

The Lord of the Rings as a grandiloquent novel

B. Helen Sheeba¹, Dr. A. Muthu Meena Losini²

¹Ph.D Research Scholar, Department of English and Foreign Languages, Mother Teresa Women's University, Kodaikanal, Tamilnadu. India

²Assistant Professor, Department of English and Foreign Languages, Mother Teresa Women's University, Kodaikanal, Tamilnadu. India.

Abstract— *A far-fetched Trilogy, one of the unsurpassed fantasy tales to come out, more solicitous, more pragmatic, post modern fantasy, prototypical fantasy of 20th century, there is indubitably Tolkien's 'The Lord of the Rings'. The Lord of the Rings has received mixed reviews since its inception, ranging from appalling to admirable. Recent reviews in various media have been, in a majority, highly positive and Tolkien's literary achievement is slowly being accredited as a significant one. The first part of Tolkien's 'The Hobbit' is followed by 'The Lord of the Rings', both have the Hobbits as its protagonists and carries a very old chronicle with the eminence of antiquity. 'The Lord of the Rings' registers all the persona of a magical land with all its mysteries as mysteries are often a habitual part of fantasy. The Hero, King(s), the Warrior and the Wizard are quite palpable and map easily and directly to Jung's "standard" archetypal images. It has a lot to hollow out since it is rich in myth and mysteries. The Lord of the Rings was written with a backdrop of war, yet one of the most significant ramifications for Tolkien and is the best epic high fantasy novel.*

Keywords— *Norse, Germanic, Greek Mythologies, Proto-World, Middle earth, Hobbits, Wizard, Orcs and Elves*

I. INTRODUCTION

"All that is gold does not glitter,
Not all those who wander are lost;
The old that is strong does not wither,
Deep roots are not reached by the frost.
From the ashes a fire shall be woken,
A light from the shadows shall spring;
Renewed shall be blade that was broken,
The crownless again shall be king".

-TOLKIEN

Mythic sonata and the syntax of an archetypal lingo give the works their vital supremacy. In his magnum opus 'The Lord of the Rings', J.R.R. Tolkien created what he called a "new mythos". *The Lord of the Rings* is an epic high fantasy novel written as a sequel to Tolkien's 1937 fantasy novel **The Hobbit**. **The Lord of the Rings** was published in three volumes over the course of a year from 29 July 1954 to 20 October 1955. The three volumes were titled '**The Fellowship of the Ring**', '**The Two Towers**' and '**The Return of the King**'. Structurally, the novel is divided internally into six books, two per volume, with several appendices of background material included at the end.

THE LORD OF THE RINGS AS A GRANDILOQUENT NOVEL:

LOTR begins sixty years later when the power of the Dark Lord Sauron grows again and Bilbo's ring turns out to be the Ring of Power which Sauron seeks to control the whole of Middle Earth. Therefore, the Ring must be destroyed in the Mount Orodruin in the dark land of Mordor where it was originally forged. This task is appointed to Bilbo's nephew Frodo who is on his way to Mordor accompanied by three other Hobbits (Merry, Pippin and Sam), a Wizard (Gandalf), a Dwarf (Gimli), an Elf (Legolas) and two mortal men (Aragorn and Boromir). The group is called the Fellowship of the Ring. At Part Galen near Mordor, Frodo and Sam are divided from the rest of their companions and make their way through Mordor guided by a treacherous former-Hobbit Gollum who is a slave to the Ring. The rest of the Fellowship eventually allies with the ents (living trees) and the men of Rohan, conquer a evil wizard Saruman, help in the defeat at Pelennor Fields of one of Sauron's army and then march with the last Alliance of the West to fight the battle at the Black Gate of Mordor. Meanwhile, Frodo and Sam overcome many obstacles and succeed in destroying the Ring. With this, Sauron's power fades, his armies collapse, Aragorn is restored as the King of Gondor and the Hobbits

return to their homeland – the Shire. A few years later, Frodo who has been badly wounded in his quest leaves the Shire and Middle Earth with Gandalf and moves to the lands of the far West.

The manuscripts, typescripts and proofs for *The Hobbit* survive in the Memorial Library Archives at Marquette University in Milwaukee, Wisconsin and give a useful insight into Tolkien's writing methods. The collection includes a working draft of the first twelve pages, typed on Tolkien's Hammond typewriter. The rest of the pages are handwritten and numbered consecutively from 13 to 167, and Tolkien changes the type of paper and uses a different pen near the beginning of Chapter 5. The next stage of development is a full typescript done on the Hammond typewriter, with the songs typed in italics and the only changes being to the names of characters. Interestingly, to modern writers with the benefit of word processing, there is also a second full typescript, which seems to have been abandoned due to the significant number of typographical mistakes. Tolkien later recalled, "I wrote the first chapter first, then forgot about it, then I wrote another part. I myself can still see the gaps. There is a very big gap after they reach the eyrie of the Eagles. After that I really didn't know how to go on. I just spun a yarn out of any elements in my head. I don't remember organizing the thing at all". Always modest about his work, Tolkien wrote in a letter about *The Lord of the Rings* in July 1947, "I certainly hope to leave behind me the whole thing revised and in final form, for the world to throw into the waste-paper basket. All books come there in the end, in this world, anyway". Tolkien revised his maps on historical records and about the Middle-Earth repeatedly. Over the course of multiple sketches, Sauraman's tower changed from round and tiered to a more severe structure. While the maps were the foundation of the story, the plot later shaped what the map looked like as well. For one, Tolkien took care to ensure that Frodo and Sam's traveling speed and location matched the map dimensions. He also accounted for mountain slopes and steepness. Tolkien's writing wasn't just based on words. They were the result of imagery that he pictured, sketched, and perfected. To describe objects and places, he first had to visualize them on paper. It's hard to believe that an individual created a volume of work like *The Lord of the Rings*. At one point, Tolkien offered the trilogy to a rival publisher, which backed away when they saw the scale of his creation. As for his writing process, Tolkien didn't see himself as creating a story from scratch. Instead, he let the story gradually unfold on its own: "I have long ceased to

invent...I wait till I seem to know what really happened. Or till it writes itself". On its initial review the *Sunday Telegraph* felt it was "among the greatest works of imaginative fiction of the twentieth century." The *Sunday Times* seemed to echo these sentiments when in its review it was stated that "the English-speaking world is divided into those who have read *The Lord of the Rings* and *The Hobbit* and those who are going to read them." The *New York Herald Tribune* also seemed to have an idea of how popular the books would become, writing in its review that they were "destined to outlast our time", and Michael Straight described it in *The New Republic* as "...one of the few works of genius in modern literature". W. H. Auden, an admirer of Tolkien's writings, regarded *The Lord of the Rings* as a 'masterpiece', furthermore stating that in some cases it outdid the achievement of Milton's *Paradise Lost*.

II. SUMMING UP

Tolkien's world-view was in fact overwhelmingly intransigent, especially for an English intellectual of his cohort, Tolkien's orthodoxy as sacrilegious is in the extreme. Tolkien has created an unswerving universe, a new mythology with lots of characters and conventions of their own. And there is a large audience and readership which acknowledge them and be in awe of them. In my outlook, this proves the eminence of both, the author and the story. As for the readers of modern fantasy they convey a valuable forfeit to the story their time.

REFERENCES

- [1] Tolkien, J. R. R. *The Lord of the Rings*. London: Harper Collins Publisher, 2001.
- [2] Bascom, William. A The Forms of Folklore: Prose Narratives@ in *Journal of folklore* 78, 1965: 3-20.
- [3] Baugher, Luke; Hillman, Tom; Nardi, Dominic J. "Tolkien Criticism Unbound". Mythgard Institute. Retrieved 8 January 2016.
- [4] Bauman, Richard. AGenre@ in *Folklore, Cultural Performance, and Popular Entertainments: A Communications-Centered Handbook*. Oxford: Oxford University Press, 1991.
- [5] Boas, Franz. A Introduction to James Teit,@ *Traditions of the Thompson River Indians of British Columbia*. *Memoirs of the American Folklore Society*, VI, 1898.
- [6] Boas, Franz. Kwakiutl Culture As Reflected in Mythology (*American Folklore Society Memoirs*). Washington, American Folklore Society, 1936.

- [7] Carpenter, H. and C. Tolkien (eds.) 1981. Letters of J.R.R. Tolkien. London: George Allen & Unwin. Tolkien, J. R. R. 1995 [1954-1955].
- [8] Joseph Campbell Foundation 2006: About Joseph Campbell. (6 Dec 2006). http://www.jcf.org/about_jc.php.
- [9] Journal of Tolkien Research. Valparaiso University. Retrieved 8 January 2016.
- [10] Lobdell, Jared (2007). Michael D. C. Drout (ed.). J. R. R. Tolkien encyclopedia: scholarship and critical assessment. New York [u.a.]: Routledge. ISBN 978-0-415-96942-0.
- [11] Mieville, China (15 June 2009). "There and Back Again: Five Reasons Tolkien Rocks". Omnivoracious.
- [12] Mieville, China. "Tolkien - Middle Earth Meets Middle England". Socialist Review (January 2002).
- [13] Schürer, Norbert. "Tolkien Criticism Today". Los Angeles Review of Books. Retrieved 2016-01-07.
- [14] Thompson, E. P. "America's Europe: A Hobbit among Gandalfs." Nation, January 24, 1981, 68-72.
- [15] Tolkien, J. R. R. 1999 [1937]. The Hobbit: or There and Back Again. London: Harper Collins Publishers.
- [16] Tolkien, J. R. R. 1999 [1977]. The Silmarillion. Edited by Christopher Tolkien. London: Harper Collins Publishers.
- [17] Wendorf, Thomas A. 'Greene, Tolkien, and the mysterious relations of realism and fantasy', Renaissance: Essays on values in Literature (Marquette Univ., Milwaukee, WI) Fall 2002, 78-100.
- [18] West, Richard C. (1981). Tolkien Criticism: An Annotated Checklist. Kent, Ohio: Kent State University Press. ISBN 978-0873382564.
- [19] Wilson, Edmund (14 April 1956). "Oo, THOSE AWFUL ORCS! A review of The Fellowship of the Ring". The Nation. JRRVF. Retrieved 1 September 2012.
- [20] White, C.E. 2002. Talking Tolkien with Thomas Shippey. The Internet Writing Journal. Online. (30 Nov 2006) <http://www.writerswrite.com/journal/mar02/shippey.html>
- [21] https://en.wikipedia.org/wiki/The_Lord_of_the_Rings
- [22] <https://stotilien.com/2013/.../Jungian-archetype-checklist-for-Tolkiens-lord-of-the-rings>.
- [23] <https://www.bookyards.com/en/book/details/9218/The-Lord-Of-The-Rings>