

UNIVERZITA PALACKÉHO V OLMOUCI
PEDAGOGICKÁ FAKULTA
Katedra anglického jazyka

VERONIKA MARŠÁLKOVÁ
III. ročník-prezenční studium

**Obor: Anglický jazyk se zaměřením na vzdělávání — Výtvarná tvorba se zaměřením na
vzdělávání**

**THROUGHOUT THE STORY OF LORD OF THE RINGS. CHARACTER
DEVELOPMENT, COMPARISON WITH FILMS AND HISTORICAL FACTS.**

Bakalářská práce

Vedoucí písemné práce: Mgr. Josef Nevařil, Ph.D.

Olomouc 2014

Prohlašuji, že jsem závěrečnou práci vypracovala samostatně a použila jen uvedených pramenů, literatury a elektronických zdrojů.

V Olomouci dne 26. 6. 2014

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I would like to thank Mgr. Josef Nevařil, Ph.D. for being supportive and patient, supplying me with all the advices that he was able to give.

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ABSTRACT

The aim of my final work is to guide the reader through the story of Lord of the Rings. Where it came from and where it belongs. First part contains explanation of the literature genre where the story came from and its position among the readers since the very beginning. Whereas second part compares the original books by J. R. R. Tolkien with movies directed by Peter Jackson at the beginning of the 21st century. I mainly tried to focus myself on the study of storyline and character development.

INTRODUCTION

The story of Lord of the Rings has been in my life since I can even remember and when I started to study English language and dive myself deeper into English literature it felt almost like I rediscovered this amazing trilogy all over again. So when I was to decide what theme for my bachelor thesis I pick, I took my chances and suggested my own.

My goal is to guide the readers through the beginning of fantasy literature in order to understand how the genre was created and where were its origin and roots. Then I am going to classify The Lord of the Rings to one of the classes that developed throughout the centuries. It is also important to know the story of J. R. R. Tolkien himself, that way the reader will be able to understand the problems around the storyline and its complex structure.

Along with short journey through Middle-Earth's creatures and races, another part of the thesis also contains comparison of the books storyline and three Jackson's movies. There are not only my own observations and deductions but I also included the opinions of Tolkien's fans and followers along with some explanation from Peter Jackson himself. Then at last, I analysed main aspects of some important characters and looked at their different development, also comparing the books with the movies.

1. The Origin of Fantasy Literature

In my first chapter I would like to focus on the very beginning of fantasy literature. Its roots, development and history. My aim is to slowly explain where fantasy literature came from, what the conditions of its rise were and finally why it became popular among the readers.

(David Pringle, 2003) Fantasy is literature born from the desire of our heart. Although this statement sounds a little indefinite, like probably every other brief definition of some literature gender, it can suggest a lot. Fantasy should contain an element of fulfilled desire, but not so much the physical desire as the craving of human heart for more caring world, better people, fuller experience or the feeling of real solidarity. It controls mainly our emotions which differs it from intellectually oriented science-fiction. Fantasy is acting more like a horror story, rising tickling in our stomachs. But unlike horror, feelings, which fantasy causes, have very often wider circle and are mostly “positive”. Combining desire, excitement and nostalgia it can make us smile, laugh and cry. How different can the desire of our heart be is nicely depicted in two basic types of fantasy: fairy-tale and heroic epos.

Fairy-tale has its origin in oral folk literature and our grandmother’s story telling. It was closely connected with the world of women and children for a long time and that is why it depicts all the human desires in their most innocent form. Worlds where any boy can be a courageous prince, any girl a beautiful princess and everybody lives happily ever after.

In heroic epos, with its origin in songs where hunters and warriors were showing off their courage, we could see mainly selfish and rough character. In this world mighty hero comes out of bloody fight as a winner. Killing monsters, gaining honour, high social place and dignity. Both these genders are sometimes mixing, in fairy-tales we can often find violence and heroic epos sometimes contains adventure in love and war. Always leading us to some form of replenishment where both love and dignity is with all the other positive feelings a way to create the best of possible worlds.

Gender of modern fantasy has its origin in several mythological fields like ancient Greek mythology, Celtic culture mainly Irish legends, mythology of old German, ancient Scandinavian and Islanders containing stories about gods like Odin, Thor, Loki or heroes from Sigurd bloodline. We also cannot forget about Judeo-Christian tradition of The Bible and Apocryphal Stories. The last field brings us to the current religions which have millions follower all around the globe. Although many people claim it to be preposterous for fantasy to

draw from these kinds of sources, we can easily find some of the greatest writers like J. R. R. Tolkien and C. S. Lewis whose works are clearly inspired in Christianity.

As the age passed, from original mythology, folk literature and heroic songs fantasy grew into wide forms of different genders. Since the invention of writing five thousand years ago, this gender did not disappear from world literature. We all know fantasy stories from ancient Egypt and Babylonia, for example the famous Epic of Gilgamesh.

In the oldest times people did not make a very big difference between historical facts and literature fantasy. Stories usually had their roots in legends which we could easily translate as “the reality retold with usage of fantastic elements”. Real events were stored for the future and also very often fictionalized through epic and song cycles. The most famous and the most important were Ancient Greek cycles about the siege of Troy. The old Greek works are mostly written in verses, only at the edge of Hellenic era with Roman Empire taking up the rule of Mediterranean, first prose is appearing and filling the function of entertaining literature for wide range of literate people. This works of prose, usually called novels, carried strong fantasy element within.

Fantasy stories flourished even after the fall of Ancient Civilizations. In dark early middle ages stories were passed mainly orally and thus are many of them lost. Between those who were preserved, belongs Anglo-Saxon epos Beowulf. Common theme of early middle age literature were lives of saints. Even those bibliographical stories with its roots in historical facts, were also complemented with supernatural and mythic elements. So called “British cycle” about mighty Arthur and his teacher Wells wizard Merlin, became great inspiration for many later writers of European novels. Besides King Arthur middle ages produced many other fantasy stories. Top piece of writing is Dante’s Divine Comedy.

It was, however, until 16th century when long prosed with fantasy themes came and they were very close ancestors of today’s fantasy literature, we are talking about so called Chivalric romances. Tedious stories about knights and beauties, who in the scenes of enchanted castles and mysterious islands struggle with monsters, beasts, giants and warlocks, carried all the signs of fantasy literature. Although their fashion passed away in 17th and 18th century, with rising age of technology, science, knowledge and literature connected to it, chivalric romance was never forgotten. In 19th century there were many tries to resurrect this kind of literature. For example English William Morris who is probably the first fantasy author similar to modern writers. It was him who directly affected all his followers, J. R. R. Tolkien included. These books became synonym for fantasy literature in the last decade. Despite the prosperity of realism in 18th and 19th century, this times were also generous for many other types of fantasy

literature genders. In the last years of Victorian era then came a fashion which prevailed long until the 20th century. Occult novels full of karmic stories and fantastic thrillers where we usually meet the themes of reincarnation, living Egyptian mummies or villains craving for world dominance. Sometimes very close to horror.

Later on it were writers like Rider Haggard who inspired many authors that came after him. Haggard is claimed to be the father of the fantasy genre called sword & sorcery. Up till that time people could not imagine how successful this kind of literature might become. It is said that it was Tolkien's literature gem which started this great success and in the year 1966 he sold over one millions of copies. In the few following years books that were published in the USA shaped the taste of new generation of readers. (David Pringle, 2003)

2. Different Categories of Fantasy Literature

Here, in my second chapter, I decided to explain how can be fantasy literature different and how to distinguish each class by its main signs. Last part and the longest is dedicated to the category where *The Lord of the Rings* books belong.

(David Pringle, 2003) Fantasy genre may be split into variety of different categories. Starting from middle aged allegory, through renaissance chivalric romance, ending with modern fantasy products like Magic Realism or Urban Fantasy. Not all the categories are useful and bring new light into the struggle of fantasy literature. But in these few lines I would like to mention few of them and give a brief explanation of each.

Fairy-tale

Magical stories from startling lands, usually starting with the famous words “Once upon a time”. They have its root in folk literature, mainly in short oral storytelling. Passing stories from one lips to another, of course, includes more themes like erotic stories and jokes, but these are none of our concern in this text. It is important to know what is original an orally passed story, which has been told from generation to generation and its pure form is forever lost to us, or distinguish fairy-tales how we know them from nowadays books.

Animal Stories

Also fantastic stories about animals, mainly those who can talk. Known for a long time from Ancient Greeks. Their development can be seen against the flow of time up till the Aesop’s Fables, but they are probably much older than that.

Arthurian Fantasy

Origin of the real King Arthur and his knights of the round table is covered in the mist of time. Old British chronicles dealing with the events in 5th century are briefly mentioning some mighty warrior living right after the fall of Roman Empire, but these text are mostly untrustworthy. Even if there was some little truth, this would not be the King Arthur how we know him from poems, novels and movies.

Tales of the Arabian Nights

One of the most comprehensive collections is book called *One Thousand and One Nights*, containing many stories which were told by beautiful Scheherazade to a cruel king so he would forget about wanting to behead her. The source of the stories is different, next to those of Arabian origin we can find Persian and even Indian stories.

Stories with Chinese Themes

The scenery was, however, greatly idealised. Land of pagodas, braids and dragons, fantasy country which is more than big Far East Empire similar to fictional stories borrowed from entertaining literature, theatre plays and comics.

Lost Races

Fantasy stories about lost civilizations, strange nations, forgotten cities and lands, underwater or underworld kingdoms, hidden valleys or forbidden countries and if it comes to it all from the above.

Sword and sorcery

The name for this gender invented F. Leiber at the beginning of the sixties in the 20th century, but the literature connected to it developed many decades earlier. It is closely connected with the work of Robert E. Howard, who is an author of Conan the Barbarian. (David Pringle, 2003)

Paranormal Fantasy

(bestfantasybooks.com, 2014) This gender often contains creatures like werewolves, vampires and other mythical beasts originated in our modern folklore. Its usual setting are town and cities. Might include elements of romance or detective literature.

Historical Fantasy

Usually retells real historical event with slight touch of fantasy or magic. For example the exchange of ships for dragons, and so on.

Superhero Fantasy

Stories about people with supernatural abilities. Sometimes contains technical elements in it. So called superheroes fight against some evil in order to save the world.

Cross Over Fantasy

Main characters usually jump through some kind of a gate to another realm where they either gain some special ability or bring unknown technology which helps save the country.

Steampunk Fantasy

This kind combines steam-powered technology and magic, its usual setting is industrial. (bestfantasybooks.com, 2014)

(David Pringle, 2003) One of the subclasses in fantasy is also Heroic Fantasy, containing most of the fantasy works, including Tolkien's Lord of The Rings.

This content has wider range than literature of sword and sorcery, even though both terms are often used to label same gender of fantasy – stories about a hero or heroine, who are going through various adventures in made up world and usually have to fight against a supernatural forces of some kind. Anyway, the word “heroic” should be understood in wider meaning, this fantasy is not heroic because it tells the story about certain heroes – heroic is its spirit, character of the characters, their actions, standards and all values of the world where the story is taking place. Sometimes this fantasy is also called high or epic. Those are synonyms for this gender which unlike the stories of sword and sorcery usually contains long sized novels. Often it is divided into trilogies or even more books. In some cases it might seem that it is an unfortunate never ending story, but it does not mean that it lacks more complex inside structure. Nevertheless the length has low matter, more important is another significant sign of Epic Fantasy and it is the world that must be completely made up by the author. This means that no matter how the writer should improve our world to look like fantasy, it does not count.

Headstone of this gender is Tolkien's imaginary world Middle-Earth. For the author and reader is the choice of environment much more important than any other of the novel's characters. While main heroes or narrator may change from book to book the world prevails. Upon the land it is build the unity of the books and context of the plot. That is why such a book must start with a map or even its whole collection. Dictionaries, family trees, lists of characters, explanatory notes and many others are also seen very often. Fans of the High Fantasy welcome these kinds of detail but to an uninformed reader they might seem unnecessary and useless. (David Pringle, 2003)

3. Who was J. R. R. Tolkien?

The third chapter has been dedicated to Tolkien himself. This is where I would like to briefly describe his life and what consequences led him to the creation of The Lord of the Rings trilogy.

(David Pringle, 2003) Tolkien's Lord of the Rings may be the most successful novel of the 20th century. It was published in 1954-55 but created between years 1937 and 1939. It came up in three volumes called Fellowship of the Ring, Two Towers and Return of The King, but they are mostly seen as a whole. At first it looked like this trilogy is going to be forgotten and it took about ten years before it gains its appreciation. It was in the year 1965 when it was finally released as paperback in the USA and right after that, Lord of The Rings could finally jump on the train of fame and success and reach its nowadays title as one of the bestsellers in the 20th century. Why it became so popular? First chapter describes Bilbo Baggins's celebration of his 111 birthday. Although it has probably a little childish savour it directly continues on Tolkien's previous book *The Hobbit: There and Back Again*. And it was just this first chapter full of small and funny creatures with furry feet, wallowing in their comfortable holes in the ground that could scare off potential readers. But those who did not put the book away soon felt the spell which was cast by an epic narrator. When Bilbo's relative, young Frodo, goes on a great journey on behalf of wizard Gandalf, the reader is drawn deeper into Tolkien's amazing in detail described Middle-Earth.

Like in every other novels also here the reader can clearly see author's ideas and values. Sometimes told directly and sometimes only slightly indicated. But only in few books around the world are those aspects strongly suppressed by the most important thing – the plot. Tolkien's master piece is in every way the closest to the ideal of pure fantasy.

Books are timeless story about never ending searching and that is where their charm lies. Mysterious threads, uneasy wandering, diversity of the nature, loyal companions, enemy traps and urgent missions – all together in perfect harmony without even the slightest disruption of the storyline. The rhythm is slow because the novels are quite long but in its slowness it reminds us the beautiful and regular change of ebb and flow. Although the storyline is not so rich we cannot deny Tolkien's ability of slowly putting pieces together to create a magnificent work of literature. (David Pringle, 2003)

(tolkiensociety.org, 2014) John Ronald Reuel Tolkien was born on 3 January 1892 in Bloemfontein, South Africa. He lived there only for a short period and could hardly remember anything. Except one very vivid memory of a large hairy spider which later on appeared in his books many times. Tolkien was only four when his father died and his mother took the whole family back to West Midlands in England. His life there was divided between green pastures of Sarehole just south of Birmingham and urban and industrial Birmingham itself where he attended King Edward's School. Later on the family moved to a house very near a railway line and by watching trucks heading to distant locations, marked by foreign names like "Nantyglo", "Penrhiwceiber" and "Senghenydd", his linguistic imagination grew and developed.

Tolkien's family lived mostly in poverty which had destructive impact on his mother who had been diagnosed with diabetes and with the absence of insulin she died in 1904. Luckily his family priest Father Francis Morgan took a good care about both boys, supporting them materially and spiritually, however not for a very long time, because they were later on taken over by their aunt Beatrice Suffield and after that by Mrs Faulkner.

During this time it was already clear that Tolkien had an amazing gift in learning languages. He had already managed Latin and Greek and was diligently working on number of others like Gothic and Finnish. Also he already made up a few languages of his own, just for the fun of it. His passion for linguistics continued when he went up to Exeter College, Oxford in 1911 where he studied large variety of different languages like the Old English or the Germanic languages. During his studies he discovered old English poem *Crist of Cynewulf*. He was especially interested in the cryptic couplet:

"Eá!á Earendel engla beorhtast
Ofer middangeard monnum sende"

Which supposedly can be translated as:

"Hail Earendel brightest of angels,
over Middle Earth sent to men."

When in the 1914 the war started, Tolkien did not hurried to join the first lines but came back to Oxford continuing to work on his own invented languages and some poems. However it still could not satisfy him in his need of expressing his vivid imaginations. After that he finally

sign up as a second lieutenant in the Lancashire Fusiliers. For a long months he was waiting in England to be sent to war when at last it looked like he will have to embark for France, so he married Edith Brath, whom was his long year lover. Eventually he was actually sent to serve on the Western Front. Luckily for him a typhus-like infection caused by insanitary conditions stroke him only after a four-month service and Tolkien was sent to recover in hospital in Birmingham. He got better soon and could stay with Edith at Great Haywood in Staffordshire. What made him to put all of his stories into shape was a death of his close friend who fell in war. This came up to be the Book of Lost Tales, published after his death. Consisting of the first versions of the main stories of Silmarillion; tales of Elves, full of his made up languages. For example the inspiration for the story about Lúthien an elf woman and Beren a human who fell in love with each other, came to Tolkien when his wife danced for him in the woods.

In a few next year he worked as an assistant lexicographer on the “New English Dictionary” (the Oxford English Dictionary”) then he successfully applied on a post of Reader in English Language at the University of Leeds and later on he finally became a professor at Oxford University. And he loved his job where at last he could do his research and exchange ideas on various fields of literature and linguistics. It was during this time when Tolkien published a few of his essays for example concerning Beowulf or the origins of the term “Welsh”. Apart from these few short publications his academic life was not much of a thrill and in 1945 he became the professor of English Language and Literature. He stayed at that position till his retirement in 1959.

In the meantime Tolkien created a deeper world of new languages and made up mythology. And one day while grading examination papers he discovered that one of his students left the page almost blank. The only words that he had wrote were: “*In a hole in the ground there lived a hobbit*”. It was in his nature that he dedicated himself to find out what was the creature called Hobbit and what kind of hole it lived in. From this particular research he build up a tale that he told as a bedtime story to his children. He wrote it as an incomplete typescript which after some time came into the hands of Susan Dagnall, who worked for the publishing firm of George Allen and Unwin. She demanded that Tolkien will finish the story and then showed it to the Chairman of the firm. In 1937 book was published under the title as “The Hobbit” and it did not took long until the story find its place in people’s heart. It became so popular that the publisher, Stanley Unwin, requested some more similar stories for release. Tolkien presented him the Silmarillion and Unwin sent it to his readers. But their reaction was mixed, mostly they called for more prose and less poetry, however the last decision was that it not suitable for publishing. Tolkien was disappointed but he agreed to Unwin’s demand to write a sequel to

The Hobbit. It took him long sixteen years to finish what we now know as The Lord of the Rings. At first there were doubts at the side of Stanley Unwin but his son convinced him to take the risk and as it came out it was clear that he underestimated the power of the story.

The trilogy became famous very fast and as fast as it became popular it also attracted the troubles of being a celebrity. As much as Tolkien loved that his books formed almost a cult among the readers he had to bare the trouble of fans who demanded explanations and burden him with unnecessary questions. In the end he had to change his addresses, telephone number and eventually move to Bournemouth. (tolkiensociety.org, 2014)

4. The Secrets of Middle-Earth

(David Pringle, 2003) The most famous and most often imitated of the imaginary worlds in the fantasy literature is, no doubt, the Tolkien's Middle-Earth. While looking at its map it is crystal clear that we would hardly find better example of perfectly thought up fictional geography. Many fans of The Lord of the Rings admit that the lands of Middle-Earth seems more real than our own world. "There is good rock here. This country has tough bones." Said Gimli son of Gloin in second book called Two Towers just before the battle of Helm's Deep. And he is right; Tolkien, expert on linguistics and mythology built up the basis of Middle-Earth upon the strength of his language and myth.

It is extraordinary how language stood upon the very beginning of all this. While his playing with artificial tongues he made up various accents of elven languages. Noble and formal language which nothing but similar to the language of old Greeks or Latin. On the other hand people from Rohan, who are not so noble, speak more folk language – old English. Also other races – dwarves, Ents and even orcs, soldiers of The Enemy, has their own languages on which Tolkien worked very hard. Common language of men and hobbits is again closer to the modern English. Thanks to this careful and believable linguistic construction are Middle-Earth geographical places named very real. There are no random huddle of sounds, but they have fixed order and logic.

Nevertheless the base of massive granite stones would be not enough. Tolkien filled Middle-Earth with brilliantly modelled landscape, whether they are the virgin fields of The Shire with infinite shades of green or plane, devastated wastelands of Mordor. (David Pringle, 2003)

(ST. CLAIR, G.) So when we ask the question where Tolkien draw his inspiration while creating such complicated world as was Middle-Earth we must expect the fact that we will find more than one answer. There are those who believe that Middle-Earth is in fact recreated Europe or Europe as it was thousands of years ago, then there are people who would swear that when creating Middle-Earth, Tolkien was inspired by the world-view of Scandinavians. (ST. CLAIR, G.) However he did that he created or adjusted a number of creatures like elves, dwarves and orcs. In order to understand his world we must also know where his ideas came from.

(WETTSEIN, M.) Firstly there are the Elves. As Tolkien needed someone wise to tell the stories and legends of his world he chose Elves, noble and old race, to do so. To make the elves trustworthy and real he gave them their original and unique language. The Light Elves split into three houses represented good and Dark Elves reformed into Orcs represented the dark forces

of The Enemy. Another race are Dwarves which has been obviously borrowed from Norse Mythology. Their appearance is classic, short and hairy. Caves and mountains are their home and they are seen as great miners and craftsmen. What I personally find interesting are the names which has clearly been took from an old Norse Poem called Völuspá. That is how names like Gandalf or Thorin - dwarf prince appealing in The Hobbit, Tolkien's first released book – were created. (WETTSEIN, M.) These along with men and hobbits stay for the races of good. Whereas hobbits – children sized human-like beings with no facial hair – are the creation of Tolkien himself, men are borrowed from obvious source.

(*tolkiengateway.net*, 2008) Now I present the Ents, shepherds of the trees, living in the forest Fangorn. Mainly neutral race of giant creatures very similar to the trees that they take care of. After some research fans discovered that Tolkien himself admitted that it was his own spontaneous invention. (*tolkiengateway.net*, 2008)

When looking for the evil creatures living in Middle-Earth we might find a few races of dangerous looking beings, firstly there are the Uruk-Hai, latest creations of wizard Saruman. They are stronger and bigger modification of The Orcs, who were the main force of Sauron.

These are the main races that occupy Middle-Earth, I mentioned them here because they are fairly important for the story and by knowing about them ahead will be easier to understand the storyline.

5. The Lord of the Rings Trilogy around the World

Here is the chapter where I dared to look at the story of Lord of the Rings from a different angle. I have searched history and found some particular moments where the whole nations construed the trilogy in a whole other way.

Although The Lord of the Rings is now known as the bestseller of 20th century, the book that shaped history of fantasy literature and start a new whole era of fantasy gender, it was not always as praised as it is now. There were countries and states in our world which embraced The Lord of the Rings trilogy, however not even there it was that easy and then there were those who did not like this trilogy even slightly and sometimes considered it as an insult to their government.

(conservapedia.com, 2011) In its very beginning readers have been confused and doubtful about the new book that came from Great Britain. Some of them praised it and worshiped it and others denounced it. But when it came out as a paperback version in USA there were no doubts that readers fell in love with fascinating world of Middle-Earth. It was at that time when people trying to understand and analyse the trilogy came with the idea of an allegory. The author himself did not like this idea very much. In fact he attempted to refute this thought by calling his books “applicable”, the reason was that it was a story that could easily fit at any problem in the world and in its complexity everyone would be able to find his own explanation or sense. This “applicability” might seem to remind us of allegory or maybe even sarcastic version of contrasting ideologies. For instance to consider The Lord of the Rings as an allegory for Communism and Capitalism, mainly the differences between these two society views.

One of the interpretations which Tolkien admitted was his inspiration for Saruman’s armies, World War I was indeed a horrible experience so Tolkien did not try to deny what he was actually thinking about, although he never clearly specified whose army had this traumatizing effect.

Another wrong interpretation came from Catholics. It was publicly known that J. R. R. Tolkien was a Roman Catholic so it was not a very big surprise that among all those readers there were those who believed that The Lord of The Rings had some Christian features hidden within the pages which was again disproved by Tolkien himself who once and for all was trying to explain that The Lord of the Rings was not any kind of allegory. Claiming that all he wanted to do was to write a good story with medieval features and the only label which he will ever

find appropriate was the title of “applicability”. This was also an often theme of debate between Tolkien and his friend, Christian writer, C. S. Lewis. (conservapedia.com, 2011)

However not every country was able to accept The Lord of the Rings in its pure form of open-minded fantasy literature. (jcsoft.cz, 2003) Just recently we found a text with communistic criticism of The Lord of the Rings. Supposedly the text is from the article by Wladyslaw Oczeret and it was published in 1971, 24. May.

There are many ways how the enemy can choose to humiliate our country, growing under the socialistic ideology. So English writer J. R. R. Tolkien published a book under the title “Lord of the Rings” which is secretly attacking our system supporting the rights of working class. Sauron, a leader of poor country whose advanced social system has the true government lead by representatives elected for whole life – Nazgûls. Orcs – working class of Mordor building heavy industry are depicted as disgusting and nasty creatures of inappropriate habits. Like the spoiled son of bourgeois family, the ancestor of English imperialists could find anything beautiful and fulfilling in hard work. In contrast with great work organisation and order of Mordor, land described as wasteland with rising ash and smoke, there is the picture of land full of milk and honey lying in the west, where everything is practically growing on trees. From where is all this wealth coming from could hardly be explained – maybe thanks to some supernatural being like so called God? Meanwhile hard working citizens of Mordor are suffering the lack of basic supplies and water, neighbouring lands have enough of everything.

How striking similarity with our present where the thriving capitalism is fooling us with images of wealth which sources remain hidden, maybe also some kind of a spell, meanwhile farmers and workers of our territory are doing what they can to earn an honest living without any exploitation and everything comes only from their own hands.

Elves, hobbits and so called noble men are symbolizing groups of lazy aristocracy and bourgeoisie who is trying to resist global revolution, while orcs and trolls described as the creatures of darkness are hiding in the underground covered in sweat trying to get a piece of mouldy bread, there is no elven lembas bread for them. Saruman, wizard fighting for progress and providing these poor creatures protection and food is accused of treachery and his residence is ruined by group of foolish rebels always prepared for spreading anarchy. Later, when he is trying to share his ideas of socialism in The Shire, he is captured and without any further judgement punished by hobbits supported and bribed by capitalistic realm of Gondor.

“The forces of good” are in this book represented by individual types of races who had never had a hard day of work. This includes Frodo, Aragorn, Boromir and the spreader of backward ideology Gandalf. Moreover Tom Bombadil is the representative of hippies and also a despot

ruling in his small land with unlimited power – in what right? In the end we should not forget about Faramir, elegant, intelligent and charming like James Bond, sabotaging every sign of internationalism.

A group of characters without any ideological thinking, blindly fighting against difference. Luckily, socialism cannot be destroyed by throwing any of its tokens into the fiery pit. (jcssoft.cz, 2003)

For some it may seem improbable that this kind of article could ever be released into the world but according to my opinion journalists of that time, controlled and obsessed by the socialistic ideology would not have to go much far for words like that.

Luckily for us the era of communistic censorship is over, at least in most of the countries, so we can read whatever we want without fear.

6. Bringing the Trilogy to the Big Screen

Now there is the time to slightly outline the obstacles which went along with creating The Lord of the Rings trilogy and mention some important differences and adjustments that had to be made in order to create a successful films.

So let me move to the 21st century. Big motion pictures are just starting to appeal and among all the new promising directors there is Peter Jackson. (csfd.cz, 2001) The man who has known the story of The Lord of the Rings since he was a teenager and always wanted to see it on the big screen. After writing a few relatively successful screenplays and directing some relatively popular movies, he and his wife finally decide to focus on the story that they both know from word to word. Obviously it would not be a great story without some troubles. Jackson was struggling for few years before he was able to start shooting. First, he had problems with buying rights then he could not find any financial support. But as we already know, he overcame all this obstacles and created the most majestic fantasy trilogy that has ever seen the light of reflectors. (csfd.cz, 2001)

It was in year two thousand and one when the first movie called The Lord of the Rings; Fellowship of the Ring came out and fans were already impatiently waiting for the opportunity to see it. However, none of them did not know what to expect. After all, the whole trilogy was long and complex and it seemed impossible to fit one whole book into just one movie, even if that movie was almost three hours long. It is known that one cannot satisfy the needs of everybody so it was just natural that right after the film was released, there were those who were not happy with the way Jackson adjusted the storyline to his needs. (lotr.wikia.com, 2007) Questions began to rise over the changes which were more than clear. Firstly there were many chief characters from the first half of the book missing, like for example Tom Bombadil, friendly supernatural man who helped hobbits on their way through The Shire, or Glorfindel one of the high elves from Rivendell is replaced by beautiful but in the book hardly mentioned Arwen, daughter of Elrond. Secondly some of the other leading characters such as Elrond himself, Aragorn or even Gandalf had to be significantly modified to better fit Jackson's intentions of the movie atmosphere and its leading themes.

In the second movie, again named the same as the original book, The Two Towers, Jackson deepened the difference between book and movie, changing many important plot elements but cleverly replacing them so only those who read the books can recognize that something is not how it was supposed to be.

During the third film it was already expected that Jackson had made many alternations and what surprised or even annoyed many dedicated fans was changing part of the end to better fit his purpose.

So there it was, three movies based on three books. The inspiration in Tolkien was undeniable but when looking closer at certain bits and scenes it was indeed very different. Luckily it mattered not because what Jackson created astonished almost everyone. Despite all the odds The Lord of the Rings motion pictures are extraordinary and excellent movies that opened Tolkien's world once again after almost half a century after its publishing. (lotr.wikia.com, 2007)

I myself heard some opinions that the books are in fact overrated and that they are so popular just because the movie was made and Jackson made the story commercial and that no one would even know about Tolkien now if it wasn't for the films. Well, maybe it is true in some way but I think it would be a pity if The Lord of the Rings was never filmed because despite all its differences there is no fantasy fan who would not enjoy at least a little bit of it.

7. Main Differences between the Books and Movies

It is no secret that bringing a book to life on the big screen is hard and challenging work and with longer book comes a greater responsibility to adjust the story, so the storyline stays complete and the audience will not spent the same time watching as it would spent by reading the actual book. There are two different types of changes that can be made before or during shooting a film. The first is: “differences in form; this includes changes made to the story by deleting or adding parts or spreading ideas over a long period of time” (lotr.wikia.com, 2008) and as the second I present: “differences in substance, which included changing actual ideas and people in the story to suit the film.” (lotr.wikia.com, 2008)

I may assure you that both of these types of changes were applied to The Lord of the Rings movies and that there were some major changes and differences indeed. Some of them were absolutely understandable and some of them do not make much sense but all that Jackson wanted to do was bring the complicated Tolkien’s story closer to not so devoted fans, as I read in an article by Gabriel Ruzin.

We will now look at those two types of differences. The first mentioned was the difference in form. In the case of The Lord of the Rings it means that there are whole chapters which have been removed or a significantly different storyline which has been adjusted to the needs of big motion picture.

Firstly I would like to say that every movie starts with a prologue where an important part of the story is told. In Fellowship of the Ring it is brief history of Middle-Earth, in Two Towers it is Gandalf’s fight with Balrog and in Return of the King it is Gollum’s story of how he came to the possession of The One Ring. Each of these stories are also told in the books, so it means that they only have been transferred to another part of the story.

The Fellowship of the Ring

Allow me to start at the beginning of the first book itself where Bilbo is describing life, customs and habits The Shire citizens – hobbits. (lotr.wikia.com, 2007) Whereas in the movie the first few minutes are for obvious reasons like familiar the audience with the background story of the main plot, dedicated to the brief history of Middle-Earth and especially The One Ring. Then through both the movie and the book we follow the same single line of getting the ring across The Shire, through a small village called Bree up to the Rivendell, the residence of Elrond. (lotr.wikia.com, 2007)

However this is probably the moment where the movie could not be more different from the book. Firstly if we focus on the time range when Frodo gets the ring and then goes on his journey, in the book there is clearly said that many years passed before Gandalf finally came with the solution to take The Ruling Ring away from The Shire whereas in the movie it seemed that only a few month passed till Frodo was forced to suddenly leave his home instead of planning it for a long time.

Then there is his way to Rivendell, I will skip the obvious fact that it is completely different and focus only on the main themes, which have been completely cut out. Like the chapters with Tom Bombadil, friendly stranger who helps Frodo and his three companions, Samwise Gamgee alias Sam, Peregrin Took also called Pipin and Meriadoc Brandybuck whom we might remember as Merry. In already mentioned article by Ruzin I found rather logical explanation for this significant change. (shadowlocked.com, 2010) Tom Bombadil is not just an occasional friendly stranger but a very mighty and powerful man living in the woods. Not caring much of the faith of others as much as his wife and himself he is somehow resistant to all seductive powers of The Ring. Tolkien describes him as “the master of wood, water and hill” thus making him an allegory for nature. But there is no simple way how to explain the audience why he appeared and then suddenly disappeared when it is obvious that he might be one of the options what to do with The One Ring. Whereas in the book we have rather satisfactory explanation, in the movie there would not be enough space and it would probably tear the thread of the story. (shadowlocked.com, 2010) Apart from this one obvious difference there are few more little things like the journey of Gandalf who was not traveling only to Minas Tirith but his main purpose was to find and question Gollum, creature who possessed The One Ring for a long time, and uniting with his friend Aragorn. Again all this is additionally explained only after Gandalf’s last visit of The Shire before the great journey. I would say that it is only reasonable to make these changes in the first half of the book in order to keep the story flowing.

(lotr.wikia.com, 2007) Another thing is Gandalf’s visit of Saruman at his fort in Isengard. Whereas in the movie we witness a fearsome battle between the two wizards, Gandalf’s loss and after that imprisoning, in the book Gandalf is aware that he cannot stand a chance against Saruman and surrenders. (lotr.wikia.com, 2007) Later on Gandalf explains all his actions from the beginning to the end during the council called up by Elrond.

This gets us to the second half of the book, forming the actual Fellowship of the Ring and going on the long journey along The Misty Mountains, through The Mines of Moria and beyond. Apart from the fact that the council before forming the fellowship lead by Elrond takes almost fifty pages whereas in the movie we witness only a few minutes of arguing, there are no

significant changes in the storyline. However there might be quite important differences in the behaviour of certain characters but I will get to that later. The main and important addition to the movie was the character of Lurtz, an Uruk-Hai who kills Boromir at the end of the first movie but in the books Boromir actually dies at the beginning of the second volume which is then dedicated to Aragorn's hunt for captured hobbits Merry and Pippin.

The Two Towers

As I already mentioned the book starts with Boromir dying on battlefield while protecting the two hobbits Merry and Pippin whereas the movie is opened by the scene of the Eryn Muiil where Frodo and Sam are trying to find their way through. This brings me to an important alternation of the story line. The second book is strictly divided in two parts. (conservapedia.com, 2011) First is the one where Aragorn along with elf Legolas and dwarf Gimli decides to chase the Orcs across Rohan in order to save Merry and Pippin and all of them are then connected to chain of events which occasionally lead to defeating their first big enemy Saruman. While the second part of the book is dedicated only to Frodo and Sam's journey first to the Black Gate and then south through the land called Ithilien where they meet Faramir and later continue on their quest towards the Minas Morgul to the Pass of Cirith Ungol where they face the greatest danger so far and in an unfortunate chain of events Sam is almost left with the thought that Frodo is dead, then thanks to the Orcs he realizes that Frodo is alive and runs to his rescue. (conservapedia.com, 2011) Which is the end of the second part of the second book. As you can see these parts of the story are put behind each other and told separately in the book which is something that you can hardly do in the movie without tearing the story apart. As a result the second movie begins with the Frodo and Sam's journey and then in shorter time sequences jumps to the Aragorn's chase after the Orcs who captured Merry and Pippin. As a whole I would say that of all three movies this is the most similar to the book. Of course that also here are some parts that have been changed or even cut out but that is just inevitable issue while transferring book into a movie.

However even here are some major differences which are crucial to mention. Except the storyline which I already spoke about there is no big change in the beginning of the movie. Jackson only slightly adjusted Merry and Pippin's escape from the Orcs. As in the book they trick one of the Orcs to tie their feet loose and take them away from the others where the Orc is killed by Rohan riders who are surrounding the pack of Orcs. In the movie they manage to escape from the very centre of the battle between Rohan riders and Orcs. Then the story goes rather the same in both book and the movie.

Nevertheless, later on we can see some of the bigger differences. One of them is absence of one of the Ents that Merry and Pippin meet in the Fangorn forest – Bregalad also called Quickbeam. As he probably had lesser importance in the story, he had been omitted in the movie. His part had simply been replaced by Treebeard who guarded the two hobbits all the way through the Fangorn forest. (lotr.wikia.com, 2007) But there is other thing that is very much different when it comes to the Ents. In both cases there was an Ent gathering held, where the Ents should decide what to do with the starting war, whether to join or stay out of it. In the movie Ents decided not to join and as Treebeard explained it was because the war was a problem of men not Ents. There is no explanation how come he was not aware of the suffering of other trees growing in the south right next to Saruman’s Isengard when he already knew about the other orcs destroying the forest. As he said when he first met Merry and Pippin while he still considered them to be orcs as well.

“They come with fire, they come with axes. Gnawing, biting, breaking, hacking, burning. Destroyers and usurpers. Curse them!” (generationterrorists.com, 2003) That is how he describes orcs. Same as in the book he had met with Gandalf so why being ignorant to the matter of war? In the end Ents go to war indeed but that was thanks to Pippin who asked him to carry them south, right around the Isengard and as Treebeard saw the destruction that Saruman caused, he enraged and called up his comrades to the war who were almost immediately ready. (lotr.wikia.com, 2007) Rather a hasty decision for race which spent three days on a gathering before. (bourgeoisburglars.blogspot.cz, 2007) No one will argue that three-day meeting between trees is not a very good plot for a movie but that does not change the fact that the screenwriters could have let the Ents simply decide to go to war just like it was in the book. One way of explaining this is that those who adjusted the screenplay, did not believe that the decision of going to war could be made with careful planning or thinking. They thought that it has to be an outcome of a passionate and quick action. Or in another way, it shows that people find hard to believe that tough decisions can be made by long contemplation and many of us do such things overwhelmed by feelings, whether it anger, desperation, happiness or love. (bourgeoisburglars.blogspot.cz, 2007)

So far I have only spoken about changes or cut outs but there is one bigger addition to the second movie. (lotr.wikia.com, 2008) It is the fight between the Warg riders sent by Saruman and Théoden’s army on their way to Helm’s Deep. This is also the moment where Aragorn’s accidental fall of the cliff causes others to believe that he is dead. Until the moment he finds his way to Helm’s Deep with help of one of Théoden’s horses. (lotr.wikia.com, 2008) If you are wondering why Peter Jackson would do such a thing, there is rather satisfying explanation.

(lotrplaza.com, August 2002) There has been similar battle occurring in the first book but it had to be skipped in order to maintain balance in the amount of action in the second half of the first movie. However, it would be shame if the Wargs have been cut out of the trilogy entirely so Jackson moved them and made a perfect opportunity to spice the atmosphere before the main battle of Helm's Deep. He was also trying to find a way how to infiltrate Arwen into the movies and putting her into Aragorn's dream while he was unconsciousness after his fall of the cliff was the most efficient way. (lotrplaza.com, August 2002)

Now I shall proceed to other adjustments that had to be made. Whether to make it less complicated or easier to understand, Jackson omitted a few groups of characters and replaced them with others. Firstly I must mention that in the book Éomer and those loyal to him were never cast out, although he was imprisoned and later on released. He was present in the battle of the Hornburg, also called the battle of Helm's Deep, the whole time. In the movie, however, cunning Gríma Wormtongue, sent by Saruman to spy on and control king Théoden, casts Éomer out of the land, leaving him no choice but to take his last loyal troop of riders and leave. So when Gandalf leaves before the battle it is not lord Erkenbrand who lately returns with him in the crucial moment but Éomer. This time it is easy to explain and justify Peter Jackson's decision. (lotrplaza.com, 2003) As many know Jackson tried to present as many characters as he could and he did that in the sake of the story. But presenting another character who was not lately important for the storyline would probably confuse many people and it would not do very good. (lotrplaza.com, 2003) I myself must agree that for the movie this was one of the better moves and it turned out just fine, taking the fact that Éomer was perfect replacement and compensation.

At last I will go back to Frodo and Sam for a while and just briefly mention that in the second book their storyline ended by capturing Frodo by the Orcs but in the movie the whole part after leaving Ithilien, which means the Pass of Cirith Ungol and fight with Shelob, was, fortunately, not skipped but just moved to the third movie. (lotrplaza.com, 2003) Some of the fans found it understandable and some of them were angry. That is no surprise, some people said he did it because "he is possibly trying to save good visual stuffs for the last" or because the time line of the movie. To explain Frodo and Sam's path through Shelob's lair is taking place just in the time when the battle of the Pelennor Fields near the Minas Tirith is raging and that is why is completely understandable that Jackson moved all this to the third and last movie since this were one of the final and most important moments of the whole trilogy. (lotrplaza.com, 2003)

The Return of the King

Finally this is the moment which almost brings us to the end of this chapter. I intentionally skipped the parts where Faramir's behaviour differs from the book and left it for the next chapter where I am going to discuss difference in substance. (lotr.wikia.com, 2008) Now I would like to proceed to the time after the battle of Helm's Deep. Because this is the time when Isengard fell and Gandalf along with Aragorn, Théoden and other companions came to Saruman with the intention to negotiate. Jackson made here a significant difference which caused many negative criticism among the Tolkien's fans. It is nothing else than tragic death of Saruman who was killed by his servant Gríma and to make his death certain, by a drastic fall from the tower of Orthanc where he lived. (lotr.wikia.com, 2008) As I already said this changed the whole ending of the book distinctly, because in the book Saruman stays alive to the very end and causes much more damage than in the existing film trilogy.

But let us go back to Frodo and Sam because there was one of the most controversial changes of all. So far I have heard mostly bad criticism of this move and I must admit that after reading the books and some reasonable arguments on this theme, I have no choice but agree that when Frodo cast Sam away on their way up the stairs to Cirith Ungol it does not correspond with Tolkien's way of portraying their relationship. (bronweathanharthad.mymiddleearth.com, 2013) The biggest problem seems to be that since in the book Sam and Frodo's relationship remains untouched and pure, in the movie Frodo sends Sam away after he tries to help him with carrying The One Ring. Moreover it is caused by Gollum, who knows that only by disposing them of Sam he will be able to get The One Ring from Frodo, so by his evil schemes Sam is forced to leave. However, in the book this never happened and most of the fans consider this Jackson move to be unforgivably inaccurate to Tolkien's original work. (bronweathanharthad.mymiddleearth.com, 2013) Anyway, like everywhere even in this case there are those who do not agree and who are trying to justify Jackson's decision. (thetolkienforum.com, 2003) It might be true that on the screen this doubtful moment works fine and that it brings the character to live even more. After all Gollum was depicted as treacherous villain so it makes sense that he would be able to set Frodo and Sam apart. (thetolkienforum.com, 2003) But still, it is one of the major changes and maybe it was too much for the fans, especially those, who loved the relationship of two main hobbits the most.

There were not any other fatal changes in Frodo and Sam's line but there sure were lots of changes and adjusting during the incidents around Gandalf and Aragorn.

(lotr.wikia.com, 2008) The first of them is again an absence of few characters – Elrond’s sons Elladan and Elrohir. And of course also the absence of Dúnedain who came to help Aragorn and followed him through the whole Path of the Dead. Although it might seem like a bit of a problem it worked just fine even without these characters. Moreover it is logical that Jackson dispose himself of those characters since they were not important for the storyline and they would only cause more explaining, for which was not enough time in this already long movie. It is surely similar change like when Erkenbrand was replaced by Éomer in the battle of Helm’s Deep. (lotr.wikia.com, 2008) Connected to Aragorn there is one other change which has been made, a change involving his sword Narsil which he had carried with him since the beginning of all three books. Or rather only a shards of Narsil which are reforged at Rivendell even before the whole Fellowship of the Ring leaves to its journey. However in the movie this very sword is brought to Aragorn by Elrond the night before Aragorn leaves for the Paths of the Dead. In both the book and the movie the sword is renamed after its welding to Andúril. (lotr.wikia.com, 2008)

(lotr.wikia.com, 2009) Another changes that were made are concerning the Battle of Pelenor Fields. Firstly there is the part where Théoden is traveling along with his army towards Minas Tirith, in the book Théoden has been warned that there is an army of orcs in his way, so he had to form an alliance with wild people from the mountains who occasionally let him through a secret path in the movie however there is no such thing. But the reasons are completely logical, in a film as long as *The Return of the King* there was too little time for adding any unnecessary scenes which could be easily cut out. (lotr.wikia.com, 2009) As a second adjustment there has been Aragorn’s Army of Dead who not only helped Aragorn defeat the corsairs and claim the Umbar ships but follows him up to the Minas Tirith where thanks to them was the Battle of Minas Tirith won. (barrowdowns.com, 2003) Jackson probably thought that it would be more effective and quicker than to have load the ships with Gondor’s allies and let them save The White City as it was described in the book. Generally I found that this move was not very appreciated by larger amount of the fans although they mostly liked or even loved the battle and especially the charge of Rohan Riders with king Théoden in front. (barrowdowns.com, 2003) Then as the last, there is the confrontation between Gandalf and Witch King. (lotr.wikia.com, 2009) Whereas in the book Gandalf and Witch King have this exchange of views and it almost seems that their will power is equal, in the movie Witch King destroys Gandalf’s staff and even knocks him down of his own horse. But both of this fights are interrupted by Rohan Riders – Rohirim arriving on the battlefield. (lotr.wikia.com, 2009) You can imagine that again there was a base of fans who strongly disagreed with this adjustment.

But there are also those who found a reasonable explanation for Jackson's actions. (reddit.com, 2013) Although the movie differs from the book again, when even someone like Gandalf seems weak compared to the Witch King it gives a great opportunity to amplify Eowyn's victory over him. It is shown that she is no weak human and that she truly is the shield maiden of Rohan. (reddit.com, 2013)

When Jackson killed Saruman at the beginning of the third movie it was no mere coincidence or spicing the storyline of the last part of the trilogy. He did it because he needed to dispose himself of Saruman's character in order to change the second ending of the trilogy. (cliffsnotes.com, 2006) Both the book and the movie contains the ending of throwing the ring into the Mount Doom. By that Frodo saves the Middle-Earth, defeats Sauron and destroys all his forces. However all who read the last book know that this was not the end of suffering in Middle-Earth. When Saruman stayed alive in the book, he eventually escaped the Ents who guarded him and invaded The Shire. There his malice and powers manipulated the citizens and turned beautiful and peaceful place into a dirty industrial hole. So when Frodo, Sam, Merry and Pippin finally come back to their homeland they realize that even the Shire, the country that had been in their thought in the moments of the greatest crisis, has been ravaged by Saruman. So instead of green and peaceful place for which they fought the whole time, they are struck by the cruel reality and the blackest thoughts, which has been shown in Galadriel's mirror in the first book, came to be true. (cliffsnotes.com, 2006) Although there has been many people who complained that when Peter Jackson changed the final chapters and let the hobbits return to untouched homeland he "butchered the ending" (ing.com, 2006), there has been majority of fans who agreed that "it would be too anti-climactic" (ing.com, 2006) to have two endings in one movie. (scifi.stackexchange.com, 2012) According to some sources there has been no official explanation why Jackson altered the ending. Some people believe that he did it because he himself did not liked the ending Tolkien wrote, so he changed it to his own image. (scifi.stackexchange.com, 2012) Nevertheless it is surely true that The Return of the King was already a long movie with lengthy ending and adding another plot would probably do more damage than good. The only certain thing is that you cannot please everyone. However no one would argue that The Lord of the Rings movie trilogy had a huge effect on the cinematic history and will be remembered for many years.

8. Main Differences in the Character Development

In the previous chapter I have covered most of the changes that have been seen in the movie trilogy. They belong to the category differences in form, which basically means that I explained where and why were parts of the storyline removed, adjusted or added. Now I will proceed to another group of changes that Peter Jackson made. These belong to the category of differences in substance. I will again explain what kinds of adjustments are included here: Difference in substance contains all the changes which are made on the actual characters. By doing this we might be able to witness completely different pattern of the story and since I have indicated the storyline in previous chapter I am not going to proceed along with it anymore. Instead I have decided to give you an alphabetical list of characters which have been affected the most.

Aragorn

(councilofelrond.com, 2014) Every character differs from its original book version in a different way, for example Aragorn depicted in the book seems to have different set of traits than the one we can see in the movie. To explain: When we first meet Aragorn in the movie he looks very sure of himself and takes charge of the hobbit group immediately but in the book he is humble and waits until the hobbits trust him enough to allow him to guide them. Later on he reveals himself as the Aragorn son of Arathorn and despite his uncertainty in his physical abilities he looks more or less aware of his duty to become a king. On the other hand Aragorn alias Strider in the movie seems to be the exact opposite as he is sure he is strong enough to protect the hobbits it is clearly said that he abandoned his heritage to become a king. However when he is put to the position to lead the Fellowship, the book Aragorn takes charge almost automatically and after some time starts to doubt himself which is rather different from the movie Aragorn who again does the exact opposite. (councilofelrond.com, 2014) When we take a peek to what fans think about this big change the answers are rather predictable. (barrowdowns.com, 2005) Mostly people react to him as “the action hero who saves the day and gets the girl.” With nowadays society it is understandable that people will lack for heroes that seems to be closer to them than those who are too perfect to be true. (barrowdowns.com, 2005)

Arwen

“Some thought PJ's expansion of Arwen's character was overall well done and suitable for the films, while others hated it.” (thetolkienforum.com, 2002) (lotr.wikia.com, 2008) For those who know the book is clear why I am mentioning her here. Although she did not has much

importance in the storyline, Arwen somehow becomes a character that Peter Jackson pushed in the movie almost by brutal force. In the whole story written by Tolkien her appearance is almost zero and all we can get to know about her is revealed in the last book in additions, but in Jackson's trilogy she appears several times with connection to Aragorn and Elrond, her father. (lotr.wikia.com, 2008) If you ever asked yourself the question why would Jackson do such thing, the answer is quite simple. (fanpop.com, 2012) As I found here some people claim that Peter Jackson just wanted more women characters in the film, others say that it was done for the actress who went through hard sword training in order to play Arwen, who was originally wrote as a fighter, so they added her to the two other movies to compensate for her hard work. (fanpop.com, 2012)

Denethor

For those who do not know, Denethor was father of both Boromir and Faramir. He was also the last ruling Steward of Gondor since after him the rightful heir to the king's throne appeared. (tolkiengateway.net, 2008) In the book he is described as a strong and proud man with a kingly appearance. (tolkiengateway.net, 2008) From what I read his book version was also quite popular among the fans. "He is a very complex, conflicted character and very respected for a lot of reasons." (straightdope.com, 2011) However for those who have seen the movie he looks more like an old mad man which caused a wave of complains from the fans. "They took elements of Denethor and exaggerated them to the point of becoming a caricature of the character from the book." (scifi.stackexchange.com, 2013) Which is rather disappointing but on the other hand it could make some people to actually read the books to know the difference for themselves.

Faramir

He is one of the most controversial characters. Mainly because his main purpose from the book has been completely changed. (istad.org, 2002) Many fans deemed the book Faramir as noble, brave and fine character. One of the only ones who could very easily resist the power of the One Ring. However in Jackson's movies he actually struggles and even intends to take the One Ring to his father to finally earn his appreciation for which he seemingly longs the most. (istad.org, 2002) Since this actions had a huge impact on the fan base, Peter Jackson decided or was forced to explain why he did such a thing. (theonering.com, 2002) The reason is that in the movie, film makers took a good care in showing that the One Ring was a significantly powerful weapon and then all of a sudden there comes someone who just does not care about it. So to make the scenes with Faramir more exciting and tense. They of course acknowledged that

Faramir would never do such thing like Boromir did but in was indeed important to show that the power of the One Ring was dangerous for everyone. (theonering.com, 2002)

Frodo

Being the main character not even Frodo escaped the adjustments done by the pen of Peter Jackson. So once again a rise of complains spring up among the fans. (sffchronicles.co.uk, 2011) Mainly is was because unlike the book written Frodo, the screen character was presented as much weaker, not just to the power of the ring but also physically. This caused many fans to argue that Jackson once again disrespected the work of J. R. R. Tolkien. Other thing was that in the last movie Jackson made almost unforgivable change in the relationship between Frodo and his companion Sam. (sffchronicles.co.uk, 2011) (lotrplaza.com, 2005) In the books Tolkien portraits the relationship between Frodo and Sam as an unbreakable bond, however, in the movie Frodo casts Sam away in his moment of weakness. (lotrplaza.com, 2005) Which was for some of the fans completely unexpected and greatly disappointing.

CONCLUSION

Throughout the thesis I tried to guide the readers along with the complicated thread of birth of fantasy literature and Lord of the Rings itself. I presented the history of fantasy literature from its peak to the nowadays situation along with explaining different classes in which the fantasy genre has split. In order to understand the origin of Lord of the Rings one should understand where it all came from. But the Lord of the Rings was not created all by itself, so I also included rather brief biography of the man who is responsible for it – J. R. R. Tolkien. To understand the complicated pattern of the storyline it is also important to focus at the growth of the man who created it.

Slowly I lead the way that Lord of the Rings was going throughout the years upon the moment when certain director decided to recreate this precious story into something new and unexpected.

In the second part I was mainly trying to focus on the development of the story and changes that has been made in order to achieve balanced motion picture trilogy. Whereas the fans of J. R. R. Tolkien were satisfied with the work of Peter Jackson is up to everyone to review. I myself would say that even if it mainly looked like almost all the fans were full of complains in the end rather large number agreed that Lord of the Rings trilogy was a success, although a different from the books, it still cherishes the magic of Tolkien's world and transforms it almost to reality.

At the very end I would like to say that it was my genuine pleasure to have the possibility to dive myself deeper into this world because without it I would never made myself to achieve the work that I have done.

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RÉSUMÉ

Tato bakalářská práce se zabývá knihami Pána Prstenů od vzniku žánru, do kterého se řadí až po současnou filmovou verzi. Zvláště jsem se soustředila na srovnávání knižní a filmové trilogie, která byla natočena začátkem posledního tisíciletí. Bakalářská práce by měla poskytnout náhled do světa vytvořeného J. R. R. Tolkienem a osvětlit některé problémy jeho vzniku a posléze i přenesení na filmové plátno.

ANOTACE

Jméno a příjmení:	Veronika Maršálková
Katedra:	Katedra anglického jazyka PdF UP
Vedoucí práce:	Mgr. Josef Nevařil, Ph.D.
Rok obhajoby:	2014

Název práce:	Napříč příběhem Pána prstenů. Vývoj postav, srovnání s filmy a historická fakta.
Název v angličtině:	Throughout the story Lord of the Rings. Character development, comparison with films and historical facts.
Anotace práce:	Bakalářská práce obsahuje vývoj příběhu Pána prstenů společně s literárním žánrem do kterého spadá od počátků až po jeho přenesení na filmové plátno. Zvláštní pozornost je pak věnována srovnání rozdílů mezi knižní verzí a filmovou.
Klíčová slova:	Pán prstenů, J. R. R. Tolkien, historie, vývoj, srovnání, knihy, filmy.
Anotace v angličtině:	This thesis contains development of The Lord of the Rings story along with its literary gender from the very beginning to the moment when it was transferred and adjusted for movie screen. Special attention is dedicated to the comparison of book version and movie version of the story.
Klíčová slova v angličtině:	The Lord of the Rings, J. R. R. Tolkien, history, development, comparison, books, movies
Přílohy vázané v práci:	0 příloh
Rozsah práce:	42 stran
Jazyk práce:	Angličtina