UNIVERZITA PALACKÉHO V OLOMOUCI

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 2015

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

V Olomouci dne 20. 4. 2015

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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. Two chapters have been dedicated to Tolkien himself, because as the author and father of this captivating trilogy he has the most important role. Beside Tolkien there had been many others who either by support or constructive criticism helped Tolkien reach his goal and finish what we now know as the Lord of the Rings. First part contains explanation of the literature genre where the story came from and its position among the readers since the very beginning. Second part then compares the original books by J. R. R. Tolkien with movies directed by Peter Jackson at the beginning of the 21st century. Here I tried to focus on the study of storyline and character development.

INTRODUCTION

The story of the Lord of the Rings has been in my life since I can even remember and when I started to study English language and dived deeper into English literature it felt almost like I rediscovered this amazing trilogy all over again. Thus when I was to decide the theme for my bachelor thesis, I took my chances and suggested my own. I was immensely lucky, because my personal idea got accepted and I was given the opportunity to explore Tolkien and his masterpiece on a completely new level.

My goal is to guide the readers through the beginning of fantasy literature and help them understand how the genre was born and where its origin and roots are. I have provided academic characterization of fantasy genre which is followed by interesting history of this fascinating genre by David Pringle. The following chapter contains two different categorizations of fantasy and the end of the same chapter includes classification of the Lord of the Rings. As any other book it can be assigned to one of the classes that developed throughout the centuries and it is important to know which one and why. It is also crucial 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.

The last part of the thesis then contains comparison of the books storyline and three Jackson's movies and follows after a short journey through Middle-Earth's creatures and races. There lies not only my own observations and deductions but I've also included the opinions of Tolkien's fans and followers along with some explanation from Peter Jackson himself.

1. Fantasy Literature

In order to understand the trilogy of *The Lord of the Rings* it is also important to know where it came from. The first step to grasp this long and diverse story is searching at the beginning, and the beginning of the journey of this story starts with the birth of a genre called *fantasy*. That is why this chapter introduces at least the basics of fantasy literature.

1.1 Definition of fantasy literature

Considering the complexity of fantasy the chapter is opened with the characteristics of this genre. The literature of fantasy is mostly considered to be the counterpart of science fiction. Both these genres are regarded as the literature of speculation, but they are different by their motives and concepts. Whereas science fiction literature is based mainly on technology, future and rational thinking, fantasy is built on the exact opposite. It is a genre with roots mostly among fairy-tales and its focus on mystical and magical subjects. (Mocná, Peterka, 2004)

Characters in fantasy are mostly archetypal and they create a set selection of roles. A dominant hero (or a group of heroes) is usually accompanied by or consists of a comrade, a guide, an opponent, an object of attraction and a fantastic beast. (ibid)

The chief structure is established on three main aspects: the creation of imaginary world, entering a world parallel to ours or entering a pseudohistory of our world. Imaginary worlds are generally based on magic, their social system is feudal and pre-technological, and religion can also have its key role. (ibid)

Very important can also be the motive of a journey, which may symbolise an adventure but also a quest. It is symbolic expression of life voyage and a tool to shape the main character's view of the world. Next to this are motives emotional (sexual or affectional), satiric and, of course, mythological. Because of its origin fantasy often contains references to myths, fairy tales and legends. (ibid)

Acording to Mocná, Peterka (2004), as a rather young genre of popular literature, fantasy has quickly evolved into three main genre branches:

- *Epic Fantasy*, which is based on combining the chief subject with several time plotlines. It has its own pattern and seeks inspiration within ancient myths and legends. It is specified by a fellowship of heroes working together and sharing a common goal; for ex. Arthurian Legends.
- *Heroic Fantasy*, also called Sword and Sorcery (see also 1.2 below), has its origin in heroic myths; for ex. Beowulf.
- *Science Fantasy*, this is a fantasy subgenre which has scientific themes. It is placed on the interface between Science Fiction and Fantasy Fiction. (ibid)

Beside these three main subgenres there are many other kinds of fantasy, mostly with specific characteristics. Writers and groups of writers enrich the fantasy literature with new and fresh motives. (Mocná, Peterka, 2004)

1.2 Origins of fantasy literature

The view on fantasy literature which we have seen so far is mostly a simple academic characterization. It defines individual symbols of fantasy genre and provides us with brief depiction of a rather complex matter. However, in order to understand this genre to the fullest we also need to take a look into its origin and history. To have the right perception of its birth and meaning we need to search far on the timeline.

Appropriately presented history of fantasy can be found for example in a book by David Pringle (2003). Fantasy is literature born from the desire of our heart. Although this statement sounds a little indefinite, it can suggest a lot. Fantasy should contain an element of fulfilled desire, not really physical desire but more the craving of human heart for more caring world, better people, fuller experience and 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. Unlike horror however, feelings which fantasy causes have very often wider circle and are mostly "positive". Combining desire, excitement and nostalgia 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. (Pringle, 2003)

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. (ibid)

In *heroic epos*, with its origin in songs where hunters and warriors were bragging with their courage, we could see mainly selfish and rough characters. In this world mighty hero comes out of a fight as a dignified winner. As it usually goes both these genres are occasionally mixing, in fairy-tales we can often find violence and heroic epos sometimes contains love and purity. (ibid)

The genre 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. 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 of followers all around the globe. Although many people claim that it is preposterous for fantasy to draw from these sources, we can easily find some of the greatest writers like J. R. R. Tolkien and C. S. Lewis whose works might have been inspired by old Christian legends. (ibid)

As the age passed, from original mythology, folk literature and heroic songs fantasy has grown into wide forms of different genres. Since the invention of writing five thousand years ago, this genre did not disappear from world literature. We all know fantasy stories from ancient Egypt and Babylonia, for example the famous *Epos of Gilgamesh*. (ibid)

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. 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. First prose is appearing and holding the function of entertaining literature for wide range of literate people only at the edge of Helenian era when Roman Empire was taking over the rule of Mediterranean. This works of prose – usually called novels – carried strong fantasy element within. (ibid)

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 are Anglo-Saxon epos *Beowulf*. Common theme of early middle age literature were lives of saints. Even the bibliographical stories with their roots in historical facts were complemented with supernatural and mythic elements. So called "*British cycle*" about King Arthur and his teacher 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*. (ibid)

However it was 16th century when long proses with fantasy themes finally appeared and they were very close ancestors of today's fantasy literature; we are talking about so called Chivalric romances. Stories about knights and beautiful women, who in the environment of enchanted castles and mysterious islands struggled with monsters, beasts, giants and warlocks. These stories carried all the signs of fantasy literature. Although their fashion passed away in 17th and 18th century, with the era of technology, science, knowledge and literature connected to it, chivalric romance was never forgotten. In 19th century there were many who tried 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 genres. 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. (ibid)

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. Before 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. Subgenres of Fantasy Literature

As many other literature genres, even fantasy has its specific subgenres. They can be divided into several various groups and in two different matters. This chapter provides a brief comment on these subgenres and the rules which divide them. A more detailed description of the fantasy subgenre where *The Lord of the Rings* belongs is included in the second part of the chapter.

2.1 Different categories of fantasy literature

There are many was how to sort fantasy literature. One of these ways is characterization according to the type of narrative which is described in a book by Farah Mendelson (see below). Another type of classification is by the settings. The example has been taken from a book by Grand and Clute. This type is more vast and complicated than categorization by narrative aspects. Details are provided further in this chapter.

2.1.1 Narrative characteristics

First there will be mentioned four types of fantasy which are divided by their narrative characteristics. Although Mendlesohn (2008) admits that there are fantasy works which fit none of these patterns, this this type of division is mentioned in the previous chapter and thus it is suitable to explain it further.

- *Portal Fantasy* - Also called portal-quest fantasy. Main hero or heroes enter the fantastic world through a portal of some sort. Behind this portal lies the magical world and all its elements. There is the place where the story is happening. A good example can be provided in a novel by C. S. Lewis *Chronicles of Narnia: The Lion, the Witch and the Wardrobe* where an old wardrobe is in fact a type of portal into a different world. (Farah Mendlesohn, 2008)

- *Immersive Fantasy* - This type of narrative lets the reader experience the fantastical world via the main character's point of view, but there is a lack of explanatory narrative. The magical world is being perceived as a home and its fantastic features are seen as normal. If accurately done this type of narrative mode may push away the 'sense of wonder' and create a believable and authentic world. (ibid)

- *Intrusion Fantasy* - It is a type of fantasy where the fantastic element disrupts the reality of a main character (or characters). It stands as the exact opposite to portal fantasy and the main hero has to deal with new unknown beings either invading or

living in our world. This type is usually a realistic one and leans heavily on descriptions and explanations. A good example could be Bram Stoker's *Dracula*. (ibid)

- *Liminal Fantasy* - This rather young type of fantasy introduces world which may seem as our own, but holds fantastic elements. These elements then serve to bewilder and humour the reader for the protagonists in the novel sees the unusual events as rather normal and ordinary. (Farah Mendlesohn, 2008)

2.1.2 Division according to fantasy settings

According to Grant and Clute (1997), the next way of dividing fantasy is more complex and extensive. It contains all the different fantasy settings and tries to categorize them in more specific subgenres. The list of these subgenres drags in many longs and sometimes uneasy to understand titles. Many of them were born very recently and some of them merge with another literature genre – science fiction. (Grant, Clute, 1997)

Unlike Mendlehson (see 2.1.1), Grant and Clute (1997) divide fantasy into the following subgenres:

- *Fairy tale Fantasy* - This subgenre belong among the oldest ones and its name speaks for itself. These are stories which draw from fairy tale themes.
- *Gods and demons fiction* - Also under Chinese name Shenmo, this subgenre has its roots in Chinese mythology. It involves gods and monsters of China.
- *Hard Fantasy* - It is a very complicated kind of fantasy based on logical explanations drawing from knowledgeable world. It is also very similar to hard science fiction in this pattern. But unlike science fiction fantasy elements cannot usually exist in real world.
- *Low Fantasy* functions as a contrast of some kind to hard fantasy. Here the fantastic elements occur only very mildly and sometimes don't even intrude with the story itself.
- *Historical Fantasy* - As the name suggests this fantasy subgenre contains real historical facts but enriched by fantasy elements. (Grant, Clute, 1997)
- *High Fantasy* – As Stableford (2005) explains in his book High fantasy is characterized as fantasy with its story set in an imaginary (fictional) world rather than our real world. This world consists mainly of magical elements and its rules differ

from what could be called rational. It is the opposite of Low fantasy. (Stableford, 2005)

There are many other fantasy subgenres. For example literature for children often contains fantasy elements, or fables can be considered a subgenre of fantasy as well. (Grant, Clute, 1997)

2.2 The genre of The Lord of the Rings saga

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

This content has wider range than literature of *Sword and sorcery*, as we can read in a book by Stableford (2005). Even though both terms are often used to label the same genre of fantasy. 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 genre 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 High 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. (Stableford, 2005)

Pringle (2003) then specifies this in his text by stating that the headstone of this gender is Tolkien's imaginary world Middle-Earth. The choice of environment is more important for the author and reader 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, as can be seen in Tolkien's trilogy. Dictionaries, family trees, lists of characters, explanatory notes and many others are also seen very often. Strong fans of High Fantasy welcome these kinds of details, but to an uninformed reader they might seem unnecessary or useless. (Pringle, 2003)

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

The third chapter is dedicated to Tolkien himself. The introduction to Tolkien as the creator of the trilogy is followed by a short biography which points out important events of his life as well as those connected to creating his greatest masterpiece.

According to David Pringle (2003) Tolkien's *The 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 *The Fellowship of the Ring, The Two Towers* and *The Return of The King*, but they are mostly seen as a whole. (David Pringle, 2003, p. 165)

At first it looked like this trilogy was going to be forgotten and it took about ten years before it gained its appreciation. It was in the year 1965 when it was finally released as a paperback in the USA and right after that *The Lord of the Rings* could finally jump on the train of fame and success and reach its nowadays title as one of the bestsellers of the 20th century. "*Why it became so popular?"* asks Pringle in his book about fantasy literature. (ibid)

First chapter describes Bilbo Baggins's celebration of his 111 birthday. Although it has probably a little childish feature, it directly continues on Tolkien's previous book *The Hobbit: There and Back Again*. It was 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. 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 and perfectly described Middle-Earth. (ibid)

Like in every other novel also here the reader can clearly see author's ideas and values; sometimes told directly and sometimes only slightly indicated. Only in a few books around the world are these 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. (ibid)

Tolkien's books are timeless story about never ending searching and that is where their charm lies. Mysterious threads, uneasy wandering, diversity of 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 very rich we cannot deny Tolkien's ability of slowly putting many pieces together in order to create a magnificent work of literature. (David Pringle, 2003, p. 165)

However, Tolkien's journey to publishing *The Lord of The Rings* was more complicated than we have seen so far and thus it is crucial to provide some information about his life in order to understand the difficulties he had to come through on his long journey towards finishing *The Lord of The Rings*.

David Day (1995) writes about Tolkien's life in his book and provides a brief introduction to the writer's life. John Ronald Reuel Tolkien was born on the 3rd of January 1892 in Bloemfontein, South Africa. His parents were two British people, which Tolkien lost when he was still a child. Before he became a famous novelist he survived the terrors of the First World War and became an expert on Anglo-Saxon languages in Oxford. He became a writer rather late, his first novel – The Hobbit – was published during his forties and his next novel the Lord of the Rings even later; first book was published in 1954 when Tolkien was sixty-two, the two others followed later on. No new novel had been published during Tolkien's life, but he did become one of the most famous and read writers of 20th century. (David Day, 1995, p. 6, 7)

Today Tolkien's hobbits are as important and believable part of British mythology as imps for Irish people, dwarves for Germans and trolls for Scandinavians. Many people don't even realize that hobbits were indeed Tolkien's own creation and they assume that they have been here since forever, same as fairies and ghosts. However hobbits aren't the only creation of Tolkien's mind, which rooted in our mystic world. Ents, orcs and even balrogs are essential parts of nowadays mythology. (David Day, 1995, p. 6, 7)

(tolkiensociety.org, 2014) Tolkien was only four when his father died and his mother took the whole family back to West Midlands in England. His live 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. (tolkiensociety.org, 2014)

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 Faukner. (ibid)

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:

"Eálá Earendel engla beorhtast

Ofer middangeard monnum sended"

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 as Silmarillion. 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. (tolkiensociety.org, 2014)

4. The Birth of a Masterpiece

As many writers might know, publishing a book is never an easy deed. In Tolkien's case this was not very different. He experienced many difficulties and troubles not only during publishing, but also during the writing itself. To really comprehend where Tolkien struggled during the lengthy period of writing a long search must be done; a search that starts at the beginning of writing his first successful book – *The Hobbit*.

As Coren (2002) states in his book about Tolkien's life, Tolkien did not remember when exactly he started to write The Hobbit. He presumed that he scribed the first sentence somewhere between 1930 and 1935, but he was not entirely sure. It is possible that Tolkien worked on his book for a long time. Once he put down few notes on a paper then he came up with a short story to tell the kids before bed time. He was building the entire tale slowly and gradually over a period of many years. The book called *The Hobbit* was eventually published in 1937 and it brought Tolkien attention he had never expected. Most of the reactions and reviews were fairly positive. It is odd that Tolkien took a vast amount of time to write the book which quality had been acknowledged by Tolkien's publisher Stanley Unwin even before the book had been completed; or rather by his son Rayner; 10 years old at that time. Soon after its release Tolkien's Hobbit became known world-wide and it was popular not only among children, for whom the book was originally written, but also among adults. (Michael Coren, 2002, p. 75 – 80)

Tolkien's success did not influence his life in any way. The money he earned were used to pay bills and debts, which lingered in the air as a silent threat. After the success of the first book a question has arisen. *"What now?"* Tolkien began to receive letters from fans and later on even his publisher. He sent more tales to Unwin, beautiful set of myths called *Silmarilion* was among them. However, all of these books were – to Tolkien's dismay – rejected; public demanded another tale about a hobbit. And so Tolkien began to write a story about another hobbit – Bibbo's relative Frodo. (ibid)

The thirties were nearing its end and a brand new threat began to appear. Tolkien hated Hitler, mainly because Hitler damaged the symbol of Germany and everything the country used to stand for. When the Second World War actually started Tolkien was too old to join the forces, yet he wished to be useful. And so he became an observer during air attacks. During the actual war Tolkien never stopped working on his novels. Tolkien, his wife Edith and their daughter lived in their house in Oxford and did everything they could to survive

while they feared for the lives of Tolkien's two sons; Christopher and Michael. The times were uneasy, but Oxford was never the direct target of any attack, unlike other towns lying close by. (ibid)

Tolkien was horrified by the events which he heard from the radio and which were taking place all over Europe. Writing helped him at those times. Some people claim that war influenced the novel, but Tolkien himself denied this idea and disliked it strongly. The secret of the Lord of the Rings lies in the variation of options you can interpret it in. The trilogy can be perceived in many ways and every fan can find their own different message, states Coren in his book. (Michael Coren, 2002, p. 75 – 80)

In order to compare some of these information and learn which are true and which mere assumptions, an examination of another of many books about Tolkien's life should be done. However, to understand the meaning of the following words there is a small recollection of what has been already said. The next paragraphs returns to the time before Tolkien chose a name for his book and before Chamberlain and Hitler signed The Munich Agreement.

According to another man, Humphrey Carpenter (1993), who collected letters, diary notes and other information about Tolkien, Tolkien had been writing the continuation to *The Hobbit* even before people started to demand any kind of a sequel, and he slowly realized that the book had grown bigger and more serious than he had ever expected. The fairy tale for children changed into a grand and adventurous quest and allowed Tolkien to fulfil his dream of writing a majestic work of literature, filled with mythology he loved so much. *The Lord of the Rings* became a link of some sort between Tolkien's first book *The Hobbit* and the love of his life *Silmarillion*. When the title of the book was chosen, Tolkien had already first quarter of the book finished. And when we realize that he actually planned to release *The Lord of the Rings* as a one lengthy novel, it was quite a quarter indeed. (Humphrey Carpenter, 1993, p. 172, 173)

As there is mentioned above, some people might believe that Tolkien strongly disliked Hitler and few might even claim that *The Lord of the Rings* was highly influenced by the Second World War. It was not true. According to the book by Carpenter which is based on Tolkien's private correspondence Tolkien didn't really held any grudge against Hitler. He was more concerned about the alliance with Russia and he feared what might come of it. He blamed Russia for the current state more than he ever blamed Hitler. One fact stays the same though, Tolkien opposed the idea of his books being influenced by the war. He tried to teach

people to distinguish between allegory and application and many times repeated that he despises allegory in many of its forms. Even C. S. Lewis, Tolkien's close friend, agreed on this statement and said that the events in Tolkien's books weren't based on the real evens happening in the world, but that it actually was the other way around and the fictional happenings in the Lord of the Ring began to blend together with reality. (Humphrey Carpenter, 1993, p. 172, 173)

Going back to Tolkien's life at the university, there is a passage from book by Coren (2002). In 1945 Tolkien was named a professor of English language and literature at Merton College. Tolkien's family was offered a new house, the offer itself showing how much was Tolkien appreciated and treasured at the Oxford University and by the citizens of Oxford city. He hesitated for a long time before accepting the offer and moving to another, smaller house with his family. It was an unpleasant shock for him, mainly because he became more aware of the fact that his children were growing up. (Michael Coren, 2002, p. 81 – 94)

The war was over and the world has changed. *The Hobbit* was published for the second time and Tolkien's tale *Farmer Giles of Ham* was accepted by the publisher as well. Although Tolkien was over fifty now, the rhythm of his life slowed down only insignificantly. His children eventually moved out of the house and Tolkien and his wife moved again. They moved back to Oxford to the Merton's College. Tolkien was very happy there. Thanks to his friendship with Jack Lewis who supported him immensely he also finally finished *The Lord of the Rings*. He gave it to his friend Lewis for assessment and soon received excited feedback – Lewis loved the book. (ibid)

The work was over, however, it was not the end of Tolkien's troublesome journey. Over the many years of writing Tolkien grew distant towards his current publisher Allen & Unwin, the reason being many previous rejections of Tolkien's other works. A good publisher should be interested in every work of his writer, Tolkien thought. He met another man, Milton Waldman, who not only shared his believes and opinions but also showed a genuine interest in Tolkien's works. Waldman belonged to a publishing company Collins. When Tolkien showed him *Silmarillion*, Waldman was excited and he promised he would publish the book if Tolkien would finish it one day. After Waldman saw *The Lord of the Rings* as well, he was even more thrilled than before. Tolkien was ecstatic, he felt that his current publishing house did not make a good name to Tolkien's second book *Farmer Giles of Ham* and did nothing to promote it. Tolkien sent the manuscript to Unwin, with a letter that almost urged him to reject

it. Unwin did not want to surrender so easily though, and they corresponded for some time, but since Tolkien insisted on publishing both books (The Lord of The Rings and Silmarillion), Unwin had no other choice but to reject him. (ibid)

However, it turned out that it was not as easy as Tolkien had anticipated. William Collins – the head of Tolkien's new publishing house – wanted to shorten the Lord of the Rings and even Waldman himself was concerned about the growing length of *Silmarillion*. (ibid)

Years passed and neither of the two books was published. In the end Tolkien sent a letter to his first publisher Allen & Unwin and humbly asked them to publish his book. At the time the head of the publishing house was Unwin's son, Rayne Unwin, who was already familiar with Tolkien's stories. He was a kind hearted man and immediately agreed to publish Tolkien's novel. However, the book was so vast that he decided to divide it into three parts. After a consultation with his father it was decided that Allen & Unwin would take the risk of publishing Tolkien's book as a trilogy. (ibid)

New contracts needed to be signed and some adjustments needed to be made. Tolkien wasn't offered much money, but in case the book would be met with success his financial situation would improve visibly. (Michael Coren, 2002, p. 81 – 94)

As has already been said, his book was indeed met with success and Tolkien became one of the best-selling authors of his era. The next chapter provides information about Tolkien's success around the world and the reaction of some countries to *The Lord of the Rings* trilogy.

5. The Lord of the Rings Trilogy around the World

Following after the chapter of Tolkien's struggle to finish his greatest masterpiece there is a chapter of how the world reacted to its release.

To follow the chronological order of the events concerning Tolkien's books, the chapter starts with publishing the first book of Tolkien's now well-known trilogy in summer 1954. Coren (2002) describes these events in his book.

Contracts were signed, the first book was published. Two following volumes of the trilogy were released soon after the first part. The number of copies was rather modest. Publishers were careful in case the books wouldn't be met with much success. Luckily for them and for Tolkien as well it caused a wave of commotion no-one had expected. (Michael Coren, 2002, p. 95 – 100)

Since the first time the book was released critics and researchers were trying to find and interpret the symbols which had been hidden in Tolkien's tale. For some it might be an important part of the book, but it is not necessary to know any of it in order to read and enjoy the Lord of the Rings. There are many aspects which influenced Tolkien, for example the fact that he had been a Roman Catholic and thus there are some references to Christianity. However reader doesn't have to be a Christian to find satisfaction in reading the trilogy. Tolkien himself never wanted such a thing, his depiction of evil and good can have much simpler meaning. Industrialization, slow end of village life, pollution, loss of traditions – these were things that troubled Tolkien's brilliant mind, but he never wanted to force his readers to think about these social problems. They are presented subtly and if one prefers to enjoy the trilogy without thinking about any of these hidden messages it is completely fine as well. (ibid)

And people did love to be smitten by the spell of Tolkien's trilogy. Most of the reviews was highly favourable, so favourable that the first three thousand five hundred copies were sold in a mere month. (Michael Coren, 2002, p. 102) Tolkien's friend C. S. Lewis supported the book with his own positive review. (Humphrey Carpenter, 1993, p. 199)

But for every good critique there is always a bad one. (Humphrey Carpenter, 1993, p. 200, 201) Appraisal of C. S. Lewis brought attention of another critique, Edwin Muir, who despite admitting to like the story also shared his personal dislike towards C. S. Lewis. He also mentioned few missing aspects, like for example good people being too good and evil being

too evil, which might be put in very simplified way, but it still carries the meaning of what Muir had in mind. (ibid)

Apart from Muir and few other critiques was the response mostly excited and it promoted the sale immensely. Second book came out soon after and it received the same thrilled response like the first one. American reviews of the two books were more careful than the British ones, but an ecstatic articles in New York Times by W. H. Auden definitely helped the promotion and had a big influence on how the book was received in the USA. (ibid)

The release of the third book was met with some complications and postponing, but in the end it came out a year after the release of the second book. For some it might have been a long time, for others not. Tolkien gained many fans but also many enemies. Only one thing was clear – countries all over the world wanted the trilogy to be translated into their native language. (Humphrey Carpenter, 1993, p. 200, 201)

(Michael Coren, 2002, p. 103) One of these countries was Germany, they have sent a letter asking whether the writer (Tolkien) is Aryan nationality. The response Tolkien sent back was more than daring, considering the time he lived in. He sent them an outraged letter where he stated that even though he is not blood related to Jewish people he would only be honoured to have Jewish ancestors since he considers them to be very talented and intelligent people. He added that he, however, has very close Jewish friends. With that said it is probably clear that Tolkien refused to allow any German translation, at least not while Nazism was still alive. (Michael Coren, 2002, p. 103)

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) In past few years a text with communistic criticism of the Lord of the Rings has appeared. Supposedly, the text is from an article by Wladyslaw Oczeret and it was published on 24th of May in 1971.

(jcsoft.cz, 2003) There are many ways how an enemy can choose to humiliate our country, growing under the socialistic ideology. 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 his government lead by representatives elected for whole life – Nazgûls. Orcs – working class of Mordor building heavy industry are depicted as disgusting and repelling creatures of inappropriate habits. As if the spoiled son of bourgeois family, the ancestors of English imperialists, could find anything beautiful and fulfilling on 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. 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. (ibid)

How striking the similarity with our present, where the thriving capitalism is fooling us with images of wealth which sources remain hidden, 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. (ibid)

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 to spread 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 who are supported and bribed by capitalistic realm of Gondor. (ibid)

"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. (ibid)

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

It may seem improbable that this kind of article could ever be released into the world but considering that Hooker (2003) mentions in his book that *The Lord of the Rings* was indeed banned in some countries in the past and its content changed to the image of Soviet policy, it

is not such a farfetched assumption. Luckily for the masses, the era of communistic censorship in Europe is over and people can read any book they want without fear.

6. Secrets of Middle-Earth

The chapter called Secrets of Middle-Earth has been dedicated to the world described in Tolkien's books for it is important to know and understand some of the patterns and rules of this realm to grasp Tolkien's tales. It shows the basics and mentions some creatures which appear in *The Lord of the Rings*.

According to Carter (2002) Tolkien's Middle-Earth feels like a faraway history of our own world, happening even before the known historical events. Tolkien suggests that the Shire and the surrounding lands represent Western Europe, but he never forced anyone to believe that suggestion. It is on each and every one of us what we chose to see in Tolkien's books. It isn't a rule that his Middle-Earth represents our real world and it is on every person to decide whether they want to believe it or not. Tolkien simply loved telling stories, he never intended for us to compare the map of Middle-Earth with the map of Europe. The origin of many mystical creatures and legends can be tracked down in Nordic Mythology or various legends from all over the world, but if we directly ask "*what is middle-earth?*" the answer will be quite simple. Middle-Earth is an archaic expression for 'world'. (Lin Carter, 2002, p. 37 - 40)

Tolkien used this word mainly in connection to world inhabited by people. We can find this expression even in old English literature and it is used quite frequently. Tolkien's description of Middle-Earth isn't that far from the old Europe. Nature, primeval forests, small villages, wild animals. People reminiscing about lost civilizations. However, it still has some differences from our Middle-Ages, and those are mystic creatures. Variation of elves, ents, orcs and other legendary beings which we could hardly find roaming our world at any time in our history. Beside people, who are rather young civilization in Middle-Earth, there are dwarves or hobbits. Both are small races very similar to people in their look. (Lin Carter, 2002 p. 37 - 40)

Now to look for the roots of Tolkien's inspiration, there is a passage from a book by Brian Bates (2005). Today we see the Middle-Earth as the imaginary world of magic created by J. R. R. Tolkien. The sense of detail and depth of the story made Tolkien the best-selling author of his era. The world he has created helped to complete an epic story which is now being connected solely to Tolkien. But not that many people know that Middle-Earth actually existed in ancient times. (Brian Bates, 2005)

The research of historians revealed that the area of England, Scandinavia and Western Europe was populated by almost forgotten civilizations, people of this civilizations resembled Tolkien's world in many aspects, one of them being the belief in similar creatures which are presented to us in the Lord of the Rings. Tolkien himself admits that he was inspired by this ancient world when he began to create his best-selling book. (ibid)

Until recently it was believed that the people of those civilizations were barbarians and primitives living in the shadow of well explored Roman Empire, which had created united realm covering almost entire Europe. The results of recent researches proved that we might have been mistaken in more than few speculations. The view of future is changing and uncovering new facts about the ancient civilizations which we call Celts, Vikings and Anglo-Saxons. (ibid)

People of the real Middle-Earth believed that life is being guided by an actual magical creatures – elves, gnomes, giants, trolls and fire dragons. They believed that a mighty warrior could change into a fearsome bear and that wizards can fly on their eight leg horses. The power of life ruled everything, the entire space was connected with golden threads and in the middle of it all lied Middle-Earth, inhabited by people and mystical creatures. (ibid)

People of Middle-Earth – whether they were Celts, Vikings or Anglo-Saxons – held views on their world we would label as spiritual. They weren't that diverse from our current civilization and yet they differed more than many other civilizations. It was mostly because of their view of the world and nature. They believed that magic can be all around us and held dear their imaginary world full of elves, enchanted trees and mystic rivers. When Christianity came, they suffered a painful blow and their faith had been supressed by more powerful Roman Empire. (Brian Bates, 2005)

7. 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.

21st century begins and big motion pictures are starting to appear 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)

Dargis writes about the success of the first movie in her article on laweekly.com (2001). It was in 2001 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. 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. (laweekly.com, 2001)

The continuation of Jackson's quest can be found in an article by Morgenstern. (2003) 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. (wsj.com 2003)

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 could be marked as somehow different. Luckily it mattered not because what Jackson created undeniably amazed many people. Despite 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.

8. Main Differences between the Books and Movies

It is no secret that bringing a book to life on a big screen is hard and challenging work and with longer book comes a greater responsibility to adjust the story in a manner which would not harm the storyline and keep it complete. The audience doesn't want to spent the same time watching the movies 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)

Both of these types of changes were applied to The Lord of the Rings movies and that there indeed were some major changes and differences. Some of them were absolutely understandable and some of them do not make much sense, but all that Peter Jackson wanted was to bring the complicated Tolkien's story closer to not so devoted fans, as can be read in an article by Gabriel Ruzin. (shadowlocked.com, 2010)

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 significantly different storyline which has been adjusted to the needs of big motion picture.

Also there should be mentioned 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.

8. 1. The Fellowship of the Ring

"The Fellowship of the Ring begins with an eight-minute prologue setting up the legend of the ring. It's Tolkien for Dummies, without the snotty condescension," says Peter Travers in his article about *The Fellowship of The Ring*. Then through both the movie and the book we follow the same single line of carrying The Ring across the Shire, through a small village called Bree up to the Rivendell; the residence of Elrond. (Sibley, 2001)

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

Then there is his way to Rivendell, there were some main themes, which have been completely cut out. Like for example 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. In the book we have rather satisfactory explanation, however, 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 minor changes, which Sibley (2001) briefly mentions in his book, like for example 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. In the book all this is additionally explained only after Gandalf's last visit of the Shire before the great journey, but in the movie there are scenes showing Gandalf traveling through the Middle-Earth. (Sibley, 2001, p. 100, 101)

Another thing is Gandalf's visit of Saruman at his fort in Isengard. Whereas is 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. Later on Gandalf explains all his actions from the beginning to the end during the council called up by Elrond. (Sibley, 2001, p. 100, 101)

The movie slowly meets the seconds 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 and in the movie we witness only a few minutes of arguing, there are no significant changes in the storyline. 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 Pipin.

8. 2. The Two Towers

The book starts with Boromir dying on battlefield while protecting the two hobbits Merry and Pippin. The movie is opened by the scene of the Emyn Muil Mountains where Frodo and Sam are trying to find their way through. An important alternation of the story line has been made here. The second book is strictly divided in two parts. Sibley (2006) describes this in another of his books. In the book first comes the part where Aragorn along with elf Legolas and dwarf Gimli decide 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 eventually lead to defeating their first big enemy Saruman. Then comes the second part of the book which is dedicated solely 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 path towards Minas Morgul and 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. Which is the end of the second part of the second book. These parts of the story are put behind each other and told separately in the book which is something that can hardly be done in a 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. (Sibley, 2006, p. 445–519)

However even here are some major differences which should be mentioned. Except the storyline which was already spoken about there is no big change in the beginning of the movie. Jackson only slightly adjusted Merry and Pippin's escape from the Orcs. 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 currently surrounding the rest of the Orcs. In the movie they manage to escape from the very centre of the battle between Rohan riders and Orcs. Then the story goes almost 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 was omitted in the movie, suggests Anthony Lane in his article on newyorker.com (2003). His part had simply been replaced by Treebeard who guarded the two hobbits all the way through Fangorn forest. But there is another thing that is vastly different when it comes to the Ents. In both cases there was an Ent gathering held, where the Ents would 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 in the movie, 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 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. Why being ignorant to the matter of war? In the end Ents go to war 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 had caused, he enraged and called up his comrades to the war. Rather a hasty decision for race which spent three days on a gathering before. (newyorker.com, 2003)

There is one rather logical explanation on 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 is anger, desperation, happiness or love. (bourgeoisburglars.blogspot.cz, 2007)

So far only changes or cutouts were mentioned, but there is one bigger addition to the second movie. 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 the help of one of Théoden's horses. It is rather strange to add a whole scene like this, but there is a rather satisfying explanation for Jackson's actions on lotrplaza.com (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 the chapter will 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 it is important to 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, send 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. 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)

At last the chapter will go back to Frodo and Sam 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. According to lotrplaza.com (2003), some of the fans found it understandable and some of them were angry. That is no surprise, some people said Jackson did it because he might be saving the best action for the last movie, or for the sake of the timeline in 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 it is completely understandable that Jackson moved all this to the third and last movie since these were one of the final and most important moments of the whole trilogy. (lotrplaza.com, 2003)

8. 3. The Return of the King

Finally this is the moment which almost brings the chapter to its end. Parts where Faramir's behaviour differs from the book were intentionally skipped and left for the next chapter where difference in substance is being discussed. Now the chapter will proceed to the time after the battle of Helm's Deep, because this is the moment when Isengard fell and Gandalf along with Aragorn, Théoden and other companions came to Saruman with the intention to negotiate. David Germain (canarsiecourier.com, 2003) points out that Jackson made here a significant difference which caused some negative criticism among the Tolkien's fans. It is nothing else than tragic death of Saruman who was killed by his servant Gríma. As it was 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 that in the existing film trilogy. (canarsiecourier.com, 2003)

But going back to Frodo and Sam there was one of the most controversial changes. It is the moment when Frodo cast Sam away on their way up the stairs to Cirith Ungol as it does not correspond with Tolkien's way of portraying their relationship. According to bronweathanharthad.mymiddleearth.com (2013), the biggest problem is the fact that the book Sam and Frodo's relationship remains untouched and pure, but in the movie Frodo sends Sam away after an argument. Moreover, the argument is caused by Gollum, who knows that only by disposing them of Sam he will be able to get The One Ring from Frodo. In the book this never happened and many of the fans consider this move to be unforgivably inaccurate to Tolkien's original work. (bronweathanharthad.mymiddleearth.com, 2013)

Nevertheless, on thetolkienforum.com (2003) are still those who do not agree and who are trying to justify Jackson's decision. They say that on the screen this doubtful moment works fine and it brings the character to live even more. After all, Gollum was depicted as a treacherous villain so it makes sense that he would be able to set Frodo and Sam apart. (thetolkienforum.com, 2003)

There were not any other fatal changes in Frodo and Sam's plotline but there was a lot of changes and adjusting during the incidents around Gandalf and Aragorn.

The first of them is an absence of few characters – Elrond's sons Elladan and Elrohir and 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. And as Germain (2003) explains it is logical that Jackson disposed 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. (canarsiecourier.com, 2003) Connected to Aragorn there is one other change which has been made, a change involving his sword Narsil (or rather its shards) which he had carried with him since the beginning of all three books. 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.

Another adjustments 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 and he had to form an alliance with wild people from the mountains who led him through a secret path. There is no such thing in the movie. But the reasons are completely logical, says Germain (2003) in his review, 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.

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 ale followed him to Minas Tirith where it help him win the Battle of Minas Tirith. On barrowdowns.com (2003) is indicated that 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.

Then as the last change, there is the confrontation between Gandalf and the Witch King. Whereas in the book Gandalf and the Witch King have an exchange of views and it almost seems that their will power is equal, in the movie the Witch King destroys Gandalf's staff and even knocks him down of his horse. Same in book and movie fight is interrupted by Rohan Riders – Rohirim arriving on the battlefield.

There was a base of fans who strongly disagreed with this adjustment says Germain (2003). But there are also those who found a reasonable explanation for Jackson's actions.

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 thus putting her role in a better light and giving her character a greater importance. (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 everyone, who read the last book, knows 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 and 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 thoughts in the moments of the greatest crisis, has been ravaged by Saruman. 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) There were 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 was also some fans who agreed that "*it would be too anti-climactic*" (ing.com, 2006) to have two endings in one movie. (ing.com, 2006) 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 like the ending Tolkien wrote and thus 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.

9. Main Differences in the Character Development

Most of the changes that could be seen in the movie trilogy were covered in the previous chapter. They belong to the category differences in form, which basically means that the chapter explained where and why were parts of the storyline removed, adjusted or added. This chapter, however, will proceed to another group of changes that Peter Jackson made. These belong to the category of differences in substance. That means in this chapter will be adjustments of this type: Difference in substance contains all the changes which are made on the actual characters (see also chapter above). By doing this it might be possible to witness completely different pattern of the story and since the storyline was already mentioned in previous chapter it will be omitted in this one.

Aragorn

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 but it is clearly said that he had abandoned the heritage to become a king. When he is put to the position to lead the Fellowship, the book Aragorn takes charge almost automatically and only after some time starts to doubt himself which is again different from the movie Aragorn who does the exact opposite. (councilofelrond.com, 2014)

When we take a peek to what fans think about this big change on barrowdowns.com the answers are rather predictable. 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 long 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)

For those who already know the book is clear why Arwen is mentioned here. Although she did not has much importance in the storyline, Arwen somehow became a character that Peter Jackson pushed into the movie by almost brutal force. In the 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. (lotr.wikia.com, 2008)

If you ever asked yourself the question why would Jackson do such a thing, the answer is quite simple. As some websites claims some people believe that Peter Jackson wanted more women characters in the films, 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 Boromir and Faramir. He was also the last ruling Steward of Gondor since after him the rightful heir to the king's throne appeared. In the book he is described as a strong and proud man with kingly appearance. (tolkiengateway.net, 2008)

From what could be read in the book this 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)

Faramir

He is one of the most controversial characters. Mainly because his main purpose from the book has been completely changed.

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 struggles and even intends to take the One Ring from Frodo to his father and finally earn the appreciation he craves for. (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. On the website theonering.com (2002), he speaks about the reason of his doings. 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 comes someone who just does not care about it at all. They, of course, acknowledged that Faramir would never do such a thing like Boromir did (to try and take the ring from Frodo), but it 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. Details about this can be found for example on website sffchronicles.co.uk (2011). A rise of complains spring up among the fans once more. 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)

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, which was for some of the fans completely unexpected and greatly disappointing. (lotrplaza.com, 2005)

CONCLUSION

Throughout the thesis I tried to guide the readers along with the complicated thread of birth of fantasy literature and The Lord of the Rings itself. I presented the history of fantasy literature from its peak to nowadays situation along with explaining different classes to which the fantasy genre has split. In order to understand the origin of The 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 the focus at the growth of the man who created it is also very important.

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 force myself to achieve and complete 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:	2015

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 genre 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:	48 stran
Jazyk práce:	Angličtina