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The Lord of the Rings Trilogy – the books and their film adaptations

Prohlášení:

Prohlašuji, že jsem bakalářskou práci zpracovala samostatně a použila jen prameny uvedené v seznamu literatury.

Souhlasím, aby práce byla uložena na univerzitě Palackého v Olomouci a zpřístupněna ke studijním účelům

V Olomouci dne

.....

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Abstract

The thesis deals with the comparison of the Lord of the Rings trilogy and its film adaptation. The first chapter focuses on the author's life and work and subsequently on the creation of the new languages and on the Tolkien's influence on other authors. The second chapter addresses the movie-making process of the trilogy providing information about the setting, music and a few interesting facts about the film are mentioned as well. The comparison itself is to be found in the third chapter and is based on three comparative criteria: the comparison of the plots, the portrayal of the characters and the atmosphere of the work as whole.

Introduction

I have been fond of fantasy literature since I was a little child. Fantasy literature was and still is an opportunity for me to forget about everything that bothers me, at least for a while, and reach for a world where everything is possible and where good still defeats evil. Books play a very important role in our lives – they educate us, they provide entertainment, they broaden our horizons and our vocabulary and I must not forget one more significant role. Literature arouses and develops our imagination and, in my opinion, imagination is essential for us. It makes our lives more colourful, enjoyable and it refreshes our perception of reality. I completely agree with Tolkien's statement: "Fantasy is escapist, and that is its glory. If a soldier is imprisoned by the enemy, don't we consider it his duty to escape? If we value the freedom of mind and soul, if we're partisans of liberty, then it's our plain duty to escape, and to take as many people with us as we can!"

I consider The Lord of the Rings Trilogy to be a fantasy literature of an exceptional quality in which we can find beautiful symbolism, spiritualism and mysticism. The author's great descriptive skills allow the reader to be part of the plot, to experience everything with the main characters and to literally feel the suspense and the dark atmosphere of the escalated moments as well as the brightness and joy of the instants of happiness and cheerfulness. While reading the trilogy one feels truly connected with every character of the fellowship and in the end it can be very hard to say goodbye to them. Tolkien was among the first ones who introduced a whole new world which seems to be completely different from the world we know – the "real" one. Yet, is it indeed so different? We can surely find parallels to our lives in this literary work. Tolkien also inspired many other fantasy writers by introducing Hobbits, Elves, Dwarfs or other mystical creatures. He invented a whole new language which makes the books even more believable and absorbing.

In my opinion, the film adaptation is a masterpiece as well. It is generally claimed that a movie is never as good as the book it has been based upon, nevertheless, I cannot agree in this case. The movie certainly accentuates certain aspects of the book and downplays others as it simply cannot go to so much detail as the book. However, some scenes I find even better in the film. Especially the battle scenes are on my mind, because picture is more powerful than words in such moments, mainly nowadays – in the highly visual culture we live in. The countryside so beautifully described in the literary work has been very successfully captured in the movie and I think that the atmosphere as well as the casting is very apt.

Those are the reasons why I have chosen to write about this topic. In my thesis I would like to write about Tolkien himself, about the social and political background of his work and about the influence he had on other writers. Furthermore, the basic facts about the movie adaptations of the trilogy should be mentioned. Finally, I am planning on comparing the books with the movies according to a set of given comparative criteria. Tolkien's language is considered to be of great importance which is why I would like to include it in my thesis as well. Tolkien was very talented when it came to languages and he enjoyed studying them very much. After all, this is what he says about them: "I wish life was not so short," he thought. "Languages take such a time, and so do all the things one wants to know about."

1. The Biography of J. R. R. Tolkien

1.1 Life

J. R. R. Tolkien (John Ronald Reuel Tolkien) is considered to be the founder of the fantasy literature based on myths (Spisovatele.cz, n. d.). He was born on January 3rd 1892, in Bloemfontein, South Africa, to Arthur Tolkien and Mabel Suffield (Biography.com, n. d.). Carpenter (1993) writes that two years later his brother Hilary was born. Unlike Arthur, Mabel was not satisfied with their lifestyle in Africa and she did not like the climate at all. Ronald was more like her and the extremely hot summers and dusty cold winters had a bad influence on his health. Mabel longed for a holiday in England, yet Arthur was always busy and he did not want to go. He loved Bloemfontein. When Ronald was three years old, Arthur finally agreed that Mabel would take the children to England – for a holiday. They stayed at the Suffield family and during this time Arthur got seriously ill. Before his family managed to get back to Africa, he died of peritonitis. This was a devastating blow for Mabel who loved her husband deeply; moreover the economic situation of the family was very poor. Arthur saved some money but not much and Mabel and her two sons had to stay with her parents in Birmingham. Tolkien often described himself more as a Suffield than a Tolkien because he knew the Suffield family more – he liked them very much and he shared their interests. The only connection with his father's family was his grandfather, who died very soon, and Ronald's aunt. She told him many interesting stories about the Tolkien family that originally came from Germany and settled in England at the beginning of the 19th century. The family used to be very successful in making and selling pianos and watches. But there was not much left from the former glory (Carpenter, 1993, p. 21–26).

Carpenter (1993) also mentions that the family had to move several times and, in the summer 1896, they moved from Birmingham to a little village called Sarehole. It was a very picturesque place and the four years Tolkien had spend there were a great source of inspiration for him. His description of the village is very similar to that of the Bag End and one can even notice that a few Hobbit characters are actually based on Ronald's neighbours' personalities. Sarehole was also the place where Tolkien first started to draw and write. Mabel was highly educated, she spoke three languages and she started to educate her sons. Ronald was able to read and write at the age of four and later he became deeply interested in studying languages. The family was still partially supported by Mabel's father; nevertheless, this was to change soon. Mabel found her way to spiritualism and she inclined to Catholicism which was unacceptable. Her father was Unitarian and he stopped supporting Mabel as soon as he found out (Carpenter, 1993, p. 26–29).

Tolkien was accepted to the School of King Edward in the year 1900 and later he excelled in classical and modern languages (Tolkienlibrary, n. d.). Carpenter (1993) writes that he often looked back on the years spent in the countryside and considered them to be the happiest and the most influential period of his life. When living in Edgbaston, the family met a very important person – the priest Francis Xavier Morgan who became their close friend and also the guardian of the boys after Mabel's death. Health problems started to appear – first Ronald and his brother got sick and then Mabel found out she had diabetes (Carpenter, 1993, p. 31–33). She was hospitalized and later, in 1904, she died (Biography, n. d.). According to Carpenter (1993), Ronald was very optimistic since he was little but this experience divided his personality and he became a pessimist – the feelings of hopelessness and transience of life, happiness and safety crept into in his heart. He also became even more interested in the study of languages and inclined to religion as this was something that always connected him with his mother (Carpenter, 1993, p. 35).

According to Spisovatele (n. d.), Father Morgan took care of the boys after their mother's demise and they moved back to Birmingham which influenced Tolkien as well. There were two tall buildings dominating the local architecture – the first one was a building called Perrott's Folly (29m high) and the other was a tower of the Edgbaston's water company – they probably influenced Tolkien's idea of the dark towers in his work (Spisovatele, n. d.). Carpenter (1993) mentions that Tolkien missed the countryside very much and love of childhood and nature became central themes of his work. Brothers went to the King Edward's school which provided Ronald with an ideal language-oriented education and it supported his interest in the Anglo-Saxon and Chaucer's language. As he grew older a new and interesting idea came to his mind – to create his own language. He started writing down his favourite sounds (this new language was based on Latin, Spanish, Welsh, Finnish and later Icelandic) (Carpenter, 1993, p. 36–37).

At the age of sixteen, Ronald met his first and only love – a nineteen-year-old orphan called Edith Bratt (Doughan, 2002). Carpenter (1993) states that he and Edith became very good friends but father Francis did not approve of this relationship. He wanted the best education for Ronald and he was afraid that the relationship would become a distraction. Tolkien failed his first attempt to pass the exams at the Oxford University which confirmed Francis's suspicion. He banned any possible contact including writing letters until Ronald reaches 21 (three more years). Tolkien was very grateful for everything father had done for him and Hilary so he obeyed. Completely devastated, he concentrated on his studies. (Carpenter, 1993, p. 41–52).

In 1911 Tolkien started studying Classics and Old English, Germanic languages, Welsh, and Finnish at the Oxford University. When he completed his degree, in 1915, the WW1 started

(Tolkienlibrary, n. d.). In 1916 he finally married Edith and during the war she accompanied her husband to the places he was currently assigned to (Carpenter, 1993, p. 75–77). Doughan (2002) points out that Tolkien did not rush to join the army and he worked on many poetic attempts and on his invented languages. He was commissioned in the Lancashire Fusiliers, but did not see active duty for months. Later he was sent to the Western Front but he succumbed to the ‘trench fever’ and was sent back to England. His illness kept recurring which enabled him to do home service at camps and he was promoted to lieutenant (Doughan, 2002). At that time his first son was born (1917) and he also started writing *The Book of Lost Tales* – it is believed that it was the dark scenes and deaths of his friends in the war which inspired him to create the images of the battles of Middle Earth (NNDB, 2014). Tolkien was alarmed by the use of machines in war and he said that there was no nobility of warfare left because of it. This was reflected in *The Lord of the Rings* in the scenes with Saruman and Sauron using various mechanical devices to create their deadly army (J. R. R. Tolkien – *The Legacy of Middle Earth Documentary*, 2012).

As for the academic career, according to Tolkienlibrary (n. d.), Tolkien’s first job was as a lexicographer in Oxford – he participated in the *New English Dictionary* and he also wrote *A Middle English Vocabulary*. He and Edith finally settled in a small house where their second child was born (Carpenter, 1993, p. 93, 95). Tolkienlibrary (n. d.) also mentions that later on, Tolkien became a professor of English language at the University of Leeds where he worked until 1925. Then he took a position teaching Anglo-Saxon at the Oxford University. He spent the rest of his career there (until 1959) and he bought a house on Northmoor Road where his last, fourth child, was born. At Oxford, Tolkien founded a loose group of like-minded friends called *The Inklings* who got together for drinks, conversation and readings of their works. In 1925 he met his very good friend and a member of this group – C. S. Lewis (Tolkienlibrary, n. d.) Carpenter (1993) states that Tolkien was not only a great writer but also a scientist and a teacher. As a tutor he was often difficult to understand because of his enormous knowledge and the effort to provide as much information as possible, nevertheless, his students loved him. (Carpenter, 1993, p. 110–125).

In 1937, *Hobbit*, the award-winning fantasy novel was published as a children’s book and became very popular (Biography, n. d.). In the same year the first chapter of *Lord of the Rings* was created (Carpenter, 1993, p. 166). Carpenter (1993) states that *Lord of the Rings* was originally meant to be a sequel to *Hobbit*; nevertheless, it turned out to be a sequel to *Silmarillion* more than anything else because *Lord of the Rings* drew its inspiration from the mythology and history invented in this piece of art. First two parts were published in 1954, the

third one a year later. The work became very popular and Tolkien became famous in England and abroad. BBC also released a film about him called *Tolkien in Oxford* (1968). He was greatly occupied with answering the letters from the fans which he took very seriously (Carpenter, 1993, p. 166–199).

According to NNDB (2014) Tolkien retired in 1959 and he and Edith moved to Bournemouth. In 1971 Edith died and Ronald, devastated by the death of his beloved wife, returned to Oxford where he passed away two years later. They were buried in a single grave in the northern suburbs of Oxford. The inscription on the headstone reads:

Edith Mary Tolkien, Lúthien, 1889–1971 (Lúthien after an elf maiden character from a poem that Ronald wrote while Edith was dancing for him in the forest),

John Ronald Reuel Tolkien, Beren, 1892–1973 (Beren was a mortal man who fell in love with Lúthien) (NNDB, 2014).

Photos of Tolkien, his family and friends are available in the appendix (Appendix E: A Few Photos from Tolkien's Life).

1.2 Work

J. R. R. Tolkien is surely one on the most important writers of the 20th century (Tolkienlibrary, n. d.). His literary work is very diverse – it consists of stories, tales, novels and also treatises, essays, works on philology and wordings of the Old English legends. (Lord of the Rings, 2002) According to Tolkienlibrary (n. d.), apart from the most famous pieces of work, which are undoubtedly *Silmarillion*, *The Hobbit* and *The Lord of the Rings* trilogy, he wrote more than 29 books, he translated or contributed to more than 36 books and made contributions to 39 periodicals. The best-known examples of his academic works are *A Middle English Vocabulary* and *Beowulf: The Monsters and the Critics* (Tolkienlibrary, n. d.). The chronology of some of Tolkien's published work can be found in the appendix (Appendix A: The chronology of some of Tolkien's work).

1.2.1 The Lord of the Rings

The plot of the story does not need to be retold as it is well known. In this part of the project it will be commented on the background of its creation and on the sources of Tolkien's inspiration.

The Lord of the Rings trilogy was originally supposed to be a sequel to *Hobbit* and was not meant to be divided into three parts (it became a necessity because of the extent of the work creation of which lasted for 12 years) (Carpenter, 1993, p. 191–192). Colbert (2002) claims that when Tolkien thought about Bilbo becoming the main character he did not find him suitable. Bilbo was too cheerful and did not correspond with the image of a serious hero. Tolkien wanted the new book to be different – deeper and maybe ‘darker’. That is when Bingo Bolger-Baggins was created as a Bilbo’s nephew. He had two companions one of which was Frodo. But later on, Tolkien realised that Bingo was not exactly a noble name for a hero and he changed it for Frodo. Some people might ask why the main hero is a timid Hobbit who does not excel in anything – he is not very smart or fast or strong. One can think that for example Aragorn would be more suitable for this role. Nevertheless, Tolkien chose this insignificant hero for a reason. He wanted to avoid the classical contemporary heroic epos and wanted to create a hero whose inner qualities and strengths are the most important ones. Furthermore, he loved the development of Frodo’s character, the gradually growing awareness of himself – of his weaknesses as well as of his qualities (Colbert, 2002, p. 14–19). However, it is not only Frodo who matures – the characters of Samwise, Peregrin, Meriadoc and many others also undergo a dramatic change throughout the story.

The National Geographic (1996) website mentions that as for Tolkien’s inspiration he himself claimed that he was influenced by *Beowulf* the most. The plot is similar and he filled the work with the physical and spiritual conflicts that are apparent in *Beowulf* (National Geographic, 1996). Another source of inspiration was, according to Colbert (2002), the Gaelic language (Nazg = ring, that is how the name Nazgûl was created), Old English (Morthor = murder/ sin, a name for Sauron’s land Mordor; Shelob – lob = spider) and Old Norwegian (Sauron = despicable; the name Frodo appears in *Beowulf* as well). To give some more examples, the legend of Atlantis captured Tolkien’s attention while creating the ancient race of Númenóreans which had a similar destiny – both of these races were destroyed by a great wave because of their disobedience (Aragorn, Boromir and Faramir are the descendants of this ancient race). The character of Gollum was partially inspired by the legend of Sigurd and Gandalf may seem to bear resemblance to the Nordic god Odin though there are some significant differences. The most striking similarity lies in the type of magic. Gandalf’s magic, like Odin’s, is not apparent. It is not about magical formulas and wands but more about the inner strength, deep knowledge and it is presented more as a natural ability or a gift from god (Colbert, 2002, 59–109). The creation of Gandalf was inspired by *Kalevala* (Finnish ballads and poems) as well – especially by the character of the

wise old shaman with magical powers called Vainamoinen (Nationalgeographic, 1998). Those are a few examples of many possible sources of inspiration.

Colbert (2002) comments on the geography as well, which is quite interesting. We can imagine the Middle-Earth as Europe (Europeans used to call their continent Middel-erthe) with Hobbiton lying somewhere near Oxford. Hobbiton represents Tolkien's beloved home, especially the little village he shortly lived in – Sarehole. Gondor could be found in the south (Italy, Turkey), the north represents danger (the place where the leader of dark riders came from) as well as the east (location of Mordor) (Colbert, 2002, 99–102). The maps of the Middle-Earth are available in the appendix (Appendix B: The maps of the Middle-Earth).

This chapter further deals with the role of religion in *The Lord of the Rings*. Tolkien's faith and religion is reflected throughout his whole work but he did not want it to be obvious – in form of prayers or rituals (Colbert, 2002, 115–116). According to the website gotQuestions (n. d.), characters in the book reflect Christian morals – man's responsibility for obligations, resistance to temptations (the Ring) and righteousness as an element of salvation. The Elves represent spirituality as well and there is a system of religion and gods of Middle-Earth. Gandalf may seem to be a Christ-like hero because of his supportive role and because of his resurrection after the battle in Moria but he is not in control of things happening to him and is not able to see what will happen. He is not presented as a saviour but more as a “guru” (gotQuestions, n. d.) When we take a look at the character of Sauron, he can remind us of Satan – he also tries to “play God”, he is a destroyer and a creator. But in Tolkien's world even the most grave and evil acts can be forgiven, he is compassionate with Sauron as he believes he is not pure evil (Colbert, 2002, 135–138).

It is noticeable that the Christian motives are presented in the deeds of the characters. The fellowship is strong because its members are able to do anything to protect each other. One is pleasantly surprised by their enormous inner strength to fight the evil and by their ability to find light even in the darkest situations. Especially Frodo demonstrates extraordinary qualities because he is able to resist the evil that is always present within him in the form of the ring. Sam is a perfect example of selflessness and Gandalf may represent hope. With him on their side everybody feels safer and more powerful to fight the dark side. Aragorn seems to be a prototype of a courageous, wise and righteous man who is a source of great support for others. His character is closely connected with the character of Arwen who influences Aragorn's behaviour – their love is his inner drive to do everything he can to defeat the evil so that they can be together (J. R. R. Tolkien – *The Legacy of Middle Earth Documentary*, 2012). All characters have to deal with

dangerous situations which come not only from the outside but also from the inside. Each and every one of them has to face their fears and dark sides. In the end nobody is left unchanged. Every character has its unique role in the story, they are all pieces of puzzle which could not be completed if somebody was missing (for example the significant role of Gollum at the end of the mission – Frodo had the opportunity to kill but showed mercy instead). The message of the story can be not to lose faith and hope under any circumstances and to always fight for what is right. The role of friendship should not be overlooked as it is probably the most important and strongest theme of the work (gotQuestions, n. d.). Without one another the characters would not be able to fulfil their destinies.

1.3 Languages

As it has been mentioned before, J. R. R. Tolkien was fascinated by languages since he was a little child. Colbert (2002) writes that his great interest in languages began with learning Welsh. Later he and his two cousins created their own languages – Animalic and subsequently Nevbosh which was a mixture of English, French and Latin. The creation of new languages was always connected with mythology. Tolkien was fascinated by Finnish and the story of the Middle-earth was actually originally an attempt to rewrite the old Finnish epos *Kalevala* (Colbert, 2002, p. 82–88). He first got in touch with Finnish language when he caught sight of the Finnish Grammar by Eliot (J. R. R. Tolkien – The Legacy of Middle Earth Documentary, 2012)

According to the website *Tolkiengateway* (2013), the creation of languages was, as it was already mentioned above, based on mythology because Tolkien believed that a myth could never be realistic and believable without history and language. Finnish influenced the creation of Quenya language (original elvish language) and Welsh prepared a path for the Sindarin language (elvish spoken in Middle-earth in the third Age). Those are two the most mature languages developed from Common Eldarin (*Tolkiengateway*, 2013). To provide some examples – the Sindarin elvish language is to be heard on the very beginning of the first movie (*The Fellowship of the Ring*) when Galadriel is speaking and we can hear an example of Quenya language for instance in the third part (*The Return of the King*) while Aragorn is crowned in Minas Tirith and he sings to the people (J. R. R. Tolkien – The Legacy of Middle Earth Documentary, 2012)

According to Colbert (2002), Tolkien also invented new alphabets. One of them was *tengwar* which was a phonic system of writing and another one was called *cirth* (runic letters), the examples of the alphabets are to be found in the appendix (Appendix D: Examples of the Alphabets). It is not absolutely certain how many languages he created altogether because it is

hard to agree on the criteria which would decide what can be considered a language. Ruth S. Noel counted 14 of them only in the Lord of the Rings and other specialist on Tolkien's work, Helge Kåre Faustkanger, found fragments of 21 languages in his novels (Colbert, 2002, p. 92–94). The list of Tolkien's invented languages can be seen in the appendix (Appendix C: The List of Languages).

The website Tolkienlibrary (n. d.) mentions that the language of the Lord of the Rings trilogy is very special and unusual for the time when it was written. Tolkien used an almost archaic language interspersed with strange and unknown words. On the one hand, it radically differed from the modern literature of that time which was focused especially on the inner life – fantasy literature was not a common genre. On the other hand, the invention of new words could have been regarded as very modern and innovative. The Lord of the Rings was often seen as an allegory on the WW2 but Tolkien did not agree with this interpretation (Tolkienlibrary, n. d.). Olga Kist (n. d.) writes that the books are full of songs and poems all of which pinpoint the author's tireless care about words, rhythm and sound. Each race has its own traditional song and Tolkien used various rhyme schemes as well as different languages. We can find over 50 verses in the trilogy which make the characters even more believable and 'alive'. The verses often tell stories of the past, the future, they are in form of riddles or their purpose is 'just' to bring joy and delight (Kist, n. d.).

1.4 Legacy and Influence of J. R. R. Tolkien

J. R. R. Tolkien was truly afraid of one thing – that nobody would read his work (J. R. R. Tolkien – The Legacy of Middle Earth Documentary, 2012). Nevertheless, this fear turned out to be needless. His work and especially The Lord of the Rings trilogy is known all over the world and even people who neither read it nor saw the movie adaptations know what it is about. It certainly became a part of general knowledge of each and every person.

According to the NNDB (2014) website, Tolkien's work won him a great variety of awards. His fantasy characters, languages and the world of Middle-Earth spread into all kind of spheres – into artwork, movies, songs, games, souvenirs (clothes, jewellery) and fan conventions (NNDB, 2014). J. R. R. Tolkien is sometimes viewed as the father of the "high fantasy" genre (Wikia, n. d.). Many authors were inspired by him; among the first ones was definitely C. S. Lewis (Carpenter, 1993, p. 178). Others were for example Terry Brook and his *The Sword of Shannara*, Stephen Donaldson's *Chronicles of Thomas Covenant the Unbeliever*, Pat Murphy's *There and Back Again* (a science-fiction), George R. R. Martin and his saga *A Song*

of *Ice and Fire*, and from today's authors J. K. Rowling, S. King or Christopher Paolini can be mentioned (Wikia, n. d.).

However, Tolkien did not influence only the fantasy genre but among others also science fiction. George Lucas saw the LOTR as an inspiration for Star Wars and Babylon 5 too is full of references to this work (Yesilbas et Anders, 2012). As a scientist and a linguist he contributed to the Oxford English Dictionary, which cannot be omitted, and the results of his work are still a part of it (Gilliver, 2013).

2 Movie Adaptations

2.1 The Creation of the Film Adaptations

Hayes (n. d.) states that Peter Jackson was born on Halloween in 1961 in New Zealand. He first showed his interest in filmmaking when he got a camera from his parents. At the age of twelve he created his first movie about the WW1 (Hayes, n. d.). Among his first films we can find the *Bad Taste* (1987), *Meet the Feebles* (1989) and except the *Lord of the Rings* trilogy and *The Hobbit*, he is also well known for his *King Kong* (2005) (Csf, n. d.).

The trilogy was rewarded with 17 Oscars out of 30 that it was nominated for (Redman, 2012). According to Hayes (n. d.), Peter Jackson did not want to shoot the trilogy at first – he wanted to create a fantasy similar to the *Lord of the Rings* but then he changed his mind and decided to make an adaptation instead of an imitation. The *Lord of the Rings* has never been presented as a feature film before – only an animated one was released (Hayes, n. d.). The music group Beatles wanted to participate in a film adaptation of *The Lord of the Rings* with Paul McCartney as Frodo, John Lennon as Gollum, Ringo Starr as Sam and George Harrison in the role of Gandalf but this project failed to take root (Romano, n. d.).

Hayes (n. d.) mentions that the filming and production of the three movies cost over \$270 million and it lasted for 14 months. The crew and the cast had to undergo very harsh conditions including floods, landslides and snowstorms. As for the preparation, nothing was left to chance. The gardens where Hobbiton was set were planted a year before the beginning of the filming and the actors studied the correct pronunciation of the Tolkien's languages. Jackson insisted on everyone having a copy of the book yet he did not remain completely true to the text. He also, like Tolkien, approached the tale as history rather than just fantasy (Hayes, n. d.).

2.1.1 The Setting

The movie was shot entirely in New Zealand and, according to Newzealand (n. d.), in some of the Zealand's most beautiful places from north to south. As for the North Island, the farming land around the town of Matamata was used for creating the Hobbiton which is now a permanent attraction. The Gardens of Izengard, Rivendell (placed in Wellington's Kaitoke Regional Park), Osgiliath wood and Paths of the Dead are to be found in Wellington area. Nelson, located on the South Island, provided a place for Chetwood Forest (through which the Strider led the Hobbits to the country east of Bree) and Dimrill Dale. Edoras was built in Canterbury, nevertheless, nothing remained of this set. The Battle of the Pelennor Fields was

shot in the Mackenzie Country. To see the River Anduin of the Fangorn forest we need to get to the Fiordland and another interesting locations are to be found also in the Queenstown (Newzealand, n. d.).

Tourism (n. d.) mentions that around 2000 people were employed during the production – prop builders, make-up artists, costume designers and many others. There were 350 purpose-built sets in more than 150 locations. While shooting at the National Parks, a special lawyer had to be hired for gaining the consent and in some places a protective carpet was laid to protect the plants from being trampled (Tourism, n. d.).

2.1.2 The Music

Howard's Shore music for The Lord of the Rings belongs to his most supreme achievements and has been performed nearly 300 times since 2003 by the world's most prestigious orchestras (Musicoflotr, 2013).

Howard Shore was born on Toronto in 1946 and graduated on the Berklee College of Music in Boston where he was taught by the American choral composer John Bavicchi (Classicfm, 2014) According to Waldron (2006), he first worked as a composer in television. Later, in 1978 he began composing for films but only if he had an emotional response to that particular movie. Shore won three Oscars for his Lord of the Rings music, 10 hours of which were released in the Complete Recordings CD/DVD sets. He chose the form of an opera for this project and worked with total of 200 people on this piece of art out of which there was a full symphony orchestra (mainly London Philharmonic Orchestra and a New Zealand Symphony Orchestra), adult's choir, boys' choir and soloists as well. For each culture in the Middle-Earth he used different instruments and some of them were non-Western. He felt an enormous responsibility regarding Tolkien's work and he had the books with him at all times while he was composing – also the words were researched to be true to Tolkien. A special scholar had to teach the singers to pronounce them properly. It was a big project for Shore and sometimes he felt overwhelmed, however, he says it opened things in himself that he was not aware of. Shore was also one of the first ones who adopted electronic technology; he enjoys using computers when working on his music (Waldron, 2006).

2.1.3 Interesting Facts about the Movie

According to Romano (n. d.), if something went differently, the Lord of the Rings movie would be completely different. It was Sean Connery to whom the role of Gandalf was offered

but he turned it down. Christopher Lee was interested in the role of Gandalf but with regards to his age it was too physically demanding. Stuart Townsend was supposed to play the role of Aragorn but at the last moment Jackson decided that he was too young for that part (Romano, n. d.).

There were many injuries while shooting the movie. For example, Viggo Mortensen (Aragorn) broke his toe when he kicked the helmet in the scene after the Uruk-hai massacre when looking for the captured Hobbits (Empireonline, n. d.). Nevertheless, he played it so well that nobody knew the scream was actually real. Romano (n. d.) mentions that he also nearly drowned because he wanted to shoot the scene after he was pushed off the cliff (Two Towers) alone, without any stuntman replacing him. Orlando Bloom (Legolas) fell off the horse and broke his rib and John Rhys-Davies (Gimli) also almost drowned after his boat capsized in one of the last scenes of the first movie (Romano, n. d.).

Another interesting fact is that Christopher Lee himself met Tolkien. This was what he said about this encounter in an interview:

We were sitting there talking and drinking beer, and someone said, "Oh, look who walked in." It was Professor Tolkien, and I nearly fell off my chair. I didn't even know he was alive. He was a benign looking man, smoking a pipe, walking in, an English countryman with earth under his feet. And he was a genius, a man of incredible intellectual knowledge. He knew somebody in our group. He (the man in the group) said "Oh Professor, Professor..." And he came over. And each one of us, well I knelt of course, each one of us said "how do you do?" And I just said "Ho.. How.. How.." I just couldn't believe it. But I'll never forget it. (Christopherleweb, 2001)

3 The Comparison of the Books and their Film Adaptations

This chapter of the thesis will provide a comparison of the books and their film adaptations. According to William Costanzo and his *Reading the Movies*, approximately one third of all films ever made were adapted from novels (PBS, n. d.) Marciniak (n. d.) writes that film adaptations were for many years seen as inferior and lacking the symbolism and the 'spirit' of their literary originals. The major disadvantages were for example an inability to capture the deeper meanings of the book which might have been caused by the necessity to omit certain parts of the plot. Another problem was the visualization which could destroy many subtle nuances of the internal world of the story appearing in the interaction with the reader (Marciniak, n. d.). Film is a more intense sensory experience and therefore may be more attractive but it is also more limited – the average length of a movie is up to 2 hours and another problem might be that it is not created by a single person but by all the people who participate in the filmmaking process which is harder to control than (PBS, n. d.).

One could also say that movies destroy the reader's imagination because once some specific visual form of the story is given a reader usually loses his own mental pictures of the literary world and replaces them with the ones from the movie. Further ahead Marciniak (n. d.) mentions that if a movie adaptation is to be of a good quality, it should take into consideration all the layers and the complexity of the particular book – it should somehow keep the 'spirit' of it. But the question is who is able to define what elements exactly define the spirit of the book and who is to judge whose image of the literary work is the right one when everybody has a different one. Therefore, it was necessary to focus not on the source but on the way the meanings of the literary work were depicted – each adaptation is seen as a result of an individual reading process of a particular filmmaker. An adaptation does not have to capture all the subtleties of the book, it has to remain a work of art though and it has to have its own nuances and hidden meanings. The director's view of the work can be different from the one we have, nevertheless, we should be able to accept it if it's well-thought and meaningful. It is also essential for the reader to learn to keep a distance from the literary work in order to look objectively on its film adaptation which always interferes with the inner world we created in our minds (Marciniak, n. d.).

The *One Ring* (n. d.) states that most film critics think the movie is both a great entertainment and a work of art and it is generally thought to be a faithful adaptation of the literary work. Nevertheless, Tolkien's son Christopher complained that it is commercialized and that the reduction of the philosophical and aesthetic impact is apparent (*The One Ring*, n. d.).

In my opinion, the Lord of the Ring film adaptations are exceptional and I can hardly imagine them being done differently – the characters, the setting, the ‘spirit’ and the plot is presented in a natural and intuitive way and does not disturb my own perception of the literary work in any way, even though there are some differences and omissions in the plot. These will be mentioned further ahead. The comparison itself will be based on the following comparative criteria:

1. The comparison of the plots in the books and the films – their continuity and omissions
2. The characters – the perception of them in the book and in the movie adaptations
3. The atmosphere and the message of the work as whole

3.1 The Fellowship of the Ring

As there are quite a few differences in the plot, only the most striking ones are going to be mentioned in this chapter.

3.1.1 The Comparison of the Plots

The first principal difference can be seen at the beginning of the story when Frodo begins his journey to the Bree. First of all, Merry does not travel with the other three Hobbits. He rides in a wagon to prepare Frodo’s house in the Crickhollow. Frodo and his two companions, Sam and Pippin, go through the Mirkwood forest and the countryside is quite aptly depicted in the movie – we get a similar impression of the endless road and the forest from the book.

After a while they plunged into a deeply cloven track between tall trees that rustled their dry leaves in the night (The Fellowship of the Ring, 2002, p. 70).

In the movie adaptation this scene on the road is captured very accurately – rustling dry leaves that cover the ground of the road surrounded by tall trees on both sides. It is getting dark and it is also a bit foggy which adds even more suspense to the scene.

This road is also the place of the Hobbits’ first encounter with the Black Rider from whom they hide in a little hollow. Frodo is curious and catches a glance of him – at the same time he feels a strong desire to put the Ring on his finger in order to hide from the Rider. Luckily, the Rider leaves before he can do so. There is no mention of Sam preventing Frodo from giving himself away in the book. This is important as throughout the whole story Frodo is captured in

a strangely hopeless way – always depending on Sam who seems to be much stronger than Frodo in the movie adaptation. However, the literary character of Frodo is strong as it is and he shows a great resistance towards the Ring and its evil, mind-controlling powers. After this experience, the Hobbits decide to stay in the shadows of the trees even though they do not realize yet how dangerous the Black Riders are.

An important scene is missing in the movie. In this part of the story Hobbits meet Elves for the first time.

The Hobbits sat in shadow by the wayside. Before long the Elves came down the lane towards the valley. They passed slowly and the Hobbits could see the starlight glimmering on their hair and in their eyes. They bore no lights, yet as they walked a shimmer, like light of the moon above the rim of the hills before it rises, seemed to fall about their feet. (The Fellowship of the Ring, 2002, p. 78)

In this sequence, especially the character of Gildor of Inglorion of the House of Finrod is important. He first hails Frodo and Frodo manifests his knowledge of the High-Elven speech which he learned from Bilbo. We get the impression that he is an educated and ‘grown-up’ man while in the movie Frodo is presented as being more boyish and not sophisticated at all. This event deeply influenced all three of the Hobbits.

Sam could never describe in words, nor picture clearly to himself, what he felt or thought that night, though it remained in his memory as one of the chief events of his life (The Fellowship of the Ring, 2002, p. 81).

The encounter was also important for them in terms of learning about the events in the world, about the gathering of the enemy army and also about Bilbo. Gildor gives Frodo advice to haste and to beware of the Black Riders. The meeting may be seen as significant because it brings the Hobbits into reality. They leave the Shire not knowing if they ever come back and they finally get to see Elves and other creatures of whom they have only heard before. The awareness of the irreversibility of the upcoming change in the world is sudden and striking. Subconsciously, they feel the importance of a big quest lying in front of them.

The sequence was probably omitted because when making an adaptation of such a complicated story, the director has to decide which parts are essential to the plot as a whole and which

are complementary – adding to the development of characters and linking the events. This scene is perhaps not that important on a global scale, however, it illustrates the change in the Hobbits' lives and their psychological transformation from slightly reckless and comfort-loving boys into brave men who are able to fight for their friends and for their beliefs.

Another important sequence that is completely missing is the one with Tom Bombadil. After Frodo, Sam and Pippin meet up with Merry in the Crickhollow, they continue to the Bree through the Old Forest. It is a frightening, unpleasant place. When the Hobbits find a stream and an old willow they suddenly feel very tired and start falling asleep on its roots. Had Tom Bombadil not shown up they would have died under its roots as the willow would suffocate them. Tom brings the company to his home where they meet Goldberry. After the distressful journey they find rest and peace at Tom Bombadil's house. The reader gets the impression that the forest and everything in it is completely out of the world we know. As if it existed independently on the outer world. Tom Bombadil is a strange character – lively, full of songs and love for every living thing, he is the guardian of the forest and a character arousing curiosity as we do not know exactly who he is.

“Eldest, that's what I am. Mark my words, my friends: Tom was here before the river and the trees; Tom remembers the first raindrop and the first acorn. He made paths before the Big People, and saw the little People arriving. He was here before the Kings and the graves and the Barrow-wights. When the Elves passed westward, Tom was here already, before the seas were bent. He knew the dark under the stars when it was fearless – before the Dark Lord came from Outside.” (The Fellowship of the Ring, 2002, p. 129).

Tom Bombadil saves the Hobbits' lives once more, when they continue to the Bree – he comes to help them when they are caught in a barrow. This scene is very important for Frodo because his companions are not able to defend themselves and Frodo reveals his inner strength for the first time. He is able to resist the strange deadly influence of the barrow and he starts to sing to call Tom Bombadil. His surprising endurance, persistence and drive to fight for his life and lives of his friends are clearly visible in this scene and we start to discover parts of his personality we did not know of. The Hobbits also get their weapons as a gift from Tom.

This sequence of the book gives the reader a moment of peacefulness and rest. Tom's house is a safe haven into which nothing bad can come and the Hobbits can finally forget the constant fear of being chased and stop worrying about the difficult journey that lies ahead. It seems to be

a magical place. There are a few more places like this on their journey where the company finds rest (for instance Rivendell or Lothlórien), at least for a while, which gives them the strength to overcome all the difficulties of their quest. Yet, this place is somehow different. It is indeed more magical, more special and we feel it is not exactly matching the whole story. Also when Tom Bombadil sees the Ring and puts it around his finger, he does not disappear – the Ring has no power over him which says something about his uniqueness and arouses more questions in the reader's mind. The sequence is important also because it again shows the development of the characters, brings a magic touch to the story and provides some background information. It was probably left out from the movie because of the same reason as the encounter with the Elves – it is not essential to the story but it provides a mystical experience and we start to see the personal strengths, qualities and weaknesses of the members of the company. Also, the movie is restricted in terms of time and if this sequence was made a part of it as well it would probably be too long. The director found other sequences more important to the final meaning of the story but the viewers are deprived of the mystical and spiritual character of the scene as well as of the continuity of the character's development.

A change is made in the movie after the attack on the Weathertop. Frodo is seriously hurt by the enemy's dagger but he is still able to walk for many miles and he is very brave and comforts his friends not to worry. He does not draw all the attention to himself in the book like in the movie where he is presented as very weak immediately after he is stabbed. Nevertheless, the biggest change comes when Arwen instead of Glorfindel comes to help them in the film adaptation. This replacement is quite important as it says something about the intention of the movie makers.

Arwen's role as such is widely extended – she is hardly mentioned in the literary work and if so, it is usually only in Aragorn's memories. The director probably wanted to make the movie more accessible to the viewers by adding and extending Aragorn and Arwen's romance. The most popular films usually consist of a great diversity of scenes – action, romantic, mystical and others because that way they are more likely to appeal to a broader target group of viewers. Also, Aragorn's undying motivation for fighting the evil as well as his personality is more understandable and somehow 'closer' to the viewers when his romantic and sensitive side is revealed.

We can also observe that nobody accompanies Frodo on his way to Rivendell in the book – Glorfindel lends him his horse and stays with Aragorn and the rest of the Hobbits.

“You shall ride my horse,” said Glorfindel. “I will shorten the stirrups up to the saddle-skins, and you must sit as tight as you can. But you need not fear: my horse will not let

any rider fall that I command him to bear. His pace is light and smooth; and if danger presses too near, he will bear you away with a speed that even the black steeds of the enemy cannot rival” (Lord of the Rings, 2002, p. 206)

Frodo shows courage when the Black Riders are chasing him and he tries to resist them. Simultaneously at the time when he is almost caught, floods come and the Riders are swept away. Nevertheless, the floods are, again, not caused by Arwen but by Elrond himself. Frodo loses his consciousness only after all of this happens. We can notice that his ability not to surrender to the power of the Ring reflects also in his ability to resist to the deadly wound. He fights with it for a surprisingly long time and we begin to anticipate the greatness of his inner strength.

The floods are depicted aptly in the movie as they are presented in the form of white horses – the way Frodo saw it in the book.

At that moment there came a roaring and a rushing: a noise of loud waters rolling many stones. Dimly Frodo saw the river below him rise, and down along its course there came a plumed cavalry of waves. White flames seemed to Frodo to flicker on their crests and he half fancied that he saw amid the water white riders upon white horses with frothing manes. The three Riders that were still in the midst of the Ford were overwhelmed: they disappeared, buried suddenly under angry foam. Those that were behind drew back in dismay (The Fellowship of the Ring, 2002, p. 209).

Nevertheless, the scene in the movie can appear to be more enticing because of the magical impression – Arwen summons the river to come for help; It appears to be more dramatic as well because it sweeps all of the Black Riders away which does not happen in the book. The director needed to give a face to the person who summons the water and Arwen’s face seemed to be a suitable and logical choice as she escorted Frodo. Furthermore, we get the impression that she is a mighty and brave warrior – another hero is created for the viewer. It may also help the viewer understand the depth of Aragorn’s love for Arwen because he/she start to appreciate her and see her in a different light; as being strong, beautiful, courageous – in other words a “perfect” woman.

The book one ends with a scene where Boromir tries to take the Ring at Amon Hen. Frodo runs away, meets up with Sam and leaves on a boat. The sequence about Aragorn looking for Frodo is mentioned in the book two and Aragorn actually does not fight with the Uruk-hai

at the Parth Galen – he arrives on the scene directly from the Hill of Sight after Pippin and Merry are captured. The movie ends with the battle and subsequently with the Boromir’s burial. A movie is not a medium suitable for detailed and verbatim descriptions of the characters – our perception of the characters is based more or less on the evaluation of the scenes that they are part of. Possibly because of this reason Aragorn fights the Uruk-hai in the film – to emphasize and point out his courage and his great battle skills.

3.1.2 The Characters

The characteristics of a few members of the Fellowship are going to be mentioned with special focus on the changes between the book and the movie.

Frodo and Sam

Frodo is a very unconventional hero – he does not excel at anything, he is not strong or powerful, but his most striking characteristic is his surprising inner strength to resist the Ring as well as his determination and courage that we get to know throughout the story. At the beginning of the story he often acts silly or foolishly and he is not very decisive, nevertheless we can observe the remarkable development his character goes through. In the book he is described more as a surprisingly well-educated Hobbit. He is courageous, strong and able to resist the dark power if it is presented in the form of the Ring or in the form of the deadly wound. As the story develops we discover more and more about his personality, his qualities and weaknesses. However, the impression of Frodo in the movie is quite different. Elijah Wood’s Frodo is a rather fragile young man prone to daydreaming who depends more on Sam – his own strength is not so obvious. His behaviour is more boyish and reckless. The reason for this change can be seen in the fact that it is very hard to visualize the dark influence of the Ring on the character of Frodo. He is weakened so that the viewer could imagine this influence. His role was also reduced so that Sam’s role could be given more space. The literary character of Sam is not as important as his character in the movie. He is Frodo’s servant and the image that we get of him is of a kind man who is, nevertheless, rather simple and without any distinctive personality traits. The most characteristic thing about him is his loyalty and will to do everything he can to protect Frodo.

“Of all the confounded nuisances you are the worst, Sam!” he said.

“Oh, Mr. Frodo, that’s hard!” said Sam shivering. “That’s hard, trying to go without me and all. If I hadn’t a guessed right, where would you be now?”

“Safely on my way.”

“Safely!” said Sam. “All alone and without me to help you? I couldn’t have borne it, it’d have been the death of me.”

“It would be the death of you to come with me, Sam,” said Frodo and I could not have borne that.”

“Not as certain as being left behind,” said Sam.

“But I am going to Mordor.”

“I know that well enough, Mr. Frodo. Of course you are. And I’m coming with you” (*The Fellowship of the Ring*, 2002, p. 397).

Aragorn (Strider)

Aragorn is the heir to the throne of Gondor. He is a strong, noble, courageous and righteous man; moreover, he is one of the few men that do not yield to the power of the Ring. In the *Fellowship of the Ring* (2002) he is described as a rather inconspicuous man in worn out clothes with gleaming grey eyes. He is not specifically handsome but very charismatic and in moments when he shows his true face of an heir to the throne he is strong and powerful and arousing respect and fear (*The Fellowship of the Ring*, 2002, 153, 168). He is stern, sometimes questioning his abilities and his mind is tight to his quest. Viggo Mortensen is well suitable for this role because of his height, dark hair and greyish eyes. Nevertheless, his Aragorn is more handsome and more hero-like. In line with the book he often doubts himself but he is rather kind than stern. His heart and thoughts are focused on Arwen who is his greatest motivation for fulfilling his mission. The movie Aragorn is more romantic and his qualities as well as his weaknesses are more obvious which makes him more understandable and easier to identify with.

Gandalf

The character of Gandalf in the book and the film is mostly in agreement. Ian McKellen is a fan of the *Lord of the Rings* and he studied his role carefully. This is how he saw the character of Gandalf: “To act, I preferred Gandalf the Grey. He’s more complicated than Gandalf the White. He had enormous strength, resilience, intelligence and determination, passion and generosity. He was also very human, very frail, in the sense that he liked to drink, he liked to smoke, he liked to laugh, he liked to play. He also was human in the sense that he was worried he wasn’t doing the job properly—that he’d somehow let Middle-earth down by not anticipating

Sauron's revival. He had to really organize himself. That was a fascinating character to play" (Council of Elrond, 2014). But in general, the movie Gandalf is more entertaining, he is less stern and warmer; sometimes even playful. He is, as Aragorn, more 'human-like', closer to the viewer. In the book Gandalf is more distant, not so panicky (the scene in the Bag End when he asks Frodo about the Ring), vague and hard to understand. He seems to be more powerful in the book as well especially when he returns as Gandalf the White and he arouses more respect in the reader.

3.2 The Two Towers

3.2.1 The Comparison of the Plots

Pippin and Merry untie themselves quite a long time before the attack of the Rohirrim and they do not hide in the forest just yet – at first they eat because they have no strength. Also, Grishnakh is not following them to the forest because he is killed by the Rohirrim. Nevertheless, by the Grishnakh's pursuit more tension is added to this scene in the movie and the meeting with Treebeard is more dramatic as well. In the book, the Hobbits get acquainted with him when they are standing next to him on a hill and he does not try to kill them. Furthermore, Pippin and Merry do not meet Gandalf just yet – only after seizing the Izengard.

When in Rohan, Aragorn, Legolas, Gimli and Gandalf the White inform Gríma Wormtongue and Éowyn about the death of Théodred whose funeral did not take place in Rohan but on the battle field. Théoden is depicted as possessed by Saruman in the movie, which is certainly a more dramatic interpretation. However, in the book the change of his personality was more gradual and calm; moreover, there was no mention of the transformation of his appearance.

He raised his staff. There was a roll of thunder. The sunlight was blotted out from the eastern windows, the whole hall became suddenly dark as night. The fire faded to sullen embers. Only Gandalf could be seen, standing white and tall before the blackened hearth...

"Now, Théoden son of Thengel, will you hearken to me?" said Gandalf..

Slowly Théoden left his chair. A faint light grew in the hall again. The woman hastened to the king's side, taking his arm, and with faltering steps the old man came down from the dais and paced softly through the hall (The Two Towers, 2002, p. 503).

In the book, Gríma does not speak for his lord. He only supports Théoden's statements which are, however, often provoked by his sly words. The director probably wanted to highlight and visualize Gríma's and Saruman's influence and it seems that this particular scene of the movie was not as much about Théoden as about the fight between Gandalf and Saruman. Their fight is symbolic – Saruman's defeat symbolizes Gandalf's gaining of the power of the white wizard – he becomes 'Saruman as he should have been' (The Two Towers, 2002, p. 484).

Helm's Deep is rather aptly depicted in the movie – the fortress lies at the bottom of a mountainous gorge leading steeply upwards to the mountains thus it is protected from three sides. In the book, we get a similar image of Helm's Deep, only it is described as lying between green hills.

Still some miles away, on the far side of Westfold Vale, lay a green coomb, a great bay in the mountains, out of which a gorge opened in the hills...

Ever steeper and narrower it wound inward from the north under the shadow of the Thrihyrne, till the crowhaunted cliffs rose like mighty towers on either side, shutting out the light (The Two Towers, 2002, p. 516).

In the movie, the gate of Helm's deep is trimmed by high walls from both sides and behind the outer bulwark a high tower is to be seen. The book describes the fortress in a similar way:

At Helm's Gate, before the mouth of the Deep, there was a heel of rock thrust outward by the northern cliff. There upon its spur stood high walls of ancient stone, and within them was a lofty tower (Hornburg it was called) (The Two Towers, 2002, p. 516).

It is clear that the director did his best to communicate the atmosphere of the place and he tried to follow the description in the book.

Erkenbrand – a character that has been omitted from the movie – leaves many men to hold the Helm's gate but there are no news of him and his riders who left Helm's Deep. It is also him who arrives at the end of the battle with Gandalf instead Éomer. This change was perhaps made in the movie to give Éomer a more important role. The director might not want to create another character that would appear only in one sequence of the story which would make it less significant. It is more convenient to extend a role that is already a part of the story and it will remain so. Éomer's participation in the battle was partly replaced by the Elvish warriors and, in one particular scene that is going to be mentioned further ahead, by Gimli.

The king and his riders awaited the battle in the Hornburg and Éomer, his soldiers and Aragorn, Legolas and Gimli were on the Deepening Wall. The positions described in the book were kept in the movie, nevertheless, the arrival of the Elvish reinforcements was added. The book mentions only one Elf who participated in the battle – Legolas. The reason for this interesting change in the plot could be an attempt of the moviemakers to increase the significance of the role of Elves in the story. It is, again, symbolic. Elves seem to be unlikely to join the events in the world – they are to be perceived somehow ‘unearthly’ and not interested in the world of men in the book. They function mainly as advisors and they defend primarily themselves. But in the movie a connection with history is suggested. In the war against Sauron all races joined forces and this is to be once more. This particular addition seems to be actually an improvement as crisis often brings people together no matter what their race, sex or age is – a common enemy is the strongest weapon. Also, with the help of Elves the final victory is slightly more understandable regarding the superior numbers of Saruman’s army.

The battle itself begins at night but not with a man firing an arrow as depicted in the movie, but with the enemy’s attack on the Dike. The defence is successful at the beginning but it is clear it will not hold long. A precise depiction of the weather is to be appreciated in the movie as it is the same as in the book:

The sky was utterly dark, and the stillness of the heavy air foreboded storm. Suddenly the clouds were seared by a blinding flash. Branched lightning smote down upon the eastward hills. For a staring moment the watchers on the walls saw all the space between them and the Dike lit with light: it was boiling and crawling with black shapes... (The Two Towers, 2002, p. 520).

The exact scene is to be found in the movie – the warriors are waiting on the bulwark in the night. All of sudden, a lightning strikes and they see the enemy’s army in its full size. The viewer is shocked by their numbers and the frightening atmosphere it radiates. This part of the story is definitely the most tense and petrifying, forcing you to await the process in suspense. The battle is also the absolute climax of the story in the movie while in the book it is not given so much prominence. The moviemakers have recognized it, quite understandably, as the most crucial moment in the fight with evil. It is indeed the most action packed scene and the success has a great impact on the further development. It brings hope to the world of men and everyone gains courage to dare to fight Sauron himself.

When the enemy surges forward to the Deepening Wall and towards the causeway, Aragorn and Éomer with a few warriors decide to attack the army in front of the gate from the side – they escape through a small postern-door that opened in the wall and, for a while they defend the gate. But they cannot stay too long and when Éomer is almost killed, Gimli leaps forward and saves him. This scene is slightly altered in the movie. Éomer is not present in the battle yet so Gimli replaces him and he fights side by side with Aragorn. The movie interpretation is more gripping because there are only two of them defending the gate so that it can be repaired.

The ending of the battle is very similar in both the book and the movie. After the explosion the enemy gets through the wall and Aragorn, Legolas and the rest of the army retreats to the Hornburg. At dawn Aragorn rides with Théoden at the sound of great horn of Helm. Gandalf and Erkenbrand come at last with an army of thousands of men on foot and with riders. As it was already mentioned, not Erkenbrand but Éomer arrives with Gandalf in the movie. The enemy's army is frightened and retreats into the shadows of the forest. There, Huorns (Ents) sent by Treebeard scatter them. Even though there are a few alterations made in the movie it does not disturb the general impression of the battle.

The chapter called The Voice of Saruman is completely left out of the film. It shows the enormous manipulative and almost hypnotizing skills of Saruman's words and voice. When Théoden, Aragorn, Legolas, Gimli and the army arrive to the devastated Izengard, they have to show their inner strength and resistance not to succumb to his deceitful speech that was aimed at throwing them out of balance so that they join him. This is important for our perception of Saruman's power – even though defeated, he is still very dangerous. It also explains why so many men joined him in the battle.

An interesting change has been made in the movie when the Hobbits and Gollum reached the gates of Mordor – the part where Sam fell and Frodo had to hide him was invented by the moviemakers. It undoubtedly made the journey more dangerous for Frodo and Sam – seeing the vastness of the army entering the Black Gate the viewer feels that the mission is rather hopeless. Not only does it make the scene more tense but also magical – we learn about the strange power of the Elvish cloak that turns Frodo and Sam into a stone. However, one could think that many scenes are changed in the movie only to add more suspense at the expense of the mystical and 'deeper' scenes. On the other hand a movie is more likely to lose the viewer's attention if it contains scenes with no action which is why it is important to refresh the 'calmer' scenes by more action-packed ones from time to time.

The book four (the Two Towers) ends with a scene in which Frodo is stung by Shelob and then he is captured by the Orcs of Cirith Ungol. The movie, however, ends differently – with Frodo parting ways with Faramir and Smeagol already planning his treachery.

3.2.2 The Characters

Éowyn

She is a niece of Théoden and a shieldmaiden of Rohan. Éowyn is a beautiful golden-haired woman who is gentle but firm, strong, courageous and noble – “a daughter of Kings” (Two Towers, 2002, p. 504). The depiction of her appearance in the book and in the movie, where she was played by Miranda Otto, is very apt. Her role, as well as Arwen’s, is given more prominence in the movie especially regarding her relationship with Aragorn but also with Théoden and others. A change in her character is noticeable in the movie adaptation. Éowyn is presented as a warm and stubborn person who is sometimes girlish and flirtatious. In the book, she is very melancholic, stern and cold. The moviemakers possibly wanted to make another heroine from Éowyn and they presented her as being more vulnerable which definitely made her easier to understand and relate to. The romantic side is brought up to the surface once again to accommodate the average viewer. It seems that women characters are strangely reduced in the books – there is none in the Fellowship and if we meet any throughout the story they usually do not play a very important role; however, they seem to bring a mystical touch to the story – Arwen, Galadriel, Éowyn – brave and mysterious women giving courage and “illuminating” the way.

Faramir

Faramir is the Captain of Gondor, son of Steward Denethor II and Boromir’s brother. He is the leader of the Rangers if Ithilien (Day, 1993, p. 71). The character of Faramir is probably the most strikingly different when comparing the movie and the book. In the book, Faramir is described as being a better man than his brother and he does not try to get hold of the Ring. In Tolkien’s eyes Faramir is a noble man with a kind heart who gives Frodo a good counsel and who does not hurt Gollum in any way – he gives orders to watch him closely but treats him rather gently.

“So that is the answer to all the riddles! The One Ring that was thought to have perished from the world. And Boromir tried to take it by force? And you escaped? And ran all the way – to me!”...

“A pretty stroke of fortune! A chance for Faramir, Captain of Gondor, to show his quality! Ha!” He stood up, very tall and stern, his grey eyes glinting..

“We are truth-speakers, we men of Gondor. We boast seldom, and then perform, or die in the attempt. Not if I found it on the highway would I take it I said” (The Two Towers, p. 665–666).

In the movie Faramir is presented in the same way as Boromir – he is likely to yield to the temptation of the Ring and he depends strongly on his father’s opinion of him. The viewer is forced to ponder the reasons for these changes in his personality because it completely changes the way Faramir is perceived. One reason could be the director’s attempt not to make the characters too black and white. The power of the Ring is demonstrated again for the viewer to fully understand it – the Ring is able to sway even the strongest and most moral men. Yet it has a positive outcome as well because Faramir finally resists this temptation and does the right thing. There is hope for him and so there is hope for others. His qualities develop and he gains strength from this inner struggle.

3.3 The Return of the King

3.3.1 The Comparison of the Plots

The movie begins with the story about Sméagol and Déagol who find the Ring. It is then followed by the scene with Gandalf, Aragorn and others arriving at Izengard while the book invites us to accompany Gandalf and Pippin on their way to Minas Tirith. The movie scene of Saruman’s death after Gríma pushes him off the balcony and he falls on a spiked wheel for which Gríma is shot by Legolas does not appear in the book. Saruman dies as late as at the end of the War of the Ring also by the hand of Gríma who is then killed by the Hobbits. Saruman’s death could have been moved forward not to complicate the peaceful and positive ending. His death also symbolizes the weakening of the powers of evil, a step towards winning the freedom and – in a way – the irreversibility of the destruction of the dark powers.

Minas Tirith was depicted beautifully in the movie. The reader can surely appreciate that it was, as well as Helm’s Deep, created according to the description in the book and one could not imagine it better.

For the fashion of Minas Tirith was such that it was built on seven levels, each devolved into the hill, and about each was set a wall, and in each wall was a gate. But the gates were not set in line...

...so that the paved way that climbed towards the Citadel turned first this way and then across the face of the hill. And each time that it passed the line of the Great Gate it went through an arched tunnel, piercing a vast pier of rock whose huge out-thrust-bulk divided in two all the circles of the City save the first...

...there stood up from the rear of the wide court behind the Gate a towering bastion of stone, its edge sharp as a ship – keel facing east (The Return of the King, 2002, p. 735).

However, the events regarding the battles were altered in the movie. When Faramir retreats from Osgiliath he is pierced by many arrows and dragged by his horse to Minas Tirith. Yet in the book he is actually shot by one arrow and brought back by Prince Imrahil whose character has been left out of the movie though he is an important general. But this omission is forgivable regarding the scope of the casting and the need to give all the characters that appear in the movie as large a space as possible. In the book there are many characters that appear only in one sequence of the story. The moviemakers are restricted in their choice of characters. It is simply impossible to cast all of them and to provide them with enough space so that they do not seem superficial.

The battle of the Pelennor Field differs as well in the adaptation – Faramir does not go on a suicide mission and the generals (Forlong, Imrahil) are completely left out of it as only Gandalf is in command. In the movie, the battle takes place behind the gates of Minas Tirith but this does not happen in the book – the Orcs attack the first circle of the City by catapults and then they try to break through the Gate. When they succeed, a Witch King goes through but Gandalf awaits him and confronts him.

“You cannot enter here,” said Gandalf, and the huge shadow halted. “Go back to the abyss prepared for you and your Master. Go!”...

“Old fool!” he said. “Old fool! This is my hour. Do you not know Death when you see it? Die now and curse in vain!” And with that he lifted high his sword and flames ran down the blade. Gandalf did not move...

And as if in answer there came from far away another note. Horns, horns, horns. In the dark Mindolluin’s sides they dimly echoed. Great horns of the North wildly blowing. Rohan came at last. (The return of the King, 2002, p. 811)

In the movie adaptation there is a fight between Gandalf and the Witch King. Gandalf is defeated and his staff is broken. One wonders why the wizard's powers have been so belittled. We do not know what would happen in the book if the two encountered but Gandalf was able to chase away the Ringwraiths many times before which tells us he could win this combat. The intention of the moviemakers could be to escalate the battle so that the viewer would doubt any chances of winning. The greatness of Sauron's power is demonstrated to amplify the seriousness of the situation. Gandalf is presented as being relatively weak to symbolize the nature of goodness which lies elsewhere than the nature of evil. The evil wins this little fight but Gandalf's true power is manifested in the ability to mentally support the soldiers – he is the one who keeps their hopes up and who motivates them to stand up and fight even though there is little hope. The victory cannot be achieved by magic but by determination, courage and faith. Without him despair would plague the minds of the defenders of the City. The battle as such is, again, given much more space in the film. One probable reason is that the moviemakers have to try to make the battle as much believable as possible – thus as detailed as possible. The scene seems to be long but it captures how the battle progressed according to the book. It would be shame to shorten it because the viewer could not imagine the greatness of the army and the defence of the city in its entirety.

A sequence about Aragorn's healing skills is left out – he is the one who saves Faramir, Éowyn and Merry after they get seriously hurt in the battle.

“Éowyn Éomund's daughter, awake! For your enemy has passed away!” She did not stir but now she began again to breathe deeply..

Once more Aragorn bruised two leaves of athelas and cast them into steaming water; and he laved her brow with it, and her right arm lying cold and nerveless on the covelert (The Return of the King, 2002, 849).

Aragorn's healing power is only suggested in the extended version of the movie together with the relationship of Éowyn and Faramir. Nevertheless, it seems to be a pity that this part was not included. We suddenly realize that Aragorn truly is not an ordinary man – he is one of the ancient race and a true king. Our perception of him changes again and we start to respect him even more.

As for Frodo's part of the story, the encounter with Shelob happens at the end of the second book and not in the third as presented in the movie. The rift between Frodo and Sam

does not occur in the book and Frodo does not enter the lair alone but with Sam. In the adaptation Frodo is presented as gradually giving in to the power of the Ring – he even assaults Sam which says much about the power that the Ring is beginning to have over him. This completely changed the viewers' perception of Frodo's character. Sometimes one can be even annoyed by his constantly troubled look and oversensitiveness. The literary character emanates inner strength, stability and determination and seems to be more likeable for the reader.

The chapter called *The Scouring of the Shire* is missing in the movie, only the scene in the first movie where Frodo sees the destruction of Shire pays homage to it. The viewer is left with a false image that nothing bad ever came as far as to the Shire – the Hobbits return to their homes and find everything as it was. It almost looks like the Shire is part of some other world. However, this is not how things happened in the book. The Hobbits find Shire defended, guarded and ruled by a mysterious man "Sharkey". Even a battle takes place in this sequence – between Hobbits and men after which Hobbits set out to meet Sharkey. They find out it is Saruman who tries to kill Frodo but is killed himself by Wormtongue. The Hobbits then help to rebuild the villages. Thus, the story ends exactly where it began – it comes a full circle.

3.3.2 The Characters

Denethor

Denethor is a Steward of Gondor and father of Boromir and Faramir (Day, 1993, p. 37). His character is more tragic in the book – the film focuses only on his grief over the death of Boromir which is depicted in his conversation with Faramir:

"Do you wish then," said Faramir, "that our places had been exchanged?"

"Yes, I wish that indeed," said Denethor. "For Boromir was loyal to me and no wizard's pupil. He would have remembered his father's need, and would not have squandered what fortune gave. He would have brought me a mighty gift" (*The Return of the King*, 2002, 795).

The baneful power of the Palantír he uses is only suggested. Nevertheless it is mainly the influence of the Palantír which drives him insane. He already desires the Ring and yet he has not even seen it. Sauron's influence on him reflects in this desire. The same personality disintegration can be seen in Gollum and partly in Frodo. They are individualistic, paranoid and their mind is

shadowed so that they are hardly able to feel any happiness and joy. Gollum is in the worst stage of this devolvement but Denethor himself is not very far. Another small change is made in the matter of his death – Denethor does not jump off the Citadel in the book but he dies in fire.

Shelob

According to Day (1993) she is the biggest of the Great Spiders who survived the doom of Beleriand. She dwells in Cirith Ungol in the mountains of Mordor. She caught Sméagol and agreed with him that he would bring her victims in exchange for his own life (Day, 1993, p. 169). She was not on anybody's side – she lived there by herself for a long time:

How Shelob came there, flying from ruin, no tale tells, for out of the Dark Years few tales have come. But still she was there, who was there before Sauron, and before the first stone of Barad-dûr, and she served none but herself, drinking the blood of Elves and Men...

The struggle of Frodo with Shelob does not happen in the book – she takes him to her lair and Sam is the one who tries to fight her in order to save Frodo. He scratches her with a sword but this wound she does not even feel – her skin could not be pierced by any steel. But when she tries to stab Sam with her sting, Sam holds the sword upwards and she throws herself on its blade with her own driving force. The steel pricks deeply into her body. This is an important turn for Sam. Up to now he did not seem to be capable of fighting with such a monster. He surely is loyal and brave especially when he has to stand up for Frodo but this act makes us realize his real power and courage and surprises us.

3.3.3 The Atmosphere and the Message of the Lord of the Rings

Jagernauth (2013) writes that Tolkien's son Christopher was very disappointed after seeing the film adaptation. He said it was reduced to an action movie and that the message, the seriousness and philosophical and aesthetical impact vanished from the movie as a result of the commercialization (Jagernauth, 2013).

David Germain from the Associated Press (2001) has a different opinion. According to him *The Lord of the Rings* is one of the best fantasy films ever made. The movie builds slowly – introducing the mythology, habitants and life of the Tolkien's creatures and characters. He also appreciates the cast very much, especially the performance of Ian McKellen as Gandalf and Viggo Mortensen as Aragorn (Germain, 2001).

Alan Redman (2012) considers the Lord of the Rings the greatest trilogy ever created. In his opinion, Jackson brought together a perfect cast that had to win the hearts of viewers. He invited the greatest Hollywood actors together with a myriad of local actors. He mentions especially Sean Astin and Elijah Wood who had to carry the movie through the slower parts – the other benefited from more action scenes which helped them with their performances. Redman also highlights the comic relief provided by Legolas and Gimli which he liked very much (Redman, 2012).

The reviews of the movie adaptations of The Lord of the Rings trilogy were mostly positive. However, Tolkien's fans may find many differences in the plot and the message of the work is not as obvious as it could be. It is an action movie after all. Nevertheless, it is worth to watch the extended versions as there are a lot of important scenes to be found that later had to be omitted. The movie makes more sense and it is more linked up after seeing these.

A movie should never be expected to be exactly the same like a book because it is based on a completely different type of perception and it has some restrictions that book does not have (for example it is limited by the extent of the moviemaker's imagination). Also – there is a lot of people participating in its creation and everybody has a slightly different opinion on how it should look like which is why it is harder to put all these points of view together. If we perceive the adaptations as an individual work of art that was only inspired by Tolkien's work and is not an attempt at a verbatim interpretation of it, we have to admit that the movies are of a good quality with its careful choice of cast, countryside and even the beautiful music background. The moviemakers tried to give a precise picture of the scenes, characters and the sites and in some cases their effort truly bore fruit – for example the places like Shire, Helm's Deep, Minas Tirith, IZengard and Mordor were depicted very aptly. One could not imagine it better. Even though there is more action and the spiritual theme of the story is not so pronounced, the message of the importance of friendship, of the ability of men to sacrifice for something that surpasses them, of hope one should never lose and of transience of the dark moments has been kept. Even in the movie we can see the enormous army of the Dark side which is, however, strong only on the surface. The army of men is not as strong in numbers but it has the inner drive to fight for the beloved ones, the strength of love and companionship is clearly visible in both – the literary work and the movie adaptation.

Conclusion

This bachelor thesis focused on the work of J. R. R. Tolkien – the Lord of the Rings trilogy and its comparison with the movie adaptations. The main goals were to introduce the author's life and conditions that influenced his work, to present the languages that he has created and to compare the books with their film adaptations according to the given comparative criteria.

The first chapter of the project deals with the author's life and work and it is concerned with the languages he has created. The second chapter focuses on the movie-making process of the adaptations –the setting, the casting, the music etc. Some interesting facts concerning the shooting have been mentioned as well. The third chapter comprises the comparison itself which is based on three criteria – the comparison of the plots, the portrayal of the characters and the atmosphere of this work of art.

Some extra material has been provided as well – for example Tolkien's family photos, the maps of the Middle-Earth and the lists of the languages and Tolkien's published work are available in the appendix.

There have been quite a few differences made in the movie adaptations. Scenes that have been omitted are important for understanding the development of the characters' personalities and they link the individual parts of the story. Without them the viewer is not given enough information to fully understand the complexity of the work. Nevertheless, there was a need to make the more important scenes as detailed as possible to compensate for the descriptive possibilities of the book. Thus, there has not been enough space for all the sequences to be part of the film.

The changes in the plot have an impact on the perception of certain characters and situations. A few of them have been altered, some more radically (for example Frodo, Faramir), some less so. The reasons for this reflect in the effort to visualize the intangible influences which affect the protagonists (Frodo is weaker and dependent on Sam in the movie to manifest the power of the Ring) and also in the attempt to make the characters more understandable and appealing to the viewers. There is also a great number of characters that have were omitted so that others could be given more space. It was simply not possible for all of them to find their place in the film as it would make their depiction rather superficial and shallow.

Although we can find many differences in the movie adaptations, most critics agree that the films still are works of art. They indeed have been made into an action packed movies and the symbolic level is not so pronounced, yet the main message of the story remains the same.

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Appendices

Appendix A: The chronology of some of Tolkien's work

According to Humphrey Carpenter (1993, p. 237–247):

1911–1920: Tolkien's first poems were published (*The Battle of Eastern Field, From the many willow'd margin of the immemorial Thames, Goblin Feet, The Happy Mariners*)

1922: *A Middle English Vocabulary*

1923–1936: Poems (*The Cat and the Fiddle, An Evening in Tavrobel, The Nameless Land, Songs for the Philologists* and many others), contributions (*Some Contributions to Middle–English Lexicography*), prefaces, addendums

1934: *The Adventures of Tom Bombadil*

1937: *Beowulf: The Monsters and the Critics, The Hobbit: or There and Back Again* (London, George Allen & Unwin)

1949: *Farmer Giles of Ham*

1954: *The Fellowship of the Ring' and 'The Two Towers* (London, George Allen & Unwin)

1955: *The Return of the King* (London, George Allen & Unwin)

1962: *The Adventures of Tom Bombadil and other verses from The Red Book*

1964: *Tree and Leaf*

1967: *Smith of Wootton Major*

1974: the poem *Bilbo's Last Song*

1975: *Guide to the Names in The Lord of the Rings*

1977: *The Silmarillion* (London, George Allen & Unwin)

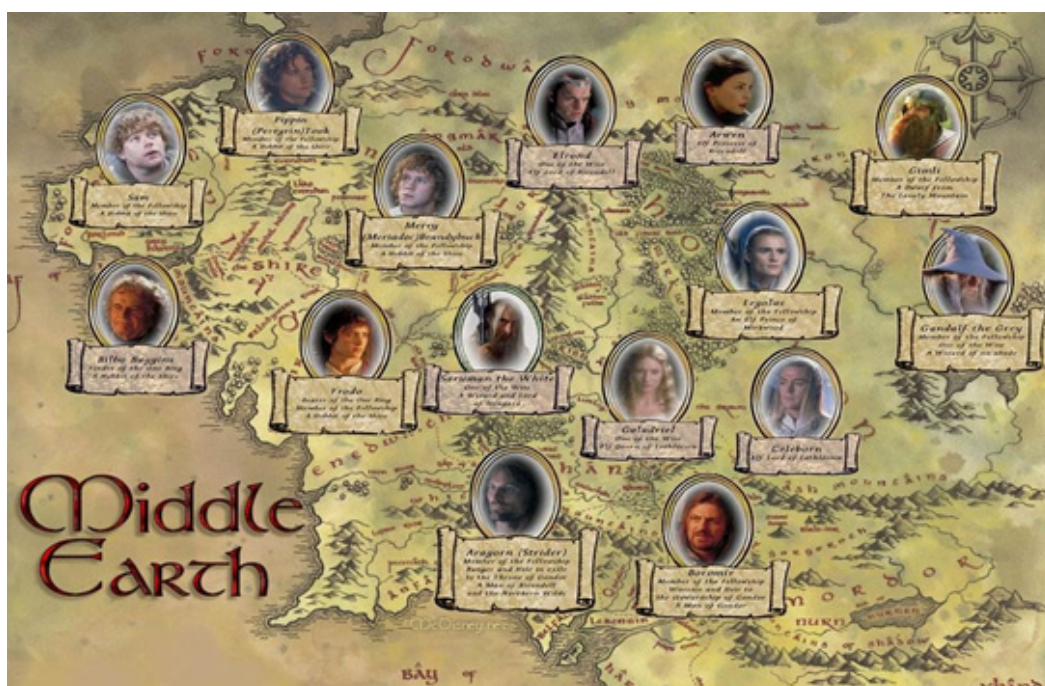
1983: *The Book of Lost Tales. Part I.*

1984: *The Book of Lost Tales. Part II.*

Appendix B: The maps of the Middle-Earth



(Figure 1: Middle-Earth; Middle Earth Map. blog.lefigaro.fr. [online]. [cit. 2014-03-01]. Dostupný z WWW: http://blog.lefigaro.fr/hightech/assets_c/2011/06/middle-earth-map-33096.html)



(Figure 2: Middle-Earth portraits; Communal Dinner in Middle Earth. ftjc.org. [online]. 2013. December 13. [cit. 2014-03-01]. Dostupný z WWW: <http://ftjc.org/2013/11/communal-dinner-in-middle-ear>

Appendix C: The list of Languages

The list of Tolkien's invented languages according to Tolkiengateway (2013):

1. Elvish:

- Primitive Quendian
 - Avarin languages (at least six languages)
 - Common Eldarin
 - Quenya
 - Vanyarin
 - Noldorin Quenya
 - Telerin of Valinor (from Common Telerin but influenced by Quenya)
 - Common Telerin
 - Telerin of Valinor (considered a dialect of Quenya)
 - Sindarin (at least three dialects)
 - Nandorin languages (influenced by Avarin)

2. Mannish languages:

- Languages of forefathers of the First and Third Houses of the Atanatári (“Northern Mannish”)
 - Taliska (two dialects)
 - Adûnaic
 - Westron (influenced by Sindarin, and languages of Eriador)
 - Hobbitish (dialect of Westron, influenced by languages of Northmen)
 - Black Adûnaic of Black Númenóreans
 - Languages of Men of Eriador during the Second Age
 - Languages of Northmen
 - Dalish
 - Rohirric
- Language of forefathers of the Second House of the Atanatar (“Southern Mannish”)
 - Haladin language
 - Dunlending language
- Drûg languages
 - Language of the Drúedain of Brethil
 - Language of the Woses of Drúadan Forest
- Many Haradrim languages
- Many tongues of Easterlings
- Language of the Lossoth

3. Languages of Dwarves:

- Khuzdul
- Iglismêk (sign language)

4. **Languages of the Ents:**

- Old Entish.
- “New” Entish

5. **Languages of the Ainur (Valar and Maiar):**

- Valarin
 - Black Speech created by Sauron

Appendix D: Examples of Tolkien's Alphabets

i líy̅t̅l̅ á̅s̅ m̅d̅r̅þ̅ h̅o̅ý̅ í̅n̅ç̅ ý̅á̅ý̅m̅m̅ í̅b̅m̅.
ý̅t̅ l̅̅ í̅þ̅z̅ í̅ý̅: á̅m̅ í̅h̅þ̅ l̅ý̅ç̅
á̅t̅w̅ í̅n̅ á̅r̅ ð̅m̅w̅ i̅ d̅r̅þ̅ w̅m̅t̅á̅þ̅ í̅r̅þ̅n̅w̅
m̅o̅þ̅ þ̅m̅ ç̅l̅ò̅j̅m̅ē̅
þ̅t̅m̅j̅ý̅w̅ ç̅ý̅þ̅h̅ í̅h̅ b̅n̅þ̅ t̅ç̅j̅w̅:

(Figure 3: *tengwar*; Tengwar Fonts Guide. *Quenya101*. [online]. 2013. April 4. [cit. 2014-02-28]. Dostupný z WWW: <http://quenya101.com/2013/04/04/tengwar-fonts-guide/>)

Cirth											
Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
p	b	f	v	hw	m	mb	t	d	th	dh	r
Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
ch	ks	j	sh	zh	k	g	kh	gh	n	kw	gw
Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
khw	ghw	ngw	nw	g	gh	l	-	nd	s	s	ŋ
Ɔ	Ɔ, Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ, Ɔ	Ɔ	Ɔ	Ɔ
ng	ou/ow	i	y	hy	u	z	w	ü	e	ee	a
Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
aa	o	oo	ö	n	h	e	u	ps	ts	-h	&

Sample

·R̅N̅H̅Y̅<̅Y̅Λ̅R̅Q̅X̅I̅Y̅†̅Λ̅T̅F̅Λ̅R̅B̅Λ̅T̅I̅N̅·

(Figure 4: *cirth*; Tolkien's Alphabets. *Make a Lang*. [online]. [cit. 2014-02-28]. Dostupný z WWW: <http://makealang.blogspot.cz/2008/05/tolkiens-alphabets.html>)

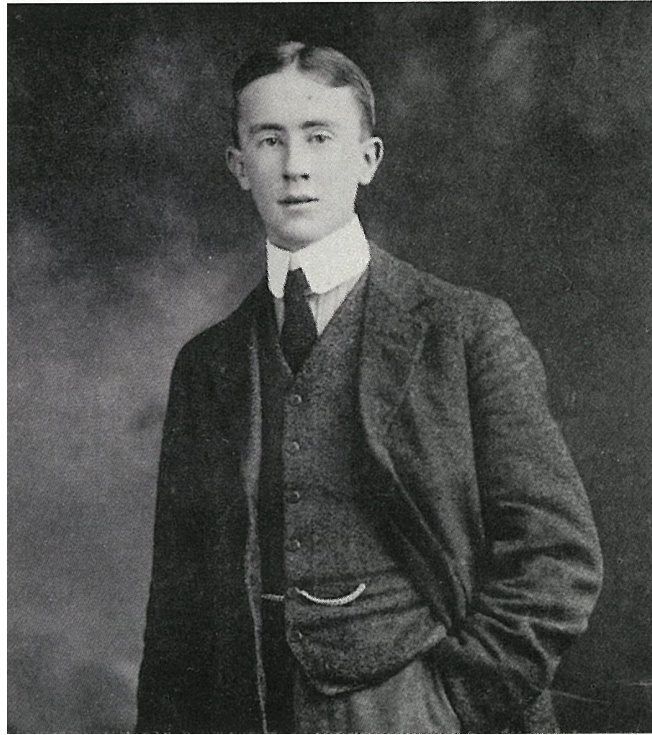
Appendix E: A Few Photos from Tolkien's Life



(*Figure 5: The Tolkien's brothers – Ronald and Hilary, May 1905, Carpenter, 1993, p. 99*)



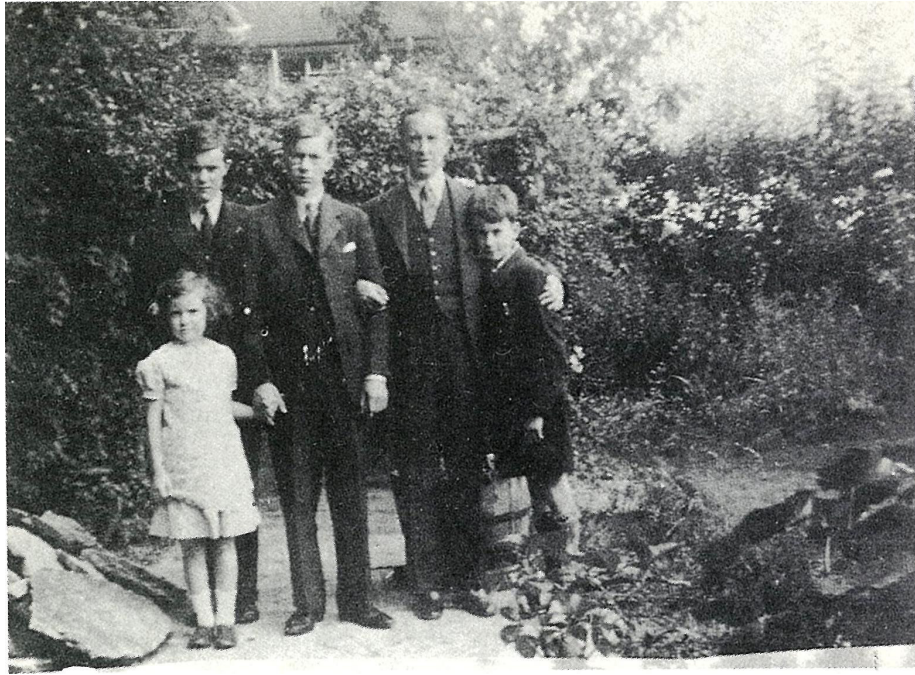
(*Figure 6: Father Francis Morgan, Carpenter, 1993, p. 99*)



(*Figure 7*: Nineteen years old Ronald Tolkien – 1911, Carpenter, 1993, p. 100)



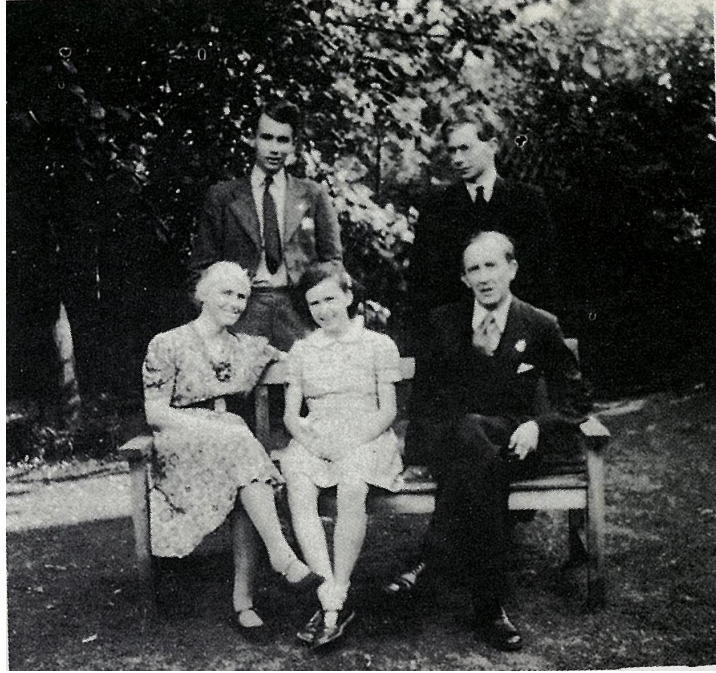
(*Figure 8*: Seventeen years old Edith – 1906, Carpenter, 1993, p. 100)



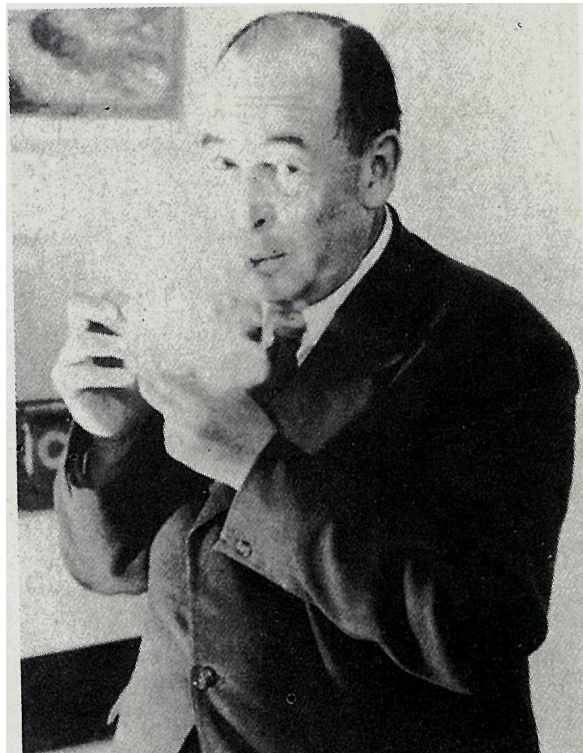
(Figure 9: From the left: Priscilla, Michael, John, Tolkien, Christopher, 1936, Carpenter, 1993, p. 177)



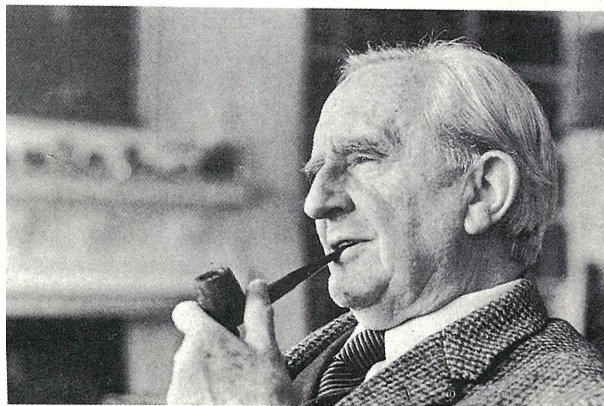
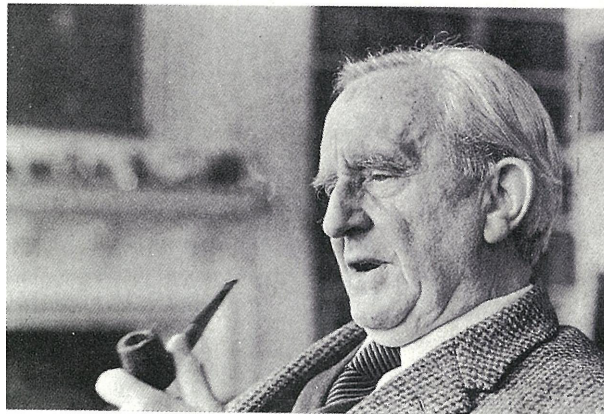
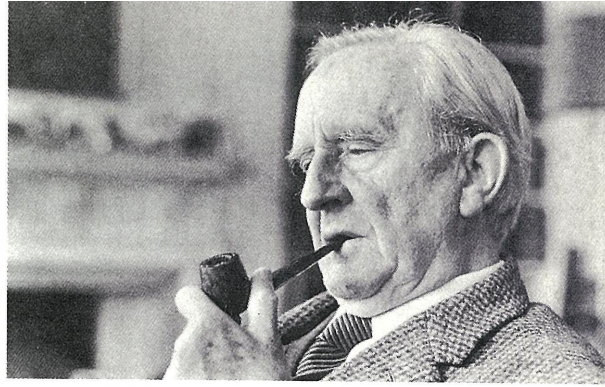
(Figure 10: The house on Northmoor Road, Carpenter, 1993, p. 177)



(Figure 11: From the left: Christopher, John, Edith, Priscilla, J. R. R. Tolkien, Carpenter, 1993, p. 178)



(Figure 12: C. S. Lewis, Carpenter, 1993, p. 178)



(*Figure 13*: J. R. R. Tolkien in his workroom on the Merton Street, 1972, Carpenter, 1993, p. 183)

Resumé

Práce se zabývá srovnáním trilogie Pán Prstenů a její filmové adaptace. První kapitola pojednává o životě autora, J. R. R. Tolkiena, o jeho vlivu na další autory a o okolnostech vzniku díla. Je zde také zmínka o vytváření nových jazyků, které našly své místo v jeho dílech. Druhá kapitola se zaměřuje na fakta o natáčení trilogie. Třetí kapitola se pak zabývá již konkrétním srovnáváním vybraných scén z knih a jejich filmovou podobou, a to na základě zvolených srovnávacích kritérií. Hlavním cílem bylo poukázat na rozdíly mezi knižní a filmovou podobou díla, také na to, jaký mají tyto rozdíly vliv na vývoj děje a postav a z jakých důvodů k nim došlo.

Annotation

Jméno a příjmení:	Klára Vémolová
Katedra:	Anglického jazyka
Vedoucí práce:	Mgr. Blanka Babická, Ph.D.
Rok obhajoby:	2014

Název práce:	Trilogie Pán Prstenů – knihy a jejich filmové adaptace
Název v angličtině:	The Lord of the Rings Trilogy – The Books and their Film Adaptations
Anotace práce:	Práce se zabývá srovnáním knižní a filmové podoby trilogie Pán Prstenů. V první části je rozebrán život autora, okolnosti ovlivňující jeho tvorbu, vytváření nových jazyků a také vliv J. R. R. Tolkiena na další autory. Ve druhé části je nejprve zmíněna teorie filmové produkce, zvláště informace o místě natáčení a hudbě a byla zmíněna také zajímavá fakta o natáčení. Následuje srovnání několika scén v knize s jejich filmovým provedením, a to na základě srovnávacích kritérií.
Klíčová slova:	J. R. R. Tolkien, jazyky, trilogie Pán prstenů, filmové adaptace, dodržení dějové linie, ztvárnění postav, atmosféra díla
Anotace v angličtině:	This bachelor thesis deals with the comparison of the literary work with its movie adaptation. It focuses on the life and work of the author, on the creation of the new languages and on the influence of J. R. R. Tolkien on other authors. The following part of the project is concerned with the theory of the film production with special focus on the setting and the music and also interesting facts about the process of shooting have been mentioned. Finally, the comparison of chosen scenes from the book with its movie adaptations is made based on given comparative criteria.
Klíčová slova v angličtině:	J. R. R. Tolkien, languages, The Lord of the Rings Trilogy, movie adaptations, correspondence of the plot, the portrayal of the characters, the atmosphere of the work
Přílohy vázané v práci:	Appendix A: The chronology of some of Tolkien's work Appendix B: The maps of the Middle-Earth Appendix C: The list of Languages Appendix D: Examples of Tolkien's Alphabets Appendix E: A Few Photos from Tolkien's Life
Rozsah práce:	55 stran