suggest the same – that the Renaissance and the Reformation caused a crisis so critical in human beings that they began to separate thought from feeling and science from religion, along with the tendency of assigning men the rational side of life, and women with the non-rational side.³⁹

However, Horrocks still debates when this crisis in male identity has started and suggests a "rather sweeping claim that men and masculinity have been in crisis for at least three hundred years!"⁴⁰ and presents Shakespeare as an example as he wrote in many of

³⁵ Roger Horrocks, *Masculinity in Crisis: Myths, Fantasies and Realities* (London: The Macmillan Press Ltd., 1994), 8-9.

³⁶ Horrocks, *Masculinity in Crisis*, 6.

³⁷ Horrocks, 6-7.

³⁸ Horrocks, 7.

³⁹ Horrocks, 7.

⁴⁰ Horrocks, 7-8.

his texts about men's feelings and actions while listing Hamlet, Othello or Richard III as examples.

But what even is masculinity? It is a set of attributes, expectations, roles and behaviours that are associated with being a man.⁴¹ However, many academics have voiced varying perspectives on this topic and released many texts dealing with the subject.

One of the most important scholars in the field of men's studies is an Australian academic Raewyn Connell, whose earlier works were published under R. W. Connell. Connell in her breakthrough book *Masculinities* (2005) talks about how there are multiple types of masculinities being recognized and how they must be examined with relations between them in mind as to prevent a collapse of the acknowledgement into a character typology for the types of masculinity are not fixed.⁴²

Connell firstly describes hegemony, a dynamic in which a group takes over the leading positions in social life. In the case of hegemonic masculinity, Connell defines it as "a configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken for granted) the dominant position of men and the subordination of women."⁴³ With that being said, Connell points out how the most visible bearers of hegemonic masculinity are not always the most powerful people and how these might include actors or fictional characters, such as Rambo. Connell also emphasizes that hegemonic masculinity stands for a 'currently accepted' strategy – meaning that new groups may rise and challenge the old order and construct new hegemony. Hegemony is thus a historically mobile relation, as it can change its form.⁴⁴

Connell then describes subordination, which occurs between groups of men, where one group is hegemonic and other is subordinate due to a variety of material practices and labels the dominance heterosexual men have over homosexual men as the most important case in contemporary Western society. These practices include, e.g. political, cultural, legal, or economic discrimination. Connell reminds the reader that gay masculinity is not the only subordinated masculinity, for some heterosexual men and

⁴¹ Stefan Horlacher, ed., *Configuring Masculinity in Theory and Literary Practice*, DQR Studies in Literature, volume 58 (Leiden: Brill Rodopi, 2015): 40.

⁴² R. W. Connell, *Masculinities*, 2nd edition (Berkeley, Los Angeles: University of California Press, 2005), 76.

⁴³ Connell, *Masculinities*, 77.

⁴⁴ Connell, 77.

particularly boys are also pushed out from the hegemonic circle of legitimacy. Accompanying this exclusion are usually insults which have feminine connotations, such as “sissy”, “ladyfinger”, “pushover”, or “mother’s boy.”⁴⁵

Complicity, as described by Connell, relates to hegemonic masculinity. As hegemonic masculinity is a norm not many men can actually live up to, complicity at least abides the hegemonic project. Connell shares an example in the “difference between the men who cheer football matches on TV and those who run out into the mud and [then] tackles themselves.”⁴⁶ However, she also points out how men who are complicit usually have respect for their wives and mother, do not express any violence towards women, share housework, bring home money for the family, etc.⁴⁷

Connell finishes her typization of types of masculinities with marginalization, which relates gender to class and race, e.g. middle-class masculinities or black masculinities, which can be viewed differently in different contexts. Marginalization is also always connected with authorization of the hegemonic masculinity of the dominant group, as some individuals may be considered examples of hegemonic masculinity, but in general they do not possess any social authority.⁴⁸

There are, however, some authors who criticize Connell’s outlook on hegemonic masculinity only as an entity which is demarcated from subordinate and marginalized masculinities, for example Demetrakis Z. Demetriou. Demetriou speaks against “Connell’s theory’s inability to understand the formative process of hegemonic masculinity as a reciprocal one,”⁴⁹ and exclusively as masculinity which is never ‘infected’ by non-hegemonic elements and only relates to them by subordinating or marginalizing them. Demetriou’s main critique turns to the fact that hegemonic and non-hegemonic masculinities never intermingle together, that they stand as individual entities which are independent on each other.⁵⁰ Demetriou sees hegemonic masculinity as “a hybrid bloc that unites various and diverse practices in order to construct the best possible strategy for the reproduction of patriarchy,”⁵¹ which includes both heterosexual and

⁴⁵ Connell, *Masculinities*, 78-79.

⁴⁶ Connell, 79.

⁴⁷ Connell, 79-80.

⁴⁸ Connell, 80-81.

⁴⁹ Demetrakis Z. Demetriou, “Connell’s Concept of Hegemonic Masculinity: A Critique”, *Theory and Society* 30, no. 3 (June 2001), 346, <https://doi.org/10.4000/gss.3546>.

⁵⁰ Demetriou, “Connell’s Concept of Hegemonic Masculinity”, 347.

⁵¹ Demetriou, 348.

homosexual, and both black and white elements. The existence of such an internal diversion and hybrid nature of the hegemonic bloc makes it dynamic and flexible for Demetriou, which stands on the other side of Connell's view, for whom the existence of non-white and non-heterosexual aspects signifies weakness.⁵² The hegemonic bloc is thus through this constant hybridization of varying elements capable of adaptation to newly emerged specifics of new historical conjunctures as it "[attempts] to articulate, appropriate, and incorporate rather than negate, marginalize, and eliminate different or even apparently oppositional elements."⁵³

As mentioned above, different scholars have different outlooks on masculinity. Robert L. Moore and Douglas Gillette based their book *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine* (1990) on the teachings of Swiss psychologist and psychiatrist C. G. Jung. Moore and Gillette operate with the fact that some men's personalities are fragmented and function independently which leads to rather chaotic lives. This stems from men unintentionally remaining boys rather than their psyche transforming into maturity,⁵⁴ so Moore and Gillette are not focusing on masculinity crisis, but on crisis in mature masculinity,⁵⁵ as the male psyche has both mature and immature parts, where the immature parts gradually transform into the mature parts with the Divine Child transforming into the King; the Precocious Child becoming the Magician; the Oedipal Child converting to the Lover; and the Hero becoming the Warrior.⁵⁶

The King exists as an 'central archetype' with the rest of the psyche being organized around it and includes the rest of the archetypes.⁵⁷ When the archetype is in its fullness, it possesses the qualities of order, of reason and of rational patterning in the masculine psyche as it steadies the chaos and gives it stability, bringing calmness, balance and joy into masculine identity. It as well defends the inner order and integrity of being and of purpose while looking at others and seeing their weakness but also their worth and it respects them, guides them and nurtures the towards their own fullness, as it is secure in its own worth. The King, as the rest of the archetypes, has a bipolar shadow side,

⁵² Demetriou, "Connell's Concept", 348.

⁵³ Demetriou, 348.

⁵⁴ Douglas Gillette and Robert L. Moore, *King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine* (HarperSanFrancisco, 1990), 3.

⁵⁵ Gillette and Moore, *King, Warrior, Magician, Lover*, 7.

⁵⁶ Gillette and Moore, 14-15.

⁵⁷ Gillette and Moore, 49-52.

divided into active and passive structure. The active pole is the Tyrant, and the passive pole is the Weakling. Moore and Gillette describe the Tyrant as the opposite of the King – he is not calm, creative or secure, he abuses and exploits others and is ruthless, merciless and hateful of all things, but most of all is afraid of his own weakness, hidden underneath his façade.⁵⁸ And hidden behind the Tyrant is the passive pole, the Weakling, who hungers for mirroring – for validation, admiration from colleagues, superiors or friends. The Weakling also lacks calmness and security, and this leads him to paranoia, accompanied with angry outbursts and attacks on people they deem weak, as they project their inner Weakling on such individuals.⁵⁹

Another archetype is the Warrior, which is probably the most uncomfortable to deal with, as lots of people consciously suppress this part of themselves, but it may eventually resurface and end in some form of emotional or physical violence.⁶⁰ However, the Warrior should not be connected mainly to rage and aggression, even if aggressiveness is one of the Warrior's characteristics that comes as a source of energy and motivation which pushes people to "take the offensive."⁶¹ Other characterizations include mindfulness, self-control, loyalty, asceticism, and emotional inaccessibility, which makes up part of Warrior's clarity of thinking. The Warrior's destructive nature can be viewed positively, as its force destroys "only what needs to be destroyed in order for something new and fresh, more alive and more virtuous to appear."⁶² The bipolar shadow of the Warrior is the Sadist and the Masochist. The Sadist projects two types of cruelty – without passion and with passion. This active pole comes to people when they are frightened and furious during stressful situations in life, and besides passion for destruction and cruelty, the Sadist indulges in hatred of the weak, the helpless and vulnerable.⁶³ The Masochist represents the passive pole that causes a man to experience himself as powerless – he lets himself be pushed around; he takes too much abuse for too long and such repression may lead to violent outbursts of the Sadist.⁶⁴

⁵⁸ Gillette and Moore, *King, Warrior, Magician, Lover*, 61-64.

⁵⁹ Gillette and Moore, 67-68.

⁶⁰ Gillette and Moore, 75.

⁶¹ Gillette and Moore, 79.

⁶² Gillette and Moore, 80-86.

⁶³ Gillette and Moore, 89-90.

⁶⁴ Gillette and Moore, 94.

The third archetype, the Magician, is “the knower and [a] master of technology.”⁶⁵ The Magician regulates the overwhelming power of the other archetypes by its awareness and insight. Not only is it thoughtful, reflective and stable, but it channels the energy of introversion, which does not mean it is shy or coy, as it has the ability to connect with inner truths and resources.⁶⁶ The Magician’s shadows are called the Manipulator and the Denying ‘Innocent’ One. The Manipulator is the active pole, which does not guide others, but directs them for his own benefit – he withholds information, charges more than he should for the little he gives, and is not just detached, but out-right cruel. However, this behaviour not only negatively affects people around him, but it hurts him as well – he thinks too much, is indecisive and detached, and is afraid to live. On the opposite, passive side, is the ‘Innocent’ One, or the Naïve. The Naïve is characteristic by wanting to be as powerful as the Magician, but he does not want to take on any responsibility that belongs to the Magician role, he does not want to share his knowledge with others or help them in any way, and he does not want to learn about himself. The ‘Innocent’ One is envious and is fearful about being discovered as a fraud, which he brushes off with hostility and detachment, and when he is finally confronted about his ‘innocence’, he will try to throw the challenger off with “tear-jerking bewilderment.”⁶⁷

The last archetype is called the Lover, and it stands for person’s passion and the perception of all things material and abstract. The Lover’s essence is deeply sensual – it is aware of and responsive to the physical world without restrictions, it is unashamed of its body, and it relates to all the stimuli it comes across. The Lover does not recognize boundaries, it wants to touch and to be touched, and to connect to the world inside of itself and outside as well, even if it means to go through excruciating pain; it will endure and feel the pain of being alive.⁶⁸ The Lover’s active shadow pole is called the Addicted Lover. The Addicted Lover is overwhelmed by all the sensations he feels and becomes the victim of his own sensitivity in the world of sounds, smells, or sights. He is always hungry for more; searching over the next hill or in the next town for “the ultimate and continuous ‘orgasm’”⁶⁹ that will fulfil his life. When men get possessed by the Impotent Lover, they experience lack of feelings and depression. The Impotent Lover does not feel

⁶⁵ Gillette and Moore, *King, Warrior, Magician, Lover*, 98.

⁶⁶ Gillette and Moore, 107-108.

⁶⁷ Gillette and Moore, 111-116.

⁶⁸ Gillette and Moore, 120-125.

⁶⁹ Gillette and Moore, 132-136.

anything – no happiness, no aliveness, no connection with other people, maybe apart from boredom and listlessness. The Impotent Lover can be habitually found in the elderly, as they get gradually more inactive in all aspects of life.⁷⁰

The masculinity theory, its terminology and possible uses has been introduced in this chapter. Specifically, the importance of the outlooks on the problematics by R. W. Connell, Robert L. Moore and Douglas Gillette were emphasized and their frameworks described. This description is vital for the examination performed in the following part of the thesis – the examination itself.

⁷⁰ Gillette and Moore, *King, Warrior, Magician, Lover*, 138-139.

3. Analysis of Selected Works

This part will focus on the analysis of selected works from the pool of fanfiction and a brief summary and analysis of *The Hobbit* by J. R. R. Tolkien as well.

The fanfiction stories were chosen to represent the genre as best as possible, to highlight differences between each author and each iteration of the original text. Two stories, *All Roads Go Ever On* and *Child of the Earth and Sky*, were chosen to represent two previously mentioned genres of fanfiction, the former fluff in the analysed part and the latter angst in the analysed part. The other two stories represent the Mary Sue phenomenon.

3.1 The Hobbit

The Hobbit, or There and Back Again is a children's fantasy novel written by the English author John Ronald Reuel Tolkien (J. R. R. Tolkien) published in 1937 by George Allen & Unwin. The story follows the titular hobbit Bilbo Baggins, a member of a race of small people who most above all treasure good food and drink, peace, and laughter, who embarks on an adventure through Middle-Earth with a band of rough-around-the-edges dwarves and an old wizard to help the dwarves reclaim their home which was taken from them by a dragon. Along the way they meet various characters, ranging from elves to trolls to a man who can change into a bear, and they go through many ordeals which at times threaten their lives, but on this way to help complete strangers reclaim their home, Bilbo finds out there is more to him than even he himself thought.

The author will analyse the characters in this work through the masculinity theory as described above in Chapter 2, using Connell's, and Moore and Gillette's frameworks and then compare how the characters differ from each other in fanfiction and the original text. The scope of analysed characters was reduced mainly to the characters which were sufficiently described in the original texts, these were Bilbo Baggins and Thorin Oakenshield,

Some of the author's interpretation of masculinity in *The Hobbit* include, for example, Gandalf, the wizard accompanying Bilbo and the dwarves, naturally standing in the role of the Magician from Moore's and Gillette's work, as he has immense

knowledge and masters technology,⁷¹ which in this case is his magic. This mastery of technology is for example shown during the encounter with the Trolls, when Gandalf, hidden out of sight, distracts the Trolls by imitating their voices for long enough for the dawn to come and turn the Trolls into stone.⁷² Another example is how the Sadist, one of the shadows of the Warrior, is personified in goblins, who are cruel and are creative in ways to make others suffer.⁷³ And when looked at from Connell's perspective on masculinity, the dwarves form a kind of hegemony over Bilbo as he is perceived to be weak and in words of Gloom "looks more like a grocer than a burglar!"⁷⁴ Bilbo can be seen as more effeminate than the dwarves, as all hobbits, not just women, value among other above mentioned things flowers, dancing, and nicely decorated home with many comforts. But over the course of the book, he transforms from this comfort-loving creature, who would never even dream about travelling farther than to Bree, to a courageous and cunning hobbit, although he is still happy to come back home.⁷⁵

3.2 Analysis of "All Roads Go Ever On"

The first fanfiction that will be analysed is called *All Roads Go Ever On*. The story was written by WriterRose on *Archive of Our Own* website (AO3), who started to publish the story in September 2018 and finished publishing in August 2019, with total of 20 chapters and more than 125,000 words. The story is rated for Teen and Up audiences and is mainly concerned with the (eventually) romantic relationship between Bilbo Baggins and Thorin Oakenshield (dubbed Bagginshield or Thilbo by fans) with the story being set in an alternative universe where no one from the Company died in the Battle of the Five Armies. It also falls in the category of crossover, where two or more original stories are merged; here, the eventual hobbit protagonists of *The Lord of the Rings* Frodo, Sam, Merry and Pippin are aged down to an approximate age they would be after the events of *The Hobbit* and are portrayed on the scale from a child (Pippin being the youngest in both iterations) to a barely adult hobbit (Frodo being the oldest in both iterations).

⁷¹ Gillette and Moore, *King, Warrior, Magician, Lover*, 98.

⁷² J.R.R. Tolkien, *The Hobbit, or There and Back Again* (London: HarperCollins Children's Books, 2013), 57-58.

⁷³ Tolkien, *The Hobbit*, 83.

⁷⁴ Tolkien, 31.

⁷⁵ Tolkien, 359.

The story is set after the events of *The Hobbit* had ended, and revolves around an attack on the Shire by vengeful goblins during which every Hobbit mysteriously disappears, except for Bilbo, young Frodo, Sam, Merry and Pippin, and how Frodo's cheekiness and worry for his uncle leads him to write a letter to the Company of Thorin Oakenshield, asking them to cheer his uncle up by writing a letter back. But all the hobbits are caught unprepared when half of the Company shows up in Rivendell and announces to them that they were granted a refuge at the Lonely Mountain by King Thorin himself. With this starts a journey to Erebor full of dangers, but also full of moments of bonding and reconciliation that were long overdue.⁷⁶

As mentioned above, the story is set after the canonical events of *The Hobbit* in which the dwarves created a hegemony over Bilbo mostly in the first half of the journey. In this particular case, however, it cannot be discerned whether or not this hegemony was also present, as there is no retelling of *The Hobbit* events. Thus, it is uncertain if the elation and happiness of seeing Bilbo after a long time the dwarves exhibit was similar to displays of emotions during their quest or if it is surprising for Bilbo to see such affection. Nevertheless, this display of emotions is usually not very common in hegemonic masculinities, as men are more or less pressured into suppressing their emotions, needs, and other traits associated with femininity, such as empathy or compassion, which would be considered damaging to the masculine image.⁷⁷

This is broken on several instances throughout the story, but two primary examples will be given. The first is in Chapter 3, when half of the Company arrives in Rivendell to inform Bilbo about Thorin's decision to grant him and his kin a refuge at the Mountain. Before they convey the message to the hobbit, there is a reunion scene, where the dwarves excitedly swarm Bilbo with hugs and exclamations of happiness upon seeing their travelling companion after six years. When Bilbo's self-esteem, which corresponds with the original's occasional lack of confidence (e.g. page 25),⁷⁸ gets the best of him, the hobbit is reassured by Balin that "there isn't much that [they] wouldn't do for [him]" while the rest agrees loudly with the elder's statement.⁷⁹ This shows how the dwarves do

⁷⁶ WriterRose, *All Roads Go Ever On*.

⁷⁷ Michael Kaufman, "Men, Feminism, and Men's Contradictory Experiences of Power", in *Theorizing Masculinities*, Harry Brod and Michael Kaufman (United States: SAGE Publications, Inc., 1994), 148, <https://doi.org/10.4135/9781452243627.n8>.

⁷⁸ Tolkien, *The Hobbit*, 25.

⁷⁹ WriterRose, *All Roads Go Ever On*, Chapter 3.

not care about being affectionate and friendly with no worry about being looked down upon by others for expressing their feelings. The same goes for the other example, which happens at the end of the second third of the story, in Chapter 13 at the end of a big battle. Fumbul, an original goblin character (OC), has finally caught up to the group travelling to Erebor and with his small army of goblins attacks them. During the fight, the rest of the Company and a dwarven battalion show up to defend their friends, but unfortunately, Bilbo is stabbed in the stomach and after Fumbul flees the scene, stays lying on the ground, presumably dead. When the Company gathers around their fallen friend, grief and sorrow are not repressed in the slightest, as the young hobbits cry and even the dwarves are on the verge of tears, especially Thorin who berates himself for being late. When Bilbo miraculously wakes up, Thorin does not hold back his happiness and hugs the hobbit tightly.⁸⁰ This again shows how openly emotional the men in the story are, as they are not ashamed of themselves for expressing such strong emotions as grief and happiness.

On the other hand, the original conveys rather different emotions or their displays, except for fear, which is largely present in both works, e.g. Bilbo's fear of dying⁸¹ or the dwarves being scared while escaping from the Goblin Tunnels in the Misty Mountains,⁸² and longing for home, which Bilbo expresses in almost every chapter of the original, and is naturally present in the fanfiction whose central plot revolves around the hobbits losing their homeland and travelling to the Lonely Mountain. There are of course some acts of kindness and compassion,⁸³ or fierce loyalty to one's friends presented,⁸⁴ although not as much as in the fanfiction. Among the more prominent emotions is greed, which is demonstrated not only through the dwarves, but also through the Mirkwood king, who lusts after gems and gold,⁸⁵ and the Lake-town Master, who is calculating and materialistic, which eventually results in his death,⁸⁶ or mistrust, which is distinct in Beorn's⁸⁷ and the Wood-elves behaviour.⁸⁸

⁸⁰ WriterRose, *All Roads Go Ever On*, Chapter 13.

⁸¹ Tolkien, *The Hobbit*, 77.

⁸² Tolkien, 125.

⁸³ Tolkien, 112.

⁸⁴ Tolkien, 258.

⁸⁵ Tolkien, 207-208.

⁸⁶ Tolkien, 364.

⁸⁷ Tolkien, 165.

⁸⁸ Tolkien, 206.

3.3 Analysis of “Child of the Earth and Sky”

The second fanfiction that will be analysed is called *Child of the Earth and Sky*. The story was written by the author orphan_ account on *Archive of Our Own* website, who started to publish the story in March 2013 and finished publishing in June 2013, with total of 22 chapters and about 143,000 words. The story is rated for Teen and Up Audiences and is mainly concerned with the platonic relationship between Bilbo Baggins and the Eagles of Manwë and the eventual romantic relationship with Thorin Oakenshield. The story is set in an alternative universe, where the Eagles of Manwë are in debt to Belladonna Took, Bilbo’s mother, who helped them save one of their precious eggs. After both of Bilbo parents pass away, the Eagles come to Bag End on Belladonna’s request and offer Bilbo a chance of a new life. Bilbo takes this chance and spends many years living with the Eagles in the mountains, learning their ways and adapting them to his hobbit form. Following a long war with orcs and Wargs residing in the mountains, Bilbo feels empty and not at all like he was at the beginning of his stay with the Eagles and decides to return to the Shire. Then the events of *The Hobbit* start, and Bilbo is thrown into the journey with a skill set which is drastically different from the original.⁸⁹

This story is set not only during the events of *The Hobbit*, but also as a prequel to Bilbo’s backstory in the fanfiction. Bilbo’s mother Belladonna, who was only briefly mentioned in Chapter 1 of *The Hobbit*, went on an adventure and befriended the Eagles of Manwë, learned their language and customs, and later in life taught everything to Bilbo. So, when the Eagles arrive at Bag End after Belladonna’s death and Bilbo agrees to leave with them, he already knows some things, but there are many initial misunderstandings.⁹⁰ Bilbo is later trained by Deas, one of the Eagles which were given names in this fanfiction, how to take care and how to provide for himself in the mountains. This can be viewed as sort of ‘manning up’, ‘becoming a real man’ type of situation, but the fanfiction sees this as making sure Bilbo will not be hurt in the future, as the Eagles cannot take care of him all the time.⁹¹

On the day of Bilbo’s coming-of-age, he receives several gifts, including a spear, with which he learns to fight and hunt quite effectively over his stay in the mountains. On one summer day, he was flying with the young Eagles he befriended, when they spotted

⁸⁹ orphan_ account, *Child of the Earth and Sky*.

⁹⁰ orphan_ account, *Child of the Earth and Sky*, Chapter 3.

⁹¹ orphan_ account, *Child of the Earth and Sky*, Chapter 4.

a smoke rising in the distance and at arrival discovered a burned down hamlet with victims of the fire but also of Warg and orc attack. Almost immediately after their discovery, a Warg appears and one of the Eagles, Gwaihir, chases after him to avenge the townspeople, with Bilbo hot on his heels, but Gwaihir is wounded and it is here that Bilbo first unleashes his Warrior side, as he fights furiously to save his friend. When war is declared on the orcs and wars, Bilbo is in the frontline, fighting with all his might and proving himself to be a fearsome warrior. But as time passes and the war comes to an end, Bilbo only sees a shell of who he used to be and decides to go back to the Shire.⁹² During the period of the war, Bilbo embraced the Warrior archetype, and, in the opinion of the author, stood on the edge of true Warrior and the Sadist, the active shadow pole. Both types can be argued for, but not one can be surely chosen, as rage is typical for either type, although hatred, which Bilbo felt for all the orcs and Wargs, is typical for the Sadist. Bilbo also lacked self-control and his actions were fuelled by strong emotions, which are traits characteristic for true Warrior. On the other hand, the Sadist feels hatred for the weak and powerless, which neither orcs or Wargs are. When Bilbo comes back from this state, it is probably not by strength of will but because of how hollow and different he looks, as he does not even recognize himself in his reflection.

This is in stark contrast with Bilbo in the first half of the journey in *The Hobbit*, where he is dependent on the dwarves and is not very helpful, but even in the first half, he at times gets little boosts of confidence, e.g. when facing Gollum in chapter 5, “Riddles in the Dark.” Gollum is a creature residing under the goblin tunnels in the Misty Mountains, who wants to eat Bilbo and have a riddle-solving competition with the hobbit. Bilbo uses his cunningness and fair share of luck to trick Gollum and escapes the underground with a fair share of trauma. But the closest Bilbo ever gets to a true Warrior, is his encounter with the wicked spiders in Mirkwood, where he kills one of them by himself. After he wakes up from exhaustion, he “[feels] like a different person, and much fiercer and bolder in spite of his empty stomach.”⁹³ This leads Bilbo to having the courage to go and save his friends, who had been taken by the spiders and are about to be eaten, but Bilbo creates a strategy, where he leads the spiders away from his friends using the Ring and strategically returns soon enough so he has enough time to cut the dwarves from the trees where they have been trapped.

⁹² orphan_account, *Child of the Earth and Sky*, Chapter 4.

⁹³ Tolkien, *The Hobbit*, 192-193.

3.3 Analysis of “You Get Really Lost, Part 2: You’re Still Really Lost” and “You Get Lost...Or Rather, Thorin Gets You Lost”

The third and fourth fanfiction that will be analysed are chapters 2 and 3 from a collection of stories *Thorin and Company (and the Reader)*. The story was written by author Miss Antarctica on the *Quotev* website, who started publishing the story in December 2022 and is still a work in progress with 30 chapters, including the Introduction, and about 25,000 words at the time of writing this work. From this collection, two stories were chosen as they correspond greatly with the Mary Sue phenomenon, for the whole collection is a self-insert with the character of Y/N standing for the reader, as mentioned in Chapter 1. On *Quotev*, rating is not present, and the two picked stories do not concern themselves with any relationships in particular, neither platonic nor romantic. The collection is made up of semi-connected stories except for first four chapters, which are connected by plot and establish the basis for the rest of the collection, which follow a plot revolving around a modern-day girl, standing for the reader, that got lost on a hike and unknowingly transported to Middle-Earth. Here she finds the dwarves in their camp and after some initial misunderstanding she is allowed to stay for the night before Thorin decides what to do with her. At night, the reader cannot sleep and while talking to Balin, she alerts the old dwarf to strange noises from the forest, which turn out to be attacking Wargs. She proves herself to the dwarves by saving Kili and Thorin and is invited along to the quest to the Lonely Mountain. After this, semi-connected stories follow, for example the reader showing the dwarves how to do the Macarena dance⁹⁴ or telling them a ghost story.⁹⁵

As mentioned above, the two picked stories are representation of the self-insert being a Mary Sue character. In the first story, “You Get Really Lost, Part 2: You’re Still Really Lost”, just before the Warg attack on the camp, she is the one who hears and sees the beasts stepping around in the forest and is the one to warn Balin, who consequently warns the others.⁹⁶ This ability comes out of nowhere and apparently exceeds even the means of Balin, who is in *The Hobbit* named as “the watchmen for the Company” with

⁹⁴ Miss Antarctica, *Thorin and Company (and the Reader)*, Quotev, 2022, Chapter “Macarena”, <https://www.quotev.com/story/15399533/Thorin-and-Company-and-the-Reader/1>.

⁹⁵ Miss Antarctica, *Thorin and Company (and the Reader)*, Chapter “You Tell Them A Ghost Story”.

⁹⁶ Miss Antarctica, “You Get Really Lost, Part 2: You’re Still Really Lost”, in *Thorin and Company (and the Reader)*, Quotev, 2022, <https://www.quotev.com/story/15399533/Thorin-and-Company-and-the-Reader/3>.

“keen eyes and hearing.”⁹⁷ After the fight erupts, she firstly saves Kili by using a burning stick and “[striking] the Warg in the face with it with all of [her] strength,”⁹⁸ because she figured with just one look that the Wargs hate fire. Then, she goes to save Thorin, who has been tackled by another Warg, and impulsively decides to take someone’s axe and without any training whatsoever kills the offending creature. The believability is cracked when the axe is described as “single-headed, heavy, [and] probably a battle axe,”⁹⁹ which for someone who never wielded a weapon is a bit odd to know. What is also unusual is the ease with which the reader lifts the axe, as it is supposed to be quite heavy and also built for a dwarf (it belongs to Dwalin), so even with enough adrenaline pumping through her veins, it should be more difficult than this. What is the most surprising about the situation is what comes next, when the reader returns from cleaning the axe and the dwarves invite her along on their quest, which she readily agrees to.

In the second story, “You Get Lost...Or Rather, Thorin Gets You Lost”, the reader and Thorin gets lost in the woods while collecting firewood. Thorin is blamed for getting the pair lost and the capable reader takes matters into her own hands and climbs a tree to look for their camp. As it is dark, the reader tries to search for the campfire, but sees none. However, she climbs a tree and uses the twinkling of stars that reflect in a stream that runs near their campsite to navigate back to the safety of their camp. Once there, she goes to save the day once again, as she volunteers to go look for the search party that was sent after the lost pair. During this, she jokingly forbids Thorin from leaving the campsite to not get lost again, as she was the one who found them the way back and is thus a better searcher.¹⁰⁰ This summarizes the Mary Sue phenomenon, where the Mary Sue character outdoes the rest with her skills which she performs perfectly on the first try, here it is the feat of going back to camp on the first try just by seeing the stars’ reflection. Then, by mocking Thorin, the leader of the group, she deems herself better than him and none of the others defend Thorin or otherwise correct the reader on her transgression.

This is very out of character (OOC) for the dwarves, especially who needed persuasion from Gandalf to take Bilbo along and took some time to warm up to the hobbit.

⁹⁷ Tolkien, *The Hobbit*, 120.

⁹⁸ Miss Antarctica, “You Get Really Lost, Part 2: You’re Still Really Lost”.

⁹⁹ Miss Antarctica, “You Get Really Lost, Part 2”.

¹⁰⁰ Miss Antarctica, “You Get Lost...Or Rather, Thorin Gets You Lost”, in *Thorin and Company (and the Reader)*, Quotev, 2022, <https://www.quotev.com/story/15399533/Thorin-and-Company-and-the-Reader/19>.

Here, the persuasion is not needed, and they took to the reader immediately. So, what made it so easy for them to allow an unknown girl from a different world on their journey to save their home from a dragon? The power of being a Mary Sue, who warps the characters around her, although unintentionally, for her own gain. In the original, the Mary Sue reader would have been left at the nearest settlement to be taken care of, as the quest is more important to the dwarves than some strange girl, but the Mary Sue essence in the character does not let the dwarves to leave the reader to her own devices. They are also affected by her humour, like laughing at Kili's expense in this very chapter, where at the end of the chapter the reader makes a joke about Kili's sense of direction and his earlier incident where he accidentally glued himself to a tree with pine sap and how he has to glue himself down to not get lost, which only emits laughs from the company, and her beauty, where in chapter "You Get Annoyed With Your Hair", the reader is frustrated with her lack of hair tie and threatens to shave her hair, but the dwarves stop her by telling her how beautiful and lovely her hair is.¹⁰¹

The last remark to these fanfictions would be how the dominance the dwarves normally hold over Bilbo shatters with the reader. The reader, being a woman, is not in a subordinate position at all to the hegemony held by the dwarves, and is rather equal to them, mainly by the power of her Mary Sueness and her looks, as no one ever disagrees with her, but rather support her every whim. It can be said that the hegemony has been switched as the female character has a hold over the male characters which are subordinated to her Mary Sueness.

¹⁰¹ Miss Antarctica, "You Get Annoyed With Your Hair".

Conclusion

The objective of this thesis was to compare the original text of *The Hobbit* with selected fanfictions and explore their differences by using the masculinity theory, namely Connell's hegemony framework, and Gillette' and Moore's archetype framework, along with fanfiction terminology. Findings will be discussed in this conclusion.

In Chapter 3, four fanfictions were analyzed. In the first analyzed fanfiction, *All Roads Go Ever On*, main character Bilbo Baggins is in the post-canon period of life, which changes him compared to the hobbit he was during the events of *The Hobbit*, where he was a subordinate masculinity to the dwarves. After the events of *The Hobbit*, however, he becomes equal with the dwarves because of the respect he gained for himself and the skill of independency. These traits are viewed in the traditional view of 'real masculinity' as acceptable and good. Another fact that is important to mind once again due to the story being set after the canon events is how more positively tuned the expressed emotions are compared to *The Hobbit*, where fear, greed and mistrust are more prevalent. What connects the two stories are the emotions of already mentioned fear, and longing for home, as in the fanfiction it is the hobbits who have been robbed of their homeland and the dwarves are ready to pay their debt.

In the second analyzed fanfiction, *Child of the Earth and Sky*, before Bilbo embarks on the journey to Erebor, he lives with the Eagles of Manwë, per his mother's request. Here he learns how to take care of himself and be independent, along with becoming a fearsome warrior who is very skilled with a spear, making the Warrior archetype of Gillette's and Moore's framework strongly prominent in the fanfiction due to Bilbo's past stay in the mountains. This gives Bilbo the advantage on the subsequent quest, where he is capable of proving the dwarves wrong by keeping up with them in terms of combat and skill in keeping himself alive with no help. It also seems that, unlike in the original, the fanfiction Bilbo disregards his supposed position as the subordinate masculinity in the Company and time and time again crashes the expectation the dwarves have of him being subordinate to their hegemony. Thus this warrior-like Bilbo is in contrast with canon-Bilbo, who only later in the book is able to learn how to fight and keep himself alive, which boosts his confidence to lean more into his Warrior side.

The third analysis is of two fanfictions from a collection *Thorin and Company (and the Reader)* and has as its protagonist a female self-insert character standing for the

reader. This reader is a Mary Sue, who warps the characteristics of the dwarves for her own gain, so she outsmarts them and is more capable in disciplines each dwarf excelled at before her arrival, with the main example being her besting Balin with her perception of her surroundings before the Warg attack where she spots the enemies even before the older dwarf, who was a designated watchman of the group for his sharp senses. This Mary Sue actively changes the hegemony of the group and holds the Company as a hostage of her Mary Sueness for they never go against her remarks or actions and rather support her every whim against the clear disadvantage these acts have for the group.

To summarize all the analyses, there are two main aspects the fanfictions share with each other and with *The Hobbit*. Firstly, the emotion which is shared between the selected fanfictions and the original work is fear. There are several instances in both examples where fear is prevalent in a scene. For *All Roads* it is the fear of being attacked and losing a loved one; in *Child* it is the fear of learning to fend for oneself and losing oneself to wrath; in the story “You Get Really Lost, Part 2” it is the fear being lost in a strange world and of battle with unknown creatures; and in the story “You Get Lost... Or Rather” it is the fear being lost and not being able to find your way back to safety. We can point out some of these types of fear in *The Hobbit* as well. The fear of losing a loved one is a fear lived through, as at the end of *The Hobbit* Thorin, Fili and Kili were killed in the Battle of the Five Armies. The fear of fending for oneself is also lived through when Bilbo must fight by himself with the spiders in Mirkwood. The fear of battling with unknown creatures, at least for Bilbo, is described in chapter “Out of the Frying-Pan into the Fire” during the fight with Wargs. And lastly, the fear of being lost and being able to find your way back to safety is present throughout the whole story of *The Hobbit*, for Bilbo leaves his cozy and comfortable home with the possibility of never coming back.

The second aspect is the relationship between hegemony and subordination. *All Roads*' hegemony has been left in the past, in the canon events of *The Hobbit*, as Bilbo is equal with the dwarves in the fanfiction story. The Child's hegemony is challenged by warrior-Bilbo's actions, as he proves himself to the dwarves by his fighting skills and independence. And in the *Thorin and Company (and the Reader)* collection, the hegemony is flipped upside down in the favor of the female reader, who takes hold of the power she has over the Company.

Resumé

Při zrodu internetu přišla na svět i nová média, mezi kterými byly fanfikce, fanouškovské příběhy, kdy si lidé upravovali oblíbené příběhy podle svého uvážení a tvořili nové možnosti starých příběhů. Ve stejné době se objevilo i nové téma pro akademiky ke zkoumání: teorie maskulinity. Tato dvě témata vytvořila možnost zkoumat dílo J. R. R. Tolkiena, jehož postavy jsou většinou mužského pohlaví, především v celomužském obsazení Hobita (1937). Kombinací těchto témat nastala příležitost k rozšíření potenciálu každé postavy.

Cílem práce je porovnat knihu Hobit, aneb Cesta tam a zase zpátky s vybranými fanfikcemi a ukázat rozdíl mezi díly a přesně jaké rozdíly mezi nimi jsou. Práce se také snaží přijít na to, jak je maskulinita ztvárněna v Hobitovi a jak autoři fanfikcí interpretují tato ztvárnění.

Díla jsou zkoumána s pomocí terminologie běžně užívané při studiu fanfikcí (Mary Sue, OC – nová postava, atd.) a přímo na analýzu fanfikcí byly použity dva rámce teorie maskulinity. První rámec pochází z pera australské akademičky Raewyn Connell, která se věnuje rozdělení maskulinity na hegemonickou, tedy dominantní, a subordinační, tedy podřízenou a na vztahy mezi nimi. Druhý rámec sepsali autoři Douglas Gillette a Robert L. Moore pomocí archetypů Carla Junga, švýcarského psychoterapeuta. Tito autoři představili čtyři archetypy vyspělého mužství, které jsou přítomny v každém muži a těmi jsou Král, Bojovník, Čaroděj a Milenec.

Analýza objevila dva hlavní aspekty sdílené mezi fanfikcemi i výchozím dílem. První aspekt se zabývá emocí, která se vyskytuje v obou analyzovaných částech, a tou je strach. Každá fanfikce má vlastní typ strachu, který je pro ni charakteristický. V díle „All Roads Go Ever On“ je zásadním strach z útoku a ztráty milované osoby; v díle „Child of the Earth and Sky“ jde o strach z nezávislosti a ztráty sebe sama; v povídce „You Get Really Lost, Part 2“ je podstatný strach ze ztracení se v novém neznámém světě a z boje s neznámými stvořeními; a v povídce „Your Get Lost...Or Rather“ se objevuje strach z neschopnosti najít cestu do bezpečí. Některé z těchto strachů se projevují i ve výchozím díle, jmenovitě to jsou ztráta milované osoby, získávání nezávislosti, boj s neznámými stvořeními a neschopnost najít cestu do bezpečí.

Druhý aspekt se věnuje vztahu mezi hegemonií a subordinací, kdy se každý příběh s tímto vztahem zabývá jinak. V All Roads je hegemonie záležitostí minulosti, tedy

kanonického příběhu Hobita; v Child je hegemonie napadána Bilbem-bojovníkem, který trpaslíkům dokazuje, že se nemá soudit kniha podle obalu a je v něm mnohem víc, než by se na první pohled mohlo zdát; a kolekce příběhů, jejichž součástí jsou povídky „You Get Really Lost, Part 2“ a „You Get Lost...Or Rather“ je hegemonie převrácena ve prospěch ženské postavy reprezentující čtenáře, která zastupuje fenomén Mary Sue, postavy, která dokáže přizpůsobovat své okolí svým požadavkům ve svůj vlastní prospěch.

Výsledky ukazují na propojení mezi originálním dílem a pozměněnou fanfikcí, kdy se díky rozdílům a změnám ve fanfikcích otevírají různé nové dveře možností pro nový pohled na analýzy postav, které nedostaly v originálním díle prostor se rozvíjet, nebo vůbec nedostaly příležitost čtenářům představit svůj potenciál.

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