



Reimagining Tolkien: A Post-colonial Perspective on *The Lord of the Rings*

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Declaration:

I hereby declare that this thesis represents my own work and has not been submitted, in whole or in part, by me or any other person, for the purpose of obtaining any other qualification.

Signed: _____

Date: _____

Dedication

To my boyfriend Niall and my parents Michelle and Louis, the people who have most directly had to endure the wide range of emotions that this undertaking has subjected me to.

Abstract

This thesis analyses J. R. R. Tolkien's *The Lord of the Rings* from a post-colonial perspective. An Oxford don and philologist, who was born in Bloemfontein, South Africa but spent the majority of his life in Britain, Tolkien is best known amongst the general reading public for being the author of *The Hobbit* and *The Lord of the Rings*, although he also published a number of other texts during his lifetime. The primary aim of this project is to conduct a close textual examination of Tolkien's *The Lord of the Rings* in light of twentieth century post-colonial concerns regarding the representation of the Other, Orientalism, language and the environment. By approaching his text in this way, it will be possible to ascertain whether or not Tolkien utilises some of the issues which arise in his text in such a way that they engage with the concerns raised by twentieth century post-colonial theorists, a feat which would determine whether or not *The Lord of the Rings* can be seen to function as a twentieth century post-colonial critique of colonial attitudes and ideas. In conjunction with this central aim, this thesis will also endeavour to challenge the often cited belief that *The Lord of the Rings* and texts which utilise fantastical elements in their narrative/fantasy fiction as a whole have little more to offer readers other than an escape into a mythical realm, as by undertaking a post-colonial analysis of Tolkien's text, it will be possible to demonstrate not only the relevance of this approach to the text, but also the fact that Tolkien uses *The Lord of the Rings* as a device through which he can engage with some of the central concerns of the period in which it was written. However, even though *The Lord of the Rings* is the main focus of this study, in order to ensure that this investigation is as extensive as possible, it will be necessary, on occasion, to utilise information garnered from *The Silmarillion* and *The Hobbit*, as both of these texts recount events prior to but related to the events that occur in *The Lord of the Rings*. In addition, it will also be necessary to draw upon the work of post-colonial scholars such as Trinh T. Minh-ha, Edward Said, Ngũgĩ wa Thiong'o and Val Plumwood.

The arguments of Tzvetan Todorov and Chinua Achebe will be drawn upon as well. Therefore, the overall argument made in this thesis is that even though Tolkien utilises fantastical elements in his text, *The Lord of the Rings* is a text which ‘is replete with themes that directly pertain to discourses involving Orientalism and postcolonial concerns ...’ (Winegar 2005, p.1), and as such, should be viewed as a product of both Tolkien’s personal experiences and the timescale in which it was written.

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Table of Contents

Declaration	ii
Dedication	iii
Abstract	iv
Acknowledgements	vi
Table of Contents	vii
Notes and Abbreviations	x
Publication Note	xii
General Introduction	1

Chapter One

Post-colonial Theory and Tolkien's Life	10
1.1 Introduction	10
1.2 Post-colonial theory: its main concerns	15
1.3 Tolkien's early life	27
1.4 Tolkien's experience of othering	36
1.5 Tolkien the philologist	41
1.6 Tolkien's retirement, and the legacy of <i>The Lord of the Rings</i>	44
1.7 Conclusion	53

Chapter Two

Representation in <i>The Lord of the Rings</i>	55
2.1 Introduction	55
2.2 Bilbo Baggins: The interior Other in <i>The Lord of the Rings</i>	60
2.3 Frodo Baggins: The interior Other in <i>The Lord of the Rings</i>	67
2.4 The West versus the East	74
2.5 Exterior othering within the West	86
2.6 The One Ring: aligning difference	95
2.7 Conclusion	98

Chapter Three

Tolkien the Orientalist?	101
3.1 Introduction	101
3.2 Differentiating between the East and the West	104
3.3 Derogatory terms and <i>The Lord of the Rings</i>	126
3.4 The East in Middle-earth: creator of fear or victim of control?	134
3.5 Literary influence versus empirical evidence	138
3.6 Conclusion	162

Chapter Four

Language as a Post-colonial Concern	166
4.1 Introduction	166
4.2 The post-colonial stance	170
4.3 The languages of Middle-earth	180
4.4 Language as a barrier to the Other	193
4.5 Refusal to use a language as a process of othering	198
4.6 The relevance of written literature and orature	205
4.7 The relevance of names and naming	217
4.8 Conclusion	229

Chapter Five

The Relationship between Humanity and the Natural World	232
5.1 Introduction	232
5.2 Nature as an entity which reflects post-colonial concerns within <i>The Lord of the Rings</i>	241
5.3 Saruman and modernity	251
5.4 The Ents and their response to Saruman's actions	259
5.5 The semi-industrialisation of the Shire	264
5.6 Saruman and his revenge narrative against the Shire	272

5.7 Cleansing the Shire	279
5.8 Conclusion	282
General Conclusion	285
Bibliography	296

Notes and Abbreviations

1. The following is a list of Tolkien's texts mentioned in this thesis, giving the name of their first publication, the edition used, and the abbreviated names here employed. Abbreviations will be used where it is appropriate to do so; sometimes however, mentioning the texts' full title is necessary:
 1. *The Fellowship of the Ring: Being the first part of The Lord of the Rings*, first published by George Allen & Unwin in 1954, edition used here is: Harper Collins, 1994. Abbreviations with regards to this volume will appear as *FotR*.
 2. *The Two Towers: Being the second part of The Lord of the Rings*, first published by George Allen & Unwin in 1954, edition used here is: Harper Collins, 1994. Abbreviations with regards to this volume will appear as *TTT*.
 3. *The Return of the King: Being the third part of The Lord of the Rings*, by George Allen & Unwin in 1955, edition used here is: Harper Collins, 1994. Abbreviations with regards to this volume will appear as *RotK*.
 4. *The Hobbit: or There and Back Again*, first published by George Allen & Unwin in 1937, edition used here is: Harper Collins, 1999. This edition has been edited by Christopher Tolkien. Abbreviations with regards to this volume will appear as *The Hobbit*.
2. Please note that, as *The Lord of the Rings* is the overall title which Tolkien bestowed upon the text, which the three volumes *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* comprise, this title will be employed in the thesis where reference is made to the text as a whole. Consequently, abbreviations with regards to the overall title of the text, *The Lord of the Rings*, will appear as *LotR*.
3. Please note also that while the list of bibliographical references is for the most part compiled alphabetically by author's name, then chronologically by the publication year of the edition of the text being used, and then alphabetically in reference to the title of the text, the decision has been taken to amend this slightly in relation to the three volumes which comprise the text of *The Lord of the Rings*, as rather than use (Tolkien 1994b) and (Tolkien 1994c) in reference to *The Return of the King* and *The Two Towers* respectively, as would be expected when using the method outlined above, (Tolkien 1994b) and (Tolkien 1994c) will instead be used in reference to *The Two Towers* and *The Return of the King* respectively. This decision has been taken as anyone familiar with *The Lord of the Rings* knows that *The Two Towers* is the second volume of *The Lord of the Rings*, and *The Return of the King* the third, thus, in referencing *The Two Towers* and *The Return of the King* as (Tolkien 1994b) and (Tolkien 1994c) respectively it is less confusing to the reader.

4. In addition, this thesis has opted to use capital letters in reference to the term ‘Hobbit’/‘Hobbits’, as both Hobbit and hobbit are used in reference to these peoples in the texts. However, I will leave it as ‘hobbit’/‘hobbits’ in quotations from either Tolkien’s texts or other scholars to keep the quotations consistent.
5. This thesis has also chosen to use capital letters in reference to Dwarf/Dwarves, Elf/Elves, Orc/Orcs, Men and Elven. However, these terms shall be left as dwarf/dwarves, elf/elves, orc/orcs, men and elven in quotations from either Tolkien’s texts or other scholars to keep the quotations consistent.
6. Owing to the fact that in the three volumes which comprise *The Lord of the Rings* the people of Númenor are referred to as Númenorean/Númenoreans, while in *The Silmarillion* it is spelled Númenórean/Númenóreans, this thesis has opted to use the Númenorean/Númenoreans spelling unless taken directly from a quotation.

Publication Note

The Lord of the Rings was first published in Great Britain as the three volumes *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* on the 29th July 1954, the 11th November 1954 and the 20th October 1955 respectively (Anderson 1994, pp.ix-x). However, due to its popularity with the general reading public, it has been reissued numerous times over the years. The edition being employed in this thesis is the 1994 Harper Collins edition, as they are now the official publishers of those texts by Tolkien which were initially published by George Allen & Unwin (Smith 2000, para. 9-10). This edition has been chosen as according to the 'Note on the text' (Anderson 1994, pp.ix-xiv), at the beginning of *The Fellowship of the Ring*, this edition:

... makes a significant stride towards ... [typographical] perfection, as well as achieving a desirable conformity of the text in the various doormats in which it is published.

(Anderson 1994, p.xiv)

General Introduction

‘In a hole in the ground there lived a hobbit’ (Tolkien 1999a, p.3). These words comprise the opening sentence of J. R. R. Tolkien’s *The Hobbit* (1937). Simple words they may seem yet little did J. R. R. Tolkien know the cultural, commercial and literary impact that these words would prove to have upon the reading public, as upon reading *The Hobbit* people clamoured “... to hear more from ... [Tolkien] about Hobbits!” (Unwin cited in Carpenter 2002, p.243). This demand for a sequel to *The Hobbit* ultimately resulted in *The Lord of the Rings*, a tale whose narrative would develop over more than 1,000 pages. Examples of the impact that both of these texts had, and continue to have in the world today, include the fact that, as of August 2012, *The Hobbit* is in the midst of being developed into a three part feature film for cinematic release on 14 December 2012, 13 December 2013 and 18 July 2014 (McClintock 2012), while the three volumes which entail *The Lord of the Rings* were made into films and ‘released between December 2001 and December 2003’ (Mathijs 2006, p.2) respectively. In addition, in 2004, it was estimated that *The Hobbit* had sold an estimated 35-40 million copies since its publication in 1937 (Curry 2004, p.2), while *The Lord of the Rings* is estimated to have sold 50 million copies since its publication in 1954-1955 (Curry 2004, p.2),¹ with both texts having been translated into thirty-one other languages (Chance 2001, p.xii) and at least twenty-one other languages respectively (Chance

¹ The reason that the date of publication for *The Lord of the Rings* is 1954-1955 is that, even though Tolkien intended his text to be published and viewed as a singular work, the decision was taken to publish his text as three separate volumes. These volumes were entitled *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* and were ‘published in Great Britain ... on 29 July 1954’ (Anderson 1994, p.ix), ‘11 November 1954’ (Anderson 1994, p.ix) and ‘20 October 1955’ (Anderson 1994, p.x) respectively. The decision to publish the text as three separate volumes largely arose for financial reasons as the publishers are recorded as having been concerned with ‘keep[ing] the price of the book within the limit to which the ordinary buyer (and the circulating libraries in particular) would go’ (Carpenter 2002, p.287). Moreover, Tolkien’s publisher’s decision to publish the text as three volumes can also be attributed to the fact that they needed to ensure that Tolkien’s tale would generate interest with the public, as ‘the publisher hoped that three volumes, priced competitively, would get three sets of reviews, while a much higher-priced single volume would be reviewed only once, and probably sell fewer copies’ (Anderson 2003, p.136).

2001, p.xiv).²

Moreover, in 1997, Waterstones organised a poll of more than 25,000 members of the British public in an effort to find ‘the greatest book of the century’ (Pearce 1998, p.1); more than 5,000 of those who responded placed *The Lord of the Rings* top of their list (Pearce 1998, p.2). In fact it received 1,200 votes more George Orwell’s *Nineteen Eighty-Four* (1949) which came in second place (Pearce 1998, p.2). However, unlike the largely positive response that *The Hobbit* received upon publication,³ the response to *The Lord of the Rings* has been much more mixed, with W. H. Auden most accurately articulating the effect that *The Lord of the Rings* had on people when he states that:

‘Nobody seems to have a moderate opinion; either, like myself, people find it a masterpiece of its genre, or they cannot abide it.’

(Auden cited in Carpenter 2002, p.297)

Indeed this is clearly evident by the statements made in response to the announcement that *The Lord of the Rings* was chosen as the greatest book of the century by the voters in Waterstones poll as not only were suggestions made that the Tolkien society had orchestrated mass voting in the poll (Pearce 1998, p.2), Howard Jacobson’s response read:

‘Tolkien – that’s for children isn’t it? Or the adult slow ... [sic] It just shows the folly of these polls, the folly of teaching people to read. Close all the libraries. Use the money for something else. It’s another black day for British culture.’

(Jacobson cited in Pearce 1998, pp.1-2)

²For example, not only has *The Hobbit* been translated into ‘... Armenian, Czech, Estonian [and] Faeroese, [it has also been translated into] Greek, Hungarian [and] Icelandic ...’ amongst others (Chance 2001, p.xii), while *LotR* has been translated into languages as diverse as ‘... Swedish, Polish, Danish, German, Italian, French, Japanese, Finnish, Norwegian, and Portuguese ... Bulgarian, Chinese, Czech, Greek, Hebrew, Hungarian, Polish, Russian, and Serbo-Croat’ (Chance 2001, p.xiv).

³ For example, according to Humphrey Carpenter, in addition to C. S. Lewis’ glowing review of *The Hobbit* which will not be reproduced here, as it can be argued that his review is biased due to his close friendship with Tolkien, ‘[t]here was an equally enthusiastic reaction from many other critics, although some took a delight in pointing out the ineptness of the publisher’s ‘blurb’ that compared the book to *Alice in Wonderland* simply because both were the work of Oxford dons; and there were a few dissenting voices, among them that of the reviewer who wrote (somewhat puzzlingly) in *Junior Bookshelf*: ‘The courageous freedom of real adventure doesn’t appear’ (Carpenter 2002, pp.242-243).

In addition 'Chris Woodhead, the Chief Inspector of Schools' (Pearce 1998, p.4) is recorded as having remarked:

'If *The Lord of the Rings* is our favourite book, what is it saying about our attitude towards quality in the arts? English teachers ought to be trying to develop discrimination. ...'

(Woodhead cited in Pearce 1998, p.4)

It is possible to argue however, that the academic elite's derisive response to Tolkien and his writings originates, not in response to the subject matter being discussed by Tolkien in his texts, but rather as a result of the format that Tolkien chose to use for his narrative, as texts which utilise fantastical elements are consistently accused of simply being escapist literature, with readers and writers of fantasy literature being accused of using these texts to flee from reality (Shippey 2001, p.viii). Indeed, the notion that it is the format that Tolkien employed rather than the actual content of his text, which is the reason for the academic elites derisive response to Tolkien's text, is further compounded by Tom Shippey's statement that:

[s]ome have felt (and said) that he should have written his results up in academic treatises instead of fantasy fiction. He might then have been taken more seriously by a limited academic audience.

(Shippey 2001, p.ix)

Thus, even though it has now been more than 55 years since its initial publication, there is still an attitude of contempt reserved for Tolkien and *The Lord of the Rings* by the majority of literary theorists.

Interestingly however, according to Patrick Curry, the attitude of contempt reserved for Tolkien and his texts regarding Middle-earth can also be seen in the literary community in relation to those immersed in critiquing fantasy fiction.⁴ As Curry remarks:

⁴ The texts being referred to here as Tolkien's texts regarding Middle-earth are *The Silmarillion*, *The Hobbit* and *The Lord of the Rings*, as *The Silmarillion* is concerned with recording the chief events of import during the First and Second Ages of Middle-earth's history, while *The Hobbit* and *The Lord of the Rings* are concerned with the Third Age of Middle-earth's history.

[a]mong professors of English literature and readers in cultural studies, sociologists of popular culture, literary critics, and editors both journalistic and commissioning – in short, all the class of professional literary explainers – Tolkien and his readers are a no-go zone. There are a very few honourable and excellent exceptions ... They have, however, been largely ignored within the literary community, whose silence on Tolkien – even among those whose chosen subject is fairy-tales or fantasy – is broken only by an occasional snort of derision which seems to pass for analysis.

(Curry 2004, pp.5-6)

Nevertheless, recognition must be given to the fact that, even though the literary elite largely regard Tolkien and *The Lord of the Rings* with contempt, this does not mean that there has been little work published in relation to Tolkien's text. Indeed, in recent years ample work has emerged with regards to Tolkien and *The Lord of the Rings*. However, these works have for the most part been concerned with discussing subjects such as the way in which women are depicted in *The Lord of the Rings*, as well as the ways in which Tolkien's religious beliefs and professional interests can be seen to be replicated in the text for example.⁵ Indeed, there are only two scholars, Jes Battis and Astrid Winegar, who appear to have approached Tolkien's text in a similar vein to that being undertaken here, as this thesis proposes to analyse Tolkien's *The Lord of the Rings* in light of twentieth century post-colonial concerns.⁶ Battis' 2004 article, 'Gazing Upon Sauron: Hobbits, Elves, and the Queering of the Postcolonial Optic', can be seen to 'address ... [the Hobbits] positioning (and, at times, deposition) within a matrix of cultural power ...' (Battis 2004, p.910), while also:

⁵Indeed, some examples of works discussing these topics include Jane Chance and Alfred Siewers book *Tolkien's Modern Middle Ages* (2005) which focuses its attention upon 'develop[ing] further the direct connections between Tolkien's adaptation of medieval traditions and the influence of his work on disparate modern audiences, rather than emphasizing (as Tolkien critics often do) the medieval and modern as almost separate categories of discussion' (Chance and Siewers 2005, p.2), while Ralph Wood's *The Gospel According to Tolkien: Visions of the Kingdom in Middle-earth* (2003) directs its attention upon demonstrating the Christian elements which can be found in *LotR*. In addition, Fredrick and McBride's *Women Among the Inklings. Gender, C.S. Lewis, J.R.R. Tolkien, and Charles Williams* (2001) undertakes a 'gender study' of the writings of the Inklings (Fredrick and McBride 2001, p.xi). This study involved 'an examination of their [the Inklings] lives and writings that emphasizes their concepts of the masculine and feminine' (Fredrick and McBride 2001, p.xi).

⁶Margaret Hiley has also written an article entitled 'Authoring History: Tolkien and Postcolonialism', however, this text is not yet available to view as it is to be included in Judith Klinger's forthcoming edited book *Authorship in Tolkien*.

... [concerning] itself with the relationship between Sauron (the disembodied gaze) and the hobbits (the unviewable subjects) who continually defer and frustrate his enslaving look.

(Battis 2004, p.919)

Meanwhile, Winegar's 2005 article, 'Aspects of Orientalism in J. R. R. Tolkien's *The Lord of the Rings*', investigates the idea that Tolkien's text is a text which can be interpreted as '... Orientalist in its perspective' (Winegar 2005, p.1). Indeed, its main focus is upon ascertaining whether or not '... Tolkien [was] an Orientalist ... or ... [if he simply] utilize[d] Orientalist discursive practices to elaborate ideas that were decidedly anti-Orientalist' (Winegar 2005, p.1).

This thesis differs from Battis' article in the sense that, although a number of his points will be utilised, the issues being discussed in both differ as Battis is primarily concerned with the postcolonial gaze, an issue which this thesis does not touch upon. In contrast to this, many of the issues raised in Winegar's article were foundational arguments for this thesis, particularly in relation to chapter three, as both this thesis and Winegar's article investigate *The Lord of the Rings* with regards to Orientalism. However, even though both texts can be seen to investigate similar issues on a number of occasions, different approaches to the issues have been adopted. For example, while Winegar looks at the way language is treated in Tolkien's text, this is from an Orientalist perspective, whereas this thesis approaches it in light of post-colonial concerns regarding language, primarily utilising the arguments of Ngũgĩ wa Thiong'o and Chinua Achebe. On top of this, neither article attempts a post-colonial ecocritical reading of the text, nor do they delve into the othering which occurs between the Elves and Dwarves for instance. Moreover, although this thesis faces certain constraints, such as the inability to touch upon all of the ways Tolkien's text can

be seen to engage with twentieth century post-colonial concerns,⁷ it is able to adopt a more in-depth investigation into the issues at hand as it is less constrained by its length than either Battis or Winegar, as their texts are ultimately articles.

Consequently, the decision has been taken to limit the number of themes to be discussed to four of the central issues of consequence for post-colonial theorists which can in turn be seen to be some of the less discussed issues with regards to Tolkien's text. Thus, while a post-colonial feminist critique of *The Lord of the Rings* would have merit, as some of the central concerns of post-colonial feminist theory include race, gender, difference, representation, suppression, migration and resistance/responses to imperialism/social role, and by the end of the text Tolkien has addressed many of these issues through the character Éowyn, this issue will not be dealt with here as there is already a large amount of scholarly work available regarding these issues in Tolkien's work, albeit not from a strictly post-colonial perspective. The issues which will be discussed, however, are: the process of othering and its implications;⁸ Orientalism and its dogmas; language and the use to which it is put and whether a universal language is a good thing, and the relationship between humanity and the natural world.

These issues have largely been chosen for three reasons. Firstly they can be observed as emerging time and again throughout the text. Secondly, each of these issues were dominant concerns in society at the time of the texts composition, and finally, from the biographical data available on Tolkien, it would appear that Tolkien was aware of at least three of these issues on a personal level. This can be attributed to the fact that as a philologist, he was aware not only of words and their meanings, but also of the important role that

⁷ Other issues of consequence to twentieth century post-colonial theory which are touched upon in Tolkien's text include industrialisation and national resistance against imperialism in order to achieve liberation, as well as the displacement and migration of peoples, the destruction of the environment and the role of women in society.

⁸ Othering is the term which 'was coined by Gayatri Spivak for the process by which imperial discourse creates its 'others'' (Ashcroft *et al* 1998, p.171).

language plays in culture, and the power that language possesses on the landscape of the world, because as Jared Lobdell points out, philologists are interested in ‘the connection between words and objects’ (Lobdell 2004, p.39). In addition, Tolkien’s love of the natural world and personal observation of it being removed/damaged in order to accommodate technological advancements such as motor cars illustrates the fact that he was aware of the changes in the relationship shared by humanity and the natural world, as the natural world’s needs were coming to be viewed more and more often as less important than the desires of humanity, and technological advancements which were being introduced. Furthermore, there are numerous instances in Tolkien’s biography to suggest not only was he aware of the process of othering, but that he had been subjected to the process on numerous occasions too.

In order to ensure that this investigation is as extensive as possible, it will be necessary to utilise not only the information provided in *The Lord of the Rings* itself, but also, information supplied in the foreword, prologue and appendices to *The Lord of the Rings*. Moreover, although *The Lord of the Rings* is the main focus of this study, it will be necessary to utilise both *The Silmarillion* (1977) and *The Hobbit* on occasion, as each of these texts recount events which occurred prior to those which unfold in *The Lord of the Rings*.⁹ Thus both of these texts can be seen to provide supplementary information to that found in *The Lord of the Rings*. On top of this, it will also be necessary to draw upon some of the information provided in Tolkien’s published letters, and in his official biography, while the fact that this thesis is ultimately endeavouring to investigate the applicability of the twentieth century post-colonial concerns to the text means that the work of post-colonial theorists such as Trinh T. Minh-ha, Edward Said, Ngũgĩ wa Thiong’o and Val Plumwood. The arguments of Tzvetan Todorov and Chinua Achebe will be drawn upon as well.

⁹ *The Silmarillion* details not only the creation of Eä (the world) and Arda (the Earth) to which Aman and Middle-earth belonged, but also the major events which occurred during the First and Second Ages of Middle-earth’s history, while *The Hobbit* ultimately recounts the way in which Bilbo Baggins came to be in possession of the One Ring during the Third Age of Middle-earth’s history.

By approaching his text in this way, it will be possible to ascertain whether or not Tolkien utilises some of the issues which arise in his text in such a way that they engage with the concerns raised by twentieth century post-colonial theorists, a feat which would determine whether or not *The Lord of the Rings* can be seen to function as a twentieth century post-colonial critique of colonial attitudes and ideas. By doing so, this thesis will both expand upon the amount of scholarship currently available with regards *The Lord of the Rings* and post-colonial theory, while concurrently demonstrating the fact that rather than simply offer readers an escape into a mythical realm, Tolkien is one of the ‘traumatised authors’, writing fantasy’ (Shippey 2005, p.xix) that Shippey refers to, who utilise their texts in such a way that they become a device through which these authors can voice some of ‘the most pressing and most immediately relevant issues of the whole monstrous twentieth century ...’ (Shippey 2005, p.xix). The decision to adopt a post-colonial approach to the text was ultimately the result of the realisation that, while Tolkien scholars have undertaken investigations into the ways in which societal attitudes towards women at the time of *The Lord of the Rings*’ composition, and Tolkien’s academic interests and religious beliefs, for example, may have impacted on his depictions in the text, few people have actually considered Tolkien’s text in light of post-colonial concerns, even though colonialism was a major issue in British society throughout the period which comprised Tolkien’s life (1892-1973).

In light of this then, Chapter One functions as a foundational chapter for the thesis. Its main concerns are with highlighting what the main concerns of the post-colonial field are, while also providing a more in-depth explanation as to why the adoption of a post-colonial approach to *The Lord of the Rings* is relevant. This will involve locating *The Lord of the Rings* in light of both the timescale of Tolkien’s life (1892-1973) and the period in which it

was written (1936-1949),¹⁰ while it will also be necessary to utilise some of Tolkien's own biographical experiences to highlight the fact that he was aware of the issues to be discussed in this study. Chapter Two focuses its attention upon discussing the process known as othering, and the numerous ways in which this process can be seen to be employed in Tolkien's text. Chapter Three analyses *The Lord of the Rings* from an Orientalist perspective in order to ascertain whether or not Tolkien can be seen to employ Orientalist ideology with regards to the people who reside in the eastern regions of Middle-earth.¹¹ Chapter Four examines the primary concerns of post-colonial theorists with regards to language, and whether or not these concerns can be seen to be replicated in the way in which he depicts the various languages in his text. Chapter Five considers the main concerns of post-colonial ecocritics in relation to the way in which humanity views and/or interacts with the natural world, before subsequently investigating the way in which the natural world is depicted in Tolkien's text. Consequently, the following chapter will explore certain aspects regarding post-colonial theory, including its main concerns, while also locating Tolkien and his text with regards to the period in which the author lived, and the timescale in which *The Lord of the Rings* was composed.

¹⁰ Please note however, that while Tolkien dates the composition of *LotR* as going on 'at intervals during the years 1936 to 1949 ...' (Tolkien 1994a, p.xv), when he reached the conclusion to the tale, a number of revisions were made to the text, a feat which is most evident by his own statement that 'when the 'end' had at last been reached the whole story had to be revised, and indeed largely re-written backwards' (Tolkien 1994a, p.xvi). Moreover, upon having the text accepted for publication in 1952, Tolkien is also recorded as having 'wanted to read the typescript of the book once more before it went to the printers, and to iron out any remaining inconsistencies' (Carpenter 2002, p.288). On top of this Tolkien is also recorded as having made a number of additions to the text, primarily in the form of appendices, as is evident by Carpenters statement that 'there was also the tricky matter of the appendices to the book, which he had planned for some time; they were to contain information that was relevant to the story but which could not be fitted into the narrative. ... [However, at the time of *LotR* acceptance for publication] these appendices existed only in the form of rough drafts and scattered notes ...' (Carpenter 2002, p.288). As a result, it can be argued that the period of composition of the text lasted from 1939-1955 when *RotK* was published.

¹¹ The lands being made reference to as the eastern regions of Middle-earth are those to the east of the lands inhabited by the Free Peoples, these include Mordor, Rhûn and Harad (which is to the south of Mordor).

Chapter One

Post-colonial Theory and Tolkien's Life

1.1 Introduction

Colonisation is a process which has occurred throughout the world for thousands of years. However, the colonial process which this study is interested in is that which came to prominence in 1492 as a result of European exploration, a process which involved not only the colonisation of foreign lands but also the implementation of imperial rule over the native peoples of the colony,¹² and which continued until the late nineteenth century in the case of colonialism, and to this day in the case of imperialism.¹³ The reason that this study is interested in this particular period of colonisation above all others is that post-colonial theory can ultimately be seen to have evolved as a result of the formerly colonised peoples decision to 'write back to ... [the] centre' (Ashcroft *et al* 2002, p.6) about both their experiences of the colonial process, and the enduring effects that the colonial legacy has had upon the people, cultures and natural world of the former colony.¹⁴ This section shall thus give a brief outline regarding the colonial process, before the subsequent sections turn their attention to discussing what post-colonial theory is, and some of the ways in which Tolkien can be seen

¹²Attention must be drawn to the fact that even though these two processes were employed concurrently during the colonial process, they are in fact two separate entities. Indeed, according to Young, '[c]olonialism functioned as an activity on the periphery, economically driven; from the home government's perspective, it was at times hard to control. [While] [i]mperialism on the other hand, operated from the centre as a policy of state, driven by the grandiose projects of power' (Young 2001, pp.16-17).

¹³ Although the majority of instances of imperial rule were brought to an end in the third quarter of the twentieth century, a number of instances still remain in the world today, i.e. Hawaii and Guam (Young 2001, p.17).

¹⁴ Indeed, this is clearly evident by Ashcroft, Griffiths and Tiffin's statement that 'post-colonialism first emerged not in metropolitan critical theory texts but in the cultural discourse of formerly colonized peoples, peoples whose work was and is inextricably grounded in the experience of colonization' (Ashcroft *et al* 2002, p.196), and again by their statement that '[a]lthough we might refine our definition so that 'post-colonial refers to all that cultural production which engages, in one way or another with the enduring reality of colonial power ... 'post-colonial' is still best employed ... to refer to post-colonization [sic]. This is a process in which colonized societies participate over a long period, through different phases and modes of engagement with the colonizing power, *during* [sic] and *after* [sic] the actual period of direct colonial rule' (Ashcroft *et al* 2002, p.195).

to have experienced or been aware of some of the central issues of consequence for post-colonial theorists as a result of his personal experiences and interests.

The colonial process can be seen to have initially occurred as a result of the desire of a number of European countries to expand their territorial holdings.¹⁵ As a result, these European countries would attempt to appropriate land from nearby countries. This newly acquired territory would then be populated with people from the mother country, who would remain under allegiance to their country and culture of origin. Areas which were colonised in this way came to be known as settler colonies. The most significant thing about these colonies is that '[c]olonization in this sense comprised people whose primary aim was to settle elsewhere rather than to rule others. Though in most cases it also involved the latter ...' (Young 2001, p.20). However, colonialism can also be seen to have been motivated by the desire 'to discover a shorter sea-route to the great civilizations of India, China and Japan' (Young 2001, p.21), as well as the desire to spread European religions throughout the world. On top of these factors, economic interests and the need for more territory due to population figures, particularly in the British case, as they 'export[ed] people on the grounds of economic and political stability' (Young 2001, p.22), were also motivations for colonising other lands.

These latter three motivations were primarily made possible by the technological advancements that occurred in the sixteenth century. In particular, 'the technological developments of ocean-going caravels, together with the use of navigational aids derived from maritime Asia (Scammell 1989)' (Young 2001, p.16), meant that colonialism was no longer restricted to territories close by the mother country. In the words of Young:

¹⁵ The three main bodies involved in the process of colonisation were France, Portugal and Britain, although other European countries such as Spain engaged in the process too.

[f]or modern Europeans, ships were the key to colonization and the vast empires whose tentacles gradually crept across the world. Such vessels enabled not only the geographical expansion of populations, but also enabled such populations to stay in touch with their homelands.

(Young 2001, p.16)

As a result, the European countries involved in colonialism were able to acquire territories in Africa, Asia and America. These overseas colonies came to be known as exploitation colonies, as unlike the settler colonies mentioned above, these overseas colonies were primarily appropriated due to the resources that they had to offer. Thus, fewer colonial settlers came to these lands.

In both types of colony the colonial power can be seen to have exerted control over the economic structure, social and political aspects of the colony, resulting in the subjugation of the native population by the colonial settlers. Indeed, many of the colonial settlers came to view the native peoples as inferior to themselves. All of these factors eventually led to tensions between the colonial settlers and the native peoples of the colony. On top of this, the idea that the native peoples were inferior to the European colonial settlers was also prevalent in the mother country itself, even though few of these peoples had been to the colony and interacted with the native peoples. This phenomenon can largely be attributed to two things; the first being the way in which the writers of colonial fiction chose to depict the native peoples of the colony in their texts, as the majority of colonial writers chose to represent these peoples in such a way that they ultimately became inversions of the European settlers, and the second being the fact that colonial fiction came to be a very popular form of literature in the colonial homeland. Thus, owing to the fact that one of the many functions that literature performs is to be a medium through which an author can help spread ‘ideas and images about things which are unfamiliar to the general reading public, thus helping to shape opinion and through it policy’ (Greenberger 1969, p.vii), the popularity of these texts ensured

that these stereotypical and negative ideologies regarding the native peoples would become dominant beliefs amongst the majority of its readers, including those in the homeland.

However, while it is true that the majority of colonial texts depicted the native peoples of the colony in such a way, it is also important to note, as Jeffrey Meyers does, that:

[c]olonial novels form two large streams, one of them in the tradition of Kipling's early stories, the other deriving from *Kim*, Conrad and Forster. In the first group of romantic-adventure novels, there is no real involvement with the stereotyped native, who is important not as an individual but as an example of what the Englishman must overcome and suppress; nor with the traditional culture or the tropical setting, which merely serves as an exotic background. And the white men are overwhelmingly triumphant against the treacherous and greedy natives, usually with the help of their loyal and self-sacrificing counterparts. The heroes of romantic-adventure novels are physically strong but shallow and uninteresting, and they generally do not learn anything from their adventures. There is a clear distinction in these novels between good and evil, and all moral issues are seen from only one point of view. Everyone who disagrees with the hero is either foolish or evil, and the villain is clearly delineated. ... [while the second form concerns] the colonial novels of Kipling, Forster, Conrad, Cary and Greene [these are novels] that seriously deal with questions of cultural conflicts and race relations and offer a valuable humanistic approach to the problems of colonialism.¹⁶

These novelists find in the tropics a great lure and attraction, a great temptation to atavism, a universal fascination with the savage and the incomprehensible. ...

... The novelists suggest that by taking the archetypal night journey, by returning to pure nature uninhabited by man, they can also return to a free unconscious state and liberate the repressed primitive element in themselves. They feel that the acquisition of technological civilization has caused serious damage to the human spirit, which can perhaps be redeemed by a temporary return to a more primitive and prelapsarian element.

(Meyers 1973, pp.vii-viii)

Meanwhile, the heroes of this second form of colonial novel:

... are not like those of epics and romantic-adventure fiction. They are rarely successful or triumphant, have no great physical prowess, and cannot make clear distinctions between good and evil. ... These heroes are quiet, defensive, undistinguished, yet sympathetic ... They are somewhat disappointing and limited, for they are victims of circumstances they cannot master. They are seriously compromised by the colonial situation, and have an awareness of their own guilt and complicity in it.

These protagonists are moved by the suffering of others and are convinced that man's salvation lies in solidarity. They are deeply involved with the natives and their culture, sympathize with and understand them, and use their imagination to see experience from several viewpoints and to accept the world view of others ... For them, the colonial experience is a process of self-questioning and self-discovery from which they emerge with a new self-awareness, heroic in their compassion and understanding. These characters have the keenest perception of cultural differences, but they are able to

¹⁶ For example, according to Meyers, the novels of Kipling, Forster, Conrad, Cary and Greene can be seen to 'evaluate their own civilization and moral standards, and consider two important questions: what happens to the "civilized" white colonist when he is confronted with an alien culture? And what happens to the natives and their culture under colonialism?' (Meyers 1973, p.ix).

transcend them to achieve meaningful relationships with men very different from themselves.

(Meyers 1973, pp.x-xi)

Colonial literature is therefore significant because, in addition to recording the attitudes that the colonial settlers and the people in the colonial homeland had with regards to the native peoples of the colony, it can also be seen to chronicle the social and cultural tensions which occurred as a result of both the colonisation of the colony, and the implementation of imperial rule over the colony. In addition, it can also be viewed as a device through which the historical developments which transpired could be documented. In the words of Meyers:

COLONIAL [sic] novels consider the cultural conflict that develops when Europe imposes its manners, customs, religious beliefs and moral values on an indigenous way of life. ... These novels also consider one of the most significant historical developments in our century, for the tradition of the colonial novel runs parallel to the rise and fall of western colonialism.

(Meyers 1973, p.vii)

As well as being a vital and popular form of literature until after World War II when the process of colonialism began to disintegrate, colonial literature is important for another reason; it is ultimately the decline in relevance of the colonial novel which paves the way for the emergence of post-colonial literature and the discipline of post-colonial theory as the formerly colonized peoples begin to write about their experiences of the colonial system. As a result it is possible to argue that at its most basic level, post-colonial theory is ultimately a 'product of resistance to colonialism and imperialism' (Young 2001, p.15).

1.2 Post-colonial theory: its main concerns

Post-colonial theory is a critical field which came to prominence in the 1970's with the publication of Edward Said's *Orientalism* (1978).¹⁷ However, attention must be drawn to the fact that, while many people may view post-colonial theory as being a product of western institutions, owing to the fact that 'in institutional terms ... postcolonial critique is most visibly conducted from the universities of the contemporary imperial power ...' (Young 2001, p.61):

[p]ostcolonialism is neither western nor non-western ... [rather it is] a dialectical product of interaction between the two, articulating new counterpoints of insurgency from the long-running power struggles that predate and post-date colonialism.

(Young 2001, p.68)

As a discourse, it has primarily evolved as a result of the formerly colonised people's decision to 'write back to ... [the] centre [i.e. the West]' (Ashcroft *et al* 2002, p.6) with regards to both the historical and enduring effects that the colonial legacy has had upon the people, cultures and natural world of the former colony, because, as Bill Ashcroft, Gareth Griffiths and Helen Tiffin point out:

... post-colonialism first emerged not in metropolitan critical theory texts but in the cultural discourse of formerly colonized peoples, peoples whose work was and is inextricably grounded in the experience of colonization.

(Ashcroft *et al* 2002, p.196)

As such, post-colonialism can be seen to refer to the 'process in which colonized societies participate over a long period ... with the colonizing power, *during* [sic] and *after* [sic] the actual period of direct colonial rule' (Ashcroft *et al* 2002, p.195). In spite of this however:

¹⁷ Although post-colonial theory only came to prominence in the 1970's, there is in existence a wide range of literature and articles written in opposition to the (former) imperial powers which illustrates that 'post-colonial theory' has existed for a long time before that particular name was used to describe it' (Ashcroft *et al* 2006b, p.1). Indeed, the literary discourse known as Commonwealth Literature is one of the disciplines out of which post-colonial discourse would emerge.

[t]he postcolonial does not privilege the colonial. It is concerned with colonial history only to the extent that that history has determined the configurations and power structures of the present, to the extent that much of the world still lives in the violent disruptions of its wake, and to the extent that the anti-colonial liberation movements remain the source and inspiration of its politics.

(Young 2001, p.4)

Moreover, it is important to recognise the fact that, while the formerly colonised people's experiences of colonialism were largely negative in tone, this does not mean the post-colonial field itself is necessarily negative in its approach to the issues at hand. Indeed, this is clearly evidenced by Robert J. C. Young's statement that:

'Postcolonialism' commemorates not the colonial but the triumph over it. ... The postcolonial era in its name pays tribute to the great historical achievements of resistance against colonial power, while, paradoxically, it also describes the conditions of existence that have followed in which many basic power structures have yet to change in any substantive way. The origins of postcolonialism lie in the historical resistance to colonial occupation and imperial control, the success of which then enabled a radical challenge to the political and conceptual structures of the systems on which such domination had been based. Historically, therefore, postcolonial theory works from a number of different axes: a product of revolutionary Marxism, of the national liberation movements of the nineteenth and twentieth centuries, and the political and cultural consequence of the success of those movements, the tricontinental economic and cultural critiques of the 1950s, 1960s and 1970s, and the historical effects of migration, past and present, forced or voluntary. It combines history with a theorized account of contemporary culture.

(Young 2001, pp.60-61)

In addition, it is also important to draw attention to the fact that while the issues of consequence to post-colonial theorists can be seen to be connected through a basic concern with:

... the imperial past, with the different varieties of colonialism within the imperial framework, and with the links between the imperial past and the postcolonial present.

(Kennedy 2000, p.111)

'[p]roblems of definition, object, motive, ground, and constituency ...' abound in the field (Slemon 2001, p.100).¹⁸ As a result, there is no all-encompassing definition or set doctrine

¹⁸ Even the name designated to the field is a cause of consternation for theorists engaged in the field, as even though the title most often used in conjunction with the discipline is post-colonial/postcolonial theory, many of the theorists divested in the discipline dislike this title, primarily as a result of the prefix post. Anne McClintock

which can explain in a couple of sentences what post-colonial theory is, and what the issues of consequence for post-colonial theorists are. This can be attributed to the fact that no two people experienced colonialism in the same way, and as a result, different issues came to hold significance for different people as a result of their experiences. Indeed, the following list, which was compiled by Young and which outlines some of the key concerns of twentieth century post-colonial theory, clearly demonstrates not only the sheer number of topics of interest to post-colonial theorists, but also the diverse nature of these interests as according to Young:

[i]ts key issues include the colonial, imperial and anti-colonial past, the postcolonial present, the international division of labour (starting with child labour), peoples' and cultural rights, emigration and immigration, forced migration, migrancy, nomadism, settlement and diaspora in both western and tricontinental societies. Postcolonial critique is also concerned with the role of culture (academic, literary and popular) in the operation of imperialism and in the subsequent formations of national resistance; past and current liberation struggles; the role of religions and cultures in new nationalisms; state violence; the contemporary politics of identity; race and ethnicity, class, gender and sexuality; of anti-racism and liberal multiculturalism, of disempowerment and the economics of neocolonialism; the repressions of indigenous fourth-world cultures and the often hidden histories of oppression of other indigenous minorities and nomadic peoples. A commonality of experience brings these together in concern about the violent injustice of the disparity in levels of material well-being of the different peoples of the world and the need for radical social change at a transnational level.

(Young 2001, p.66)

provides two chief reasons for this stance in regards to the title of the field; the first being that while post-colonial theory has endeavoured to prevent people from thinking in binaries, 'the *term* [sic] 'post-colonialism' nonetheless re-orientes the globe once more around a single, binary opposition: colonial/post-colonial' (McClintock 1993, p.292), and the second being that instead of emphasising the fact that the concerns of the field are still relevant, the term post-colonial infers that the concerns of the field are historically located and are thus no longer relevant. 'The 'post-colonial scene' occurs in an entranced suspension of history, as if the definitive historical events have preceded us, and are not now in the making' (McClintock 1993, p.293). Indeed, the notion that the title post-colonial/postcolonial theory is unsuitable due to its implication that the concerns of the field are historically located, is a major cause of consternation for the theorists in the field, as while some articulate this belief, others argue that the term post-colonial/postcolonial is suitable one to designate upon the field as these theorists perceive the 'postcolonial' as beginning when the former colony achieved independence from its former imperial power. Thus, in the words of Ashcroft *et al*, the terms post-colonial and postcolonial 'themselves encapsulate an active and unresolved dispute between those who would see the post-colonial as designating an amorphous set of discursive practices, akin to postmodernism, and those who would see it as designating a more specific, and 'historically' located set of cultural strategies. Even this latter view is divided between those who believe that post-colonial refers only to the period after the colonies become independent and those who argue ... that it is best to designate the totality of practices, in all their rich diversity, which characterize the societies of the post-colonial world from the moment of colonization to the present day, since colonialism does not cease with the mere fact of political independence and continues in a neo-colonial mode to be active in many societies' (Ashcroft *et al* 2006e, p.xix).

However, to reiterate this list in no way encompasses the entire catalogue of topics of interest to post-colonial theorists.¹⁹ They were simply chosen in order to illustrate both the diverse nature of the field and the folly of trying to provide a simple definition for the field, as post-colonial theory cannot be seen to be a ‘unitary theory’ (Young 2001, p.63) which espouses ‘a single perspective and position’ (Young 2001, p.63). Indeed, in Young’s own words:

... there is no single methodology which has to be adhered to [in the post-colonial field]: rather, there are shared political and psychological perceptions, together with specific social and cultural objectives, which draw on a common range of theories and employ a constellation of theoretical insights.

(Young 2001, p.64)

The non-unitary nature of the field is further evident when the central issues of consequence, and the different approaches adopted by the post-colonial theorists Edward Said, Homi K. Bhabha and Gayatri Chakravorty Spivak with regards to the field are taken into consideration. These three theorists have been chosen as a result of the impact that their publications have had in shaping the discipline, as many of these theorists’ texts are now considered foundational texts in the field.

Edward Said was born in Jerusalem in 1935. He also lived in Egypt and Lebanon before moving to America to continue his education and eventually establish an academic career (Said 2003, p.xii). According to Valerie Kennedy, Said’s post-colonial writings can be observed as containing three principal strands of argument, the first, and the most prominent idea in his work, being his investigation into ‘the relationship between the West and the East in the colonial and postcolonial contexts’ (Kennedy 2000, p.1), an investigation which is now known as Orientalism.

¹⁹ For example, other issues of consequence to twentieth century post-colonial theorists include concerns about the effects that humanity’s actions as a result of their desire for scientific progress has had upon the colonial landscape, as well as the fact that, historically, the writings of non-western peoples have been excluded from ‘the literary, historical, philosophical and sociological canons ...’ (Young 2001, p.65).

The second main focus of Said's work is the analysis of the situation in Palestine, Israel and the Middle East more generally. His main concern has always been the condition of the Palestinian people, but he has also constantly written about larger political and cultural issues related to the Arabo-Islamic world and its relationship with the West, including the ways in which it is constructed and represented by the West.

(Kennedy 2000, p.2)

However, attention must be drawn to the fact that while Said's 'main concern has always been about the condition of the Palestinian people ...' (Kennedy 2000, p.2) this concern has not dominated his arguments or constrained his overall concerns. This is clearly evident by Kennedy's statement that:

... Said has not restricted his defence of the powerless, the oppressed and the dispossessed to the Palestinians, but has defended the notion of universal human rights, free of the idea's usual exclusive association with European thought.

(Kennedy 2000, p.148)

'Said's third central topic [then,] is the function of criticism in the contemporary world, especially the role and responsibilities of the intellectual' (Kennedy 2000, p.3). Throughout his career, Said has written extensively on these subjects, as well as more general post-colonial concerns such as the condition of exile; this is primarily achieved through an analysis of 'the complex and vital relationship between literature, politics and culture' (Kennedy 2000, p.1). Said's influence on literary criticism is not confined to post-colonial theory only, indeed cultural studies is just one of a number of fields which have also acknowledged the importance of his work. As Kennedy affirms:

[h]is writings on Orientalism and related phenomena have provided the inspiration for a large number of new studies, including many which extend his work in unexpected ways or in ways which implicitly or explicitly challenge his own ideas.

(Kennedy 2000, p.1)

Although Said's work is considered the founding text of post-colonial theory as it stands today, this does not infer that all post-colonial theorists agree with his arguments.

Indeed, much criticism of Said and his approach has been published. Ashcroft and Ahluwalia provide a number of examples of critiques directed at Said's *Orientalism*. For example:

[p]lacing the beginnings of Orientalism as late as Napoleon's invasion of Egypt rather than in the eighteenth-century upsurge of interest in the Indo-European languages better suits Said's demonstration of European power in the discourse. He largely omits the German school of Orientalists and their considerable impact on the field, since Germany was not a significant colonial power in the East; and he fails to mention the strong feeling among many Orientalist scholars that in some respects Eastern cultures were superior to the West, or the widespread feeling that Orientalist scholarship might actually break down the boundaries between East and West. Furthermore, Said's use of the concept of discourse, which he readily admits is partial, emphasises dominance and power over cultural interaction.

For these and many other reasons, *Orientalism* immediately stimulated and continues to generate responses from several quarters and with varying degrees of hostility. The vigour and range of these criticisms reveal how profound the influence of the book has been.

(Ashcroft and Ahluwalia 2009, pp.67-68)

Thus, it is unsurprising that the influence which Said has had upon the field continues to be evident in the work of contemporary theorists, whether they agree or disagree with Said's viewpoint. Indeed, many theorists in the field today such as the following two theorists to be discussed, Homi K. Bhabha and Gayatri Chakravorty Spivak, accept Said as a starting point for post-colonial theory, but their viewpoints on the subject matter do not necessarily converge with those of Said, as shall be seen.

Homi K. Bhabha is one of the foremost figures in contemporary post-colonial studies. '... born in 1949 in Mumbai, India' (Huddart 2006, p.1), his work came to prominence in the 1980s with the publication of his 1983 essay 'The Other Question . . . [sic]' (Huddart 2006, p.171), as well as the inclusion of his introductory piece 'Foreword: Remembering Fanon: Self, Psyche, and the Colonial Condition' (Huddart 2006, p.172) in the 1986 edition of Frantz Fanon's *Black Skin, White Masks* (1952). His works have influenced the field of post-colonial studies in a number of ways, for instance, '[h]is work transformed the study of colonialism by applying post-structuralist methodologies to colonial texts' (Huddart 2006, p.4). His impact upon the field is further evidenced by the fact that many of the concepts that Bhabha has

introduced, as well as the terminology that he introduced to the post-colonial vernacular, have become fundamental ideas in contemporary post-colonial theory. In the words of David Huddart:

Bhabha's work develops a set of challenging concepts that are central to post-colonial theory: hybridity, mimicry, difference, ambivalence. These concepts describe ways in which colonized peoples have resisted the power of the colonizer, a power that is never as secure as it seems to be.

(Huddart 2006, p.1)

In addition, Bhabha's ideas have also impacted upon the field because he has been one of the most vocal supporters regarding the need to change the way in which colonialism and the colonial legacy is viewed in the world today, particularly in relation to the idea that the colonial period ceased with the granting of independence to former colonies. Indeed, this is clearly made manifest in Huddart's declaration that:

[w]e should not see the colonial situation as one of straightforward oppression of the colonized by the colonizer. Alongside violence and domination, we might also see the last five hundred years as a period of complex and varied cultural contact and interaction. In fact, the colonial period is ongoing, and post-colonial perspectives contribute an original understanding of our colonial present. Bhabha's work is the main driver behind the creation of such post-colonial perspectives.

(Huddart 2006, p.2)

Yet, even though the aforementioned issues are topics of interest to Bhabha, according to Huddart, his work is largely focused upon one central issue, that is 'the active *agency* [sic] of the colonized' (Huddart 2006, p.2). However, in contrast to the dominant belief that colonial agency must take the form of the 'violent anti-colonial struggle' (Huddart 2006, p.2), Bhabha's work concentrates upon the agency made possible by language. Indeed:

Bhabha's work explores how language transforms the way identities are structured when colonizer and colonized interact, finding that colonialism is marked by a complex economy of identity in which colonized and colonizer depend on each other.

(Huddart 2006, p.3)

To showcase this, Bhabha creates a '*linguistic* [sic] model' (Huddart 2006, p.3), which is comprised of two interconnected ideas:

[f]irst, it provides a conceptual vocabulary for the reading of colonial and post-colonial texts, beginning with those of British India in the nineteenth century ... this reading shows how rigid distinctions between the colonizer and the colonized have always been impossible to maintain. Second, through its conceptual vocabulary Bhabha's work demonstrates that the West is troubled by its 'doubles', in particular the East. These doubles force the West to explain its own identity and to justify its rational self-image. Western civilization is not unique, nor simply Western, and its 'superiority' is not something that can be confidently asserted when other civilizations are so similar. So, on the one hand, Bhabha examines colonial history; on the other, he rethinks the present moment, when colonisation seems a thing of the past.

These two aspects of his work are connected. Colonial doubling is something that troubles the self-image of the colonizer; similarly, the East troubles the bounded self-image of the West.

(Huddart 2006, pp.2-3)

While the influence that Said's publications have had upon Bhabha's ideas is evident in the fact that much of Bhabha's writings focus upon the relationship between the East and the West, Bhabha's own writings do not always appear to converge with the ideas espoused by Said. For example, while Bhabha appreciates Said's study on Orientalism, and recognises it as a good starting point, Bhabha has a number of additional questions to ask in relation to the topic of colonial power. Indeed, according to Huddart:

Bhabha finds Said's argument very helpful, but he wants to ask certain supplementary questions about colonial power. He is interested in a psychoanalytic approach to that power, and his work suggests that colonial discourse only *seems* [sic] to be successful in its domination of the colonized. Underneath its apparent success, this discourse is secretly marked by radical anxiety about its aims, its claims, and its achievements.

(Huddart 2006, p.5)

In addition, Bhabha argues that Said's study minimizes the anti-colonial resistance that the oppressed peoples enacted against the colonisers, preferring instead to focus on 'producing a picture of the West endlessly and brutally subjugating the East' (Huddart 2006, p.6). In contrast to this, Bhabha encourages the idea that this topic be approached by listening to the marginalised peoples, as these peoples voices have not been recorded in the annals of history.

However, recognition must also be given to the fact that even though Bhabha's approach differs from Said's in many ways:

... Bhabha is following Said's thought very closely: Bhabha's post-colonial criticism merely shifts our focus, so we see both colonizer and colonized. Like Said, Bhabha suggests that traditional ways of thinking about the world have often been complicit with long-standing inequalities between nations and peoples. His work operates on the assumptions that a traditional philosophical sense of the relationship between one's self and others, between subject and object, can be very damaging in its consequences ...

(Huddart 2006, p.6)

Having examined both Said and Bhabha's approaches to post-colonial theory, it is now possible to investigate the approach taken by the third post-colonial theorist of interest, Spivak. Born in Calcutta in 1942, Spivak moved to America in 1959 to continue her studies (Morton 2003, pp.2-3). She then accepted a fellowship in Cambridge, England before returning to America to begin an academic career (Morton 2003, p.3). Although she has spent the majority of her life in America, Spivak continues to be influenced by her earlier life in India, particularly 'the intellectual tradition of left-wing, anti-colonial thought that was prevalent in India since the early twentieth century ...' (Morton 2003, p.3). Indeed:

... Spivak identifies herself as a postcolonial intellectual caught between the socialist ideals of the national independence movement in India and the legacy of a colonial education system.

(Morton 2003, p.2)

Spivak's approach to her academic work is best described as interdisciplinary, as her work showcases interests in areas such as 'Marxism, feminism, deconstruction, postcolonial theory and cutting-edge work on globalisation' (Morton 2003, p.1). Indeed, her interest in these areas is clearly manifest in the concerns that are raised in her work. For example, the concerns which are most strongly manifest in Spivak's writing as a whole are in relation to the subaltern peoples and 'why nationalism has failed to represent the majority of India's population' (Morton 2003, p.6), as well as 'the experiences of subaltern women, which have been effaced in official Indian history' (Morton 2003, p.7). Additionally, Spivak critiques

western feminism and the dominant perception that there is a universal sisterhood amongst feminist theorists worldwide, while also directing attention ‘to the complicity of western feminism and imperialism’ (Morton 2003, p.8) in denying subaltern women the opportunity to speak and be heard.²⁰

Her preoccupation with the process of globalisation is also apparent in her writing through her emphasis upon:

... how the world is represented from the dominant perspective and geopolitical location of the ‘First World’ to the exclusion of other disenfranchised groups.

(Morton 2003, p.5)

Another concern which has highlighted itself in her work is related to the language used in relation to the Third World, as ‘... Spivak’s style of writing resists the temptation to represent oppressed minorities in a transparent discourse that has traditionally denied their voice and agency’ (Morton 2003, p.9). Therefore, rather than reverting to vocabulary which has traditionally been used in relation to the Other and which generally has racist overtones, Spivak encourages an approach called unlearning. According to Donna Landry and Gerald MacLean:

[t]his is one of the most powerful tasks set readers by Spivak’s writing and teaching. The injunction to “unlearn,” ... means working critically back through one’s history, prejudices, and learned, but now seemingly instinctual, responses. If we can learn racism, we can unlearn it, and unlearn it precisely because our assumptions about race represent a closing down of creative possibility, a loss of other options, other knowledge. ... To unlearn our privileges means, on the one hand, to do our homework, to work hard at gaining some knowledge of the others who occupy those spaces most closed to our privileged view.

(Landry and MacLean 1996, pp.4-5)

Thus, akin to Said and Bhabha, Spivak’s writings have played a significant role in literary criticism as her work is also focused upon challenging many of the colonially-inspired ideas

²⁰ However, it is important to note that Spivak is not trying to become a spokeswoman for Third World women, in fact she is equally critical of her own position, a position plagued with contradiction, that of an Indian migrant academic in America (Morton 2003, p.8).

incumbent in the field. For example, Spivak's writings encourage theorists involved in the field to shift the focus of their work onto the plight of the marginalised people of the world. Indeed, one of the central motifs found throughout her academic writing is that the marginalised, although they speak, continue to be silenced by the dominant cultures, particularly through their representation, or lack thereof, in literature. Moreover:

[b]y championing the voices and texts of such minority groups, Spivak has also challenged some of the dominant ideas of the contemporary era. Such ideas include, for example, the notion that the western world is more civilised, democratic and developed than the non-western world, or that the present, postcolonial era is more modern and progressive than the earlier historical period of European colonialism in the nineteenth century.

(Morton 2003, p.1)

Interestingly, even though Spivak recognises the important role that Said's work has had upon post-colonial theory, '... Spivak does not explicitly derive any of her ideas from Said's work ...' (Kennedy 2000, p.123), thus, she is less inclined to cite Said as an influential figure in relation to the ideas which she presents in her publications. At the same time however, both theorists have shown concern for similar topics. For example, both critics are concerned with the role of the critic/intellectual and the need for the critic to recognise the stance/position that they are speaking from (Kennedy 2000, p.133).²¹ Moreover:

[L]ike Said, Spivak is concerned with the 'epistemic violence' that imperialism inflicted on colonized countries, especially in relation to the issue of the representation of the colonized peoples and what she calls the 'worlding' of colonized countries (RS, pp. 128, 131, 133; TWT, pp. 262, 270). Like Said, she wishes to produce alternative accounts of the history of Europe's interaction with the countries it colonized and ruled. Both writers argue that texts should be considered in relation to sociopolitical realities. Both question the use of European high theory in critiques of colonialism, although Said draws on Foucault and Spivak on Derrida, to mention only these. Spivak praises Said's awareness of how the critic is influenced by his institutional role and position (CSS, p. 75), and both consider that the theorist (the critic for Said, the historian for Spivak) should be oppositional and should find some way of representing the underprivileged and the excluded.

(Kennedy 2000, p.124)

²¹ This means, for example, that the critic/intellectual needs to recognise 'that intellectuals are always influenced and may be compromised by their institutional role and position (CSS, p. 75; *RJ*)' (Kennedy 2000, p.135).

However, while a number of parallels are evident between the undertakings of both theorists, Spivak takes issue with Said's stance regarding two topics in particular – Said's colonial discourse model as it is offered in *Orientalism*, and also his stance regarding gender.

Like Bhabha, the main problem that Spivak has in relation to Said's colonial discourse model as it is offered in *Orientalism* is that his argument overlooks/masks the anti-colonial resistance occurring at the same time. This is clearly evident through Morton's statement that:

[i]n marked contrast to the colonial discourse analysis of critics such as Edward Said, who tend to focus on dominant literary texts from the European literary tradition, Spivak has also demonstrated the rhetorical and political agency of postcolonial literary texts to question and challenge the authority of colonial master narratives. ... By doing so, Spivak could be seen to complicate the totalising model of colonial discourse that some critics have attributed to Edward Said's *Orientalism* (1978).

Basically, the problem with Said's early model of colonial discourse was that it seemed to offer a very persuasive theory of how the west knows, controls and dominates the non-west through an all-encompassing system of representation, but it did not offer an effective account of political resistance, or the 'real', material histories of anti-colonial resistance that were masked by this dominant system of western representation.

(Morton 2003, p.112)

With regards to the second aspect of Said's work to which Spivak objects, i.e. the role of gender, the primary reason for her displeasure is that, while her work focuses 'on the experiences of subaltern women ...' (Morton 2003, p.7), for the most part Said's publications show no interest in illustrating the plight of the colonial woman. For example, in *Orientalism* Said 'never discusses the position of colonized women, or considers that women on either side might speak for themselves' (Kennedy 2000, p.41).

Although the above discussion has been brief, its central aim was to pave the way for the post-colonial analysis of *LotR* which is to follow by illustrating not only the main concerns of the field, but also some of the different approaches that post-colonial theorists engage with the subject matter from, be it Bhabha's application of 'post-structuralist methodologies to colonial texts' (Huddart 2006, p.4), or Spivak's use of Derridean or Marxist approaches. From this discussion it should thus be clear that the number of theoretical

approaches that have been harnessed by theorists engaged in the discipline are as abundant and diverse as the number of issues investigated in the field.

1.3 Tolkien's early life

In light of this, one may wonder how a post-colonial analysis of *LotR* is relevant. After all, anyone who is familiar with *LotR* knows that it is a heroic romance filled with fantastical elements,²² whose events are set in a fictitious time in Earth's history (Tolkien cited in Carpenter and Tolkien 2000, p.239), and in a world far removed from that of today, as in the prologue to *LotR* Tolkien states that '[t]hose days, the Third Age of Middle-earth, are now long past, and the shape of all lands has been changed ...' (Tolkien 1994a, p.3). Not only is the central character, Frodo Baggins, a member of a fictitious race called Hobbits, so too are his close friends Sam Gamgee, Peregrin (Pippin) Took and Meriadoc (Merry) Brandybuck. On top of this, there are wizards, Elves, Dwarves, giant spiders, trolls and Orcs. In addition, Middle-earth as it is introduced in *LotR* does not appear to have a strong colonial legacy. This can be attributed to the fact that, even though a number of characters are described as having colonised the lands which they now inhabit, these characters appear to have colonised lands which were empty of people, and as such, have not exerted either their beliefs or authority over other people/cultures, as was the case in the real world during the colonial period.²³ Tolkien himself was born a member of the British Empire, and as such, was not one of the native peoples who had the European/colonial power's culture inflicted

²²This is not the same, one should note, as fantasy as a literary genre ... 'the fantastic' includes many genres besides fantasy: allegory and parable, fairy-tale, horror and science fiction, modern ghost-story and medieval romance' (Shippey 2001, p.viii).

²³ For example, it is stated in the prologue to *LotR* that the Hobbits of the Shire have not always resided in this area. In fact, according to the prologue, these peoples had once 'dwelt in the upper vales of Anduin, between the eaves of Greenwood the Great and the Misty Mountains' (Tolkien 1994a, p.3). However, at some stage in their history, these peoples decided to relocate to 'the westlands of Eriador, between the Misty Mountains and the Mountains of Lune ...' (Tolkien 1994a, p.5). While this area is inhabited by both Men and Elves, Tolkien is careful to point out that '[t]here was room and to spare for incomers, and ere long the Hobbits began to settle in ordered communities' (Tolkien 1994a, p.5).

upon him. Instead, he was part of that Colonial Power, indeed, the fact that he born in the British colony of Bloemfontein, South Africa, makes him part of the European settler culture.

While each of these points can be seen to offer valid reasons against adopting a post-colonial approach to Tolkien's text, there are a number of additional reasons which support undertaking an analysis of *The Lord of the Rings* in light of twentieth century post-colonial concerns. For example, when the focus is removed from the fantastical elements present in the text and placed instead upon the actual plot of the story, it is clear that the inhabitants of Middle-earth are facing the threat of colonisation; indeed, it is possible to argue that they are on the cusp of being colonised by both Sauron and Saruman. For example, while the plot of *LotR* primarily centres upon Frodo and Sam's journey to Mordor in order to destroy the One Ring, and by doing so rid Middle-earth of Sauron and the threat that he poses to Middle-earth,²⁴ the text can also be seen to be concerned with the forging of alliances between the other peoples of Middle-earth in order to combat the threats posed by both Sauron and Saruman, as both of these characters want to find the One Ring to harness its power so that they can exert their authority over the inhabitants of Middle-earth. As such, it is clear that the inhabitants of Middle-earth are facing the threat of colonisation from both parties. In addition, even a general consideration of the themes or issues being discussed in Tolkien's text showcase the fact that Tolkien's text deals with issues such as domination, national resistance, the quest for personal and national liberation from a tyrannous dictator, reaction to the Other/outsider, the effects of industrialisation, gender roles, the displacement and migration of peoples and the creation of united front's to combat a common enemy in war.

²⁴ Indeed according to Tolkien Sauron 'had been obliged to let a great part of his own inherent power ... pass into the One Ring. While he wore it, his power on earth was actually enhanced. But even if he did not wear it, that power existed and was in 'rapport' with himself: he was not 'diminished'. Unless some other seized it and became possessed of it. If that happened, the new possessor could (if sufficiently strong and heroic by nature) challenge Sauron, become master of all that he had learned or done since the making of the One Ring, and so overthrow him and usurp his place. ... There was another weakness: if the One Ring was actually *unmade* [sic], annihilated, then its power would be dissolved, Sauron's own being would be diminished to vanishing point, and he would be reduced to a shadow, a mere memory of malicious will' (Tolkien cited in Carpenter and Tolkien 2000, p.153).

Moreover, when the text is approached in light of both the timescale of Tolkien's life (1892-1973) and the period in which it was written (1936-1949 or 1936-1955 if the period of revisions prior to its publication is taken into consideration), the relevance of such an approach becomes more apparent, as in addition to the wider events taking place at this time²⁵, events which were causing social, political and cultural changes throughout the world,²⁶ colonisation was a major issue of the time. Indeed, at the time of Tolkien's birth British support for colonialism was at its height, yet, by the time that Tolkien began composing *LotR*, people were beginning to move away from the ideals espoused during the colonial period as the British society to which Tolkien belonged was arguably in the midst of becoming post-colonial, a fact which Allen J. Greenberger acknowledges in his book *The*

²⁵ These events included the outbreak and conclusion of World War I (1914-1918), World War II (1939-1945) and the Korean War (1950-1953).

²⁶ Some examples of the political changes which occurred following World War I include the construction of the League of Nations (United Nations 2010a, para. 1), and the creation of the Treaty of Versailles in 1919, which placed the responsibility for the war on Germany and, amongst other things, revoked Germany's claim on colonies and territories seized during the war. As Andrew Thorpe explains, the '... Treaty of Versailles with Germany: declares German responsibility for war and commits Germany to payment of reparations to the allies. Alsace-Lorraine returns to France, and territory is also ceded to Poland, Czechoslovakia, Belgium and Denmark. Rhineland is to be demilitarized, and occupied by the allies for fifteen years. All German colonies are placed under control of League of Nations as 'mandated' territories, which are then administered by the victorious allies' (Thorpe 1994, pp.129-130). However, the most far-reaching effects of World War I can ultimately be seen in the legacy that it left behind in the public sphere. Even though '[i]n the real world it was 'the enemy' that had fallen: the empires of Germany, Austro-Hungary, and Ottoman Turkey. But the old world had gone too, leaving the new one with a legacy of uncertainty, cruelty, and suffering. Millions had died, and very few were untouched by bereavement. ... From Tolkien's school, 243 died; from his college, 141. From Oxford University as a whole, nearly one in five servicemen was killed, considerably more than the national average because so many had been junior officers' (Garth 2004, pp.249-250). In addition to this, the public sphere was enormously affected by the air raids which became commonplace during World War I (Thorpe 1994, p.118). Meanwhile, some examples of the most important geo-political changes which occurred as a result of World War II include the division of Germany into two separate entities – east and west, a division which would ultimately remain in place for forty five years (Lucey 2004, p.157), and the emergence of both America and the Soviet Union as superpowers, the significance of which can be seen to stem from the fact that it was '[t]he conflicting ideologies ... of the[se] two superpowers [which] led to the Cold War which dominated post-war foreign policy until the fall of Communism in Russia in 1991' (Lucey 2004, p.157). In addition, the aftermath of World War II also brought a number of other points of interest to the forefront; for example, World War II marked the decline in power of former European superpowers, such as France and Britain (Lucey 2004, p.157), the formation of the United Nations (United Nations 2010b, para. 1), and the degeneration of support for fascism and Nazism (Lucey 2004, p.157). Indeed according to Dermot Lucey '[f]ascism and Nazism, which had dominated the history of the 1930s, were largely wiped out' as a result of the Second World War (Lucey 2004, p.157). The social impact that this war had upon the population was also extensive, as it is estimated that 'between 40 and 50 million soldiers and civilians were killed in the war. Cities, towns and villages were devastated by aerial bombing and by street fighting' (Lucey 2004, p.156). In addition, it has also been estimated that there were 'about 20 million refugees at the end of the war' (Lucey 2004, p.156).

British Image of India: A Study in the Literature of Imperialism 1880-1960 (1969) when he states that, although the period from the 1880's to 1960 is:

[i]n historical terms ... a short one. ... in terms of the history of the British Empire, these years cover the enormous changes from a secure world-wide empire at its height, through the first serious attacks on it, to its dissolution.

(Greenberger 1969, p.5)

While it is possible to argue that this simply intimates that Tolkien was aware of colonialism on a social level, from the biographical data available on Tolkien, it is also clear that Tolkien was aware of colonialism on a personal level, as not only did he serve in the British army, firstly as a 'second lieutenant in the Lancashire Fusiliers' (Carpenter 2002, p.110), and then as a 'battalion signalling officer' during World War I (Carpenter 2002, p.111), he lived through the events of World War II.

However, Tolkien's earliest experiences of the colonial process occurred at birth, as Tolkien was in fact born in the British colony of Bloemfontein, South Africa, in 1892, to British parents Arthur and Mabel Tolkien (Carpenter 2002, p.25). This can be attributed to the fact that, at this time, job opportunities were more readily available in the colonies. Thus, although:

Arthur had tried to make a career in Lloyds Bank ... promotion in the Birmingham office was slow, and he knew that if he was to support a wife and family he would have to look elsewhere. [Thus] [h]e turned his eye to South Africa, where the gold and diamond discoveries were making banking into an expanding business with good prospects for employees. Less than a year after proposing to Mabel[, an event which occurred in 1888] he had obtained a post with the Bank of Africa, and had sailed for the Cape.

... [by] the end of 1890 he was appointed manager of the important branch at Bloemfontein, capital of the Orange Free State.

(Carpenter 2002, p.22)

In March 1891, having celebrated her twenty-first birthday, Mabel followed Arthur to Bloemfontein so that they could be married, following a three year engagement (Carpenter 2002, pp.21-22). Thus, both of Tolkien's parents can be seen to have relocated to South

Africa as European settlers. Even though Tolkien was a young child at the time, and his stay in South Africa was short at approximately three years,²⁷ it is probable that he witnessed the ill treatment of the natives by the European settlers on numerous occasions as the dominant attitude held by the settlers at the time was that the native African people were inferior to the Europeans in every way. Regardless of whether he actually witnessed acts of ill treatment against the natives, it has been recorded that Tolkien was²⁷ aware, to an extent, of the natives' treatment by the settlers, and thus the European ideology of their own superiority from a young age, as in relation to 'local' conditions' (Tolkien cited in Carpenter and Tolkien 2000, p.73) in South Africa, Tolkien has responded that '... I knew of them. ... I used to hear them discussed by my mother ...' (Tolkien cited in Carpenter and Tolkien 2000, p.73).²⁸ The fact that this treatment of the natives was commonplace in the colonies, and that Tolkien began his life in these circumstances, links the concerns espoused by post-colonial theorists with Tolkien's life from an early stage.

Yet, as mentioned earlier, Tolkien's stay in South Africa was short-lived, as following Arthur's death in Bloemfontein in February 1896, Mabel made the decision to stay in Britain with her sons (Carpenter 2002, pp.31-32). Regarding Tolkien's residence in South Africa, Carpenter notes that '[i]n Ronald's mind there would remain no more than a few words of Afrikaans and a faint recollection of a dry dusty barren landscape ...' (Carpenter 2002, p.29).

²⁷ In April 1895, Tolkien, his brother Hilary and his mother went to Birmingham, Britain to visit their relations on what was supposed to be home leave (Carpenter 2002, pp.29-30). Arthur had elected to stay in South Africa with the intention of following suit shortly as his professional interests were preventing him from leaving at that time (Carpenter 2002, p.29). Nevertheless this was a trip that Arthur would be unable to take. In November 1895, Mabel was informed that Arthur 'had contracted rheumatic fever' and would be unable to join his family in England until he had fully recovered (Carpenter 2002, p.30). He subsequently died in February 1896 and was buried in Bloemfontein, while his family were still in Birmingham (Carpenter 2002, p.31).

²⁸ It has been recorded that Mabel was unfavourable towards this attitude of superiority that the Europeans directed at the native peoples. Indeed her opposition to this notion is emphasised by Carpenter who notes that a photograph which was 'taken in the garden of Bank House' (Carpenter 2002, p.26), the Tolkien's home in Bloemfontein, also includes two of the black servants working in the house, a feat which was unusual at the time at the time. 'Behind stood two black servants, a maid and a house-boy named Isaak, both looking pleased and a little surprised to be included in the photograph. Mabel found the Boer attitude to the natives objectionable, and in Bank House there was tolerance, most notably over the extraordinary behaviour of Isaak, who one day stole little John Ronald Reuel and took him to his kraal where he showed off with pride the novelty of a white baby. It upset everybody and caused a great turmoil, but Isaak was not dismissed ...' (Carpenter 2002, pp.26-27).

The relocation to Britain, however, would prove very important for Tolkien; indeed, it would deeply affect him for the rest of his life as the change in country, climate and ultimately lifestyle, would lead to feelings of homelessness and rootlessness (Carpenter 2002, p.35).

Indeed, in the words of Carpenter:

He soon developed a strong affection for the Suffields and for what they represented. He discovered that though the family was now to be found chiefly in Birmingham, its origins were in the quiet Worcestershire town of Evesham, where Suffields had lived for many generations. Being in a sense a homeless child – for his journey from South Africa and the wanderings that now began gave him a sense of rootlessness – he held on to this concept of Evesham in particular and the whole West Midland area as being his true home.

(Carpenter 2002, p.35)

The wanderings that Carpenter is alluding to above are arguably those that began after Tolkien's mother's death, as her death left both Tolkien and his brother Hilary orphans under the guardianship of Father Francis Morgan (Carpenter 2002, p.51). As the boys could guardian Father Francis needed to find lodgings for them:

... ideally they should [have] be[en] housed by their own relatives [but] there was a danger that the Suffield and Tolkien aunts and uncles might try to snatch them from the grasp of the Catholic Church.

(Carpenter 2002, p.51)

It was eventually decided that the boys would go live with Beatrice Suffield, 'an aunt by marriage, who had no particular religious views and had a room to let' (Carpenter 2002, p.51). In 1908, the boys left Beatrice's house and relocated to a house owned by a Mrs. Faulkner on '... Duchess Road behind the Oratory' (Carpenter 2002, p.59), before being sent to 'new lodgings' in 1910 as a result of the relationship developing between Tolkien and Edith Bratt, another orphan who lived in Mrs Faulkner's house (Carpenter 2002, pp.63-64). In 1911, Tolkien moved to Oxford to begin life at Exeter College. In 1915, he relocated to Bedford and Staffordshire to begin his army training. He was then sent to the Somme in France in 1916 before being sent back to England with trench fever. While recovering he is

posted to Yorkshire, following which he 'is posted to the Humber Garrison and to Staffordshire' (Carpenter 2002, p.350). Subsequent to this, he lived in Alfred Street in Oxford, then Mark's Terrace and later Darnley Road in Leeds (Carpenter 2002, p.350). He then relocated to Northmoor Road in Oxford in 1925 (Carpenter 2002, p.350), before moving to Manor Road in 1947, and on to Holywell Street in 1950 (Carpenter 2002, p.351). He then moved to Sandfield Road in Headington in 1953, before moving to Poole with Edith in 1968 (Carpenter 2002, p.351). He then relocated to Oxford in 1972 following Edith's death (Carpenter 2002, p.351).²⁹

Looking back upon the locations in England which Tolkien inhabited throughout his life, it is his time in Sarehole which arguably had the greatest impact upon him on both a literary and a personal level. This can be attributed to the fact that he utilised his memories of Sarehole, a place he viewed as an idyllic haven, in his depiction of the Shire in *LotR*, while it was also in this location 'that Tolkien's love for trees was born, as well as his loathing for those who destroyed them for no good reason' (Pearce 1998, p.14). Indeed, Tolkien's love for the natural world and trees in particular is clearly evident by his statement in one of his letters that:

'I am (obviously) much in love with plants and above all trees, and always have been; and I find human maltreatment of them as hard to bear as some find ill-treatment of animals.'

(Tolkien cited in Carpenter and Tolkien 2000, p.220)

However, it is in fact a passage in Carpenter's biography which most clearly articulates Tolkien's interest in trees, while simultaneously illustrating how deeply Tolkien was affected by the maltreatment of them, as according to Carpenter, Tolkien:

²⁹ Please note that the above examples are instances of locations Tolkien lived in following his mother's death. Prior to her death, Tolkien had also stayed in his grandparents house in King's Heath, Birmingham, while on home leave with his mother and brother (Carpenter 2002, p.30), as well as living in Sarehole (Carpenter 2002, p.35), Moseley (Carpenter 2002, p.43) and Edgbaston (Carpenter 2002, p.44). He also spent the summer of 1904 in Rednal (Carpenter 2002, p.48).

... was more interested in the shape and feel of a plant than in its botanical details. This was especially true of trees. And though he liked drawing trees he liked most of all to be *with* [sic] trees. He would climb them, lean against them, even talk to them. It saddened him to discover that not everyone shared his feelings towards them. One incident in particular remained in his memory: 'There was a willow hanging over the mill-pool and I learned to climb it. It belonged to a butcher on the Stratford Road, I think. One day they cut it down. They didn't do anything with it: the log just lay there. I never forgot that.'

(Carpenter 2002, pp.38-39)

However, attention must be drawn to the fact that it was not just the needless felling of trees which affected Tolkien; any type of action which did not have to be enacted upon the natural world upset him.

Thus, given the fact that from the late eighteenth century, up to the mid twentieth century, capitalist and modernist attitudes were becoming more widespread in Britain, it should be of no surprise to anyone familiar with Tolkien and his works that Tolkien was:

... deeply hostile to modernity, root and branch – capitalism (especially industrialism), unrestrained science, and state power alike. For him, they were idols whose worship had resulted, in our century, in the most efficient ever devastation of both nature and humanity alike.

(Curry 2004, p.15)

Although there are a number of instances which highlight Tolkien's stance against modernism and the effects that it was having on Britain's natural world at that time,³⁰ it is the following comment, made by Tolkien in a letter to his son Christopher, which most clearly demonstrates his feelings:

³⁰ For example, according to Carpenter, once Tolkien realised the effects that motor cars were having on the natural world as a result of both their engines and the roads which had to be built to accommodate them in the first place, Tolkien chose not to drive anymore (Carpenter 2002, p.212) and instead cycled to work each day, while in his letters, Tolkien is recorded as having compared a proposal which was made to build a 'relief road through Christ Church Meadow' (Carpenter and Tolkien 2000, p.446) to the devilry of Saruman in his text, writing that in the real world 'the spirit of 'Isengard', if not of Mordor, is of course always cropping up. The present design of destroying Oxford in order to accommodate motor-cars is a case' (Tolkien cited in Carpenter and Tolkien 2000, p.235). Moreover, according to Petty the 'natural world was part of Tolkien's psyche as well, even to the extent that he seemed to take quite personally attacks or threats to nature, whether the situation involved trees in his neighborhood or the much-loved Midlands countryside. Loss of a particular tree on his street was expanded to include a lament for all trees. He complained about construction of parking lots and access roads across the Oxford campus, and traffic noise near his house led him to declare in impassioned Luddite fashion that he wished the internal combustion engine had never been invented (LET, p.77). He longed, as stated in a letter dated 1944, for the quieter, slower pace of less industrialized living ...' (Petty 2003, p.222).

[i]t is not the *not-man* [sic] (e.g. weather) nor *man* [sic] (even at a bad level), but the *man-made* [sic] that is ultimately daunting and insupportable. If a ragnarök would burn all the slums and gas-works, and shabby garages, and long arc-lit suburbs, it cd. [sic] for me burn all the works of art – and I'd go back to trees.

(Tolkien cited in Carpenter and Tolkien 2000, p.96)

Moreover, according to Mathew Lyons, these feelings were further consolidated when Tolkien returned, as an adult, to the Sarehole countryside of his youth only to find that the idyllic haven of his youth had been 'in his estimation, drowned in a sea of red brick ... [as a result of] urban expansion' (Lyons 2004, p.104). However, according to Anne C. Petty, Tolkien can ultimately be seen to have used these instances and incorporated the impact that they had upon him into his text, as in her words:

[w]hen of necessity his mother moved the family from their cozy cottage near Sarehole Mill to the city environment and claustrophobic living quarters of Birmingham, the shock was severe.

Saddened at the loss of the rural lifestyle and natural setting he and his brother enjoyed as children, Tolkien now faced the grim realities of industrialized society where trains rumbled outside his window instead of tumbling water. When in later years he discovered that large-scale construction for factories and expansion of housing developments had denuded much of the landscape that bloomed in his memories, he was further devastated and set against such signs of progress. Scenarios of revenge were writing themselves in his mind and finding their way onto the page in the personas of Ents and Huorns.

(Petty 2003, pp.222-223)

Consequently, it is clear that Tolkien's short residence in Sarehole was integral to him on both a personal and a literary level, as not only did his experiences of Sarehole come to form an idyllic haven for Tolkien and become the basis for his description of the Shire in *LotR*, it also awakened his interest in the natural world, both as an entity and in respect to the relationship that humanity and the natural world shared, as it was here that he realised that 'not everyone shared his feelings towards' trees (Carpenter 2002, p.38). In addition, it can be argued that it was as a result of his experiences of the natural world in Sarehole that the subsequent movement away from the rural ideal and into industrial Birmingham city would impact Tolkien so greatly, as not only did this relocation take Tolkien away from the English

countryside, it showed him what industrial life meant for the environment and arguably initiated his stance against industrialisation and modernity, while, the ecological subplot which occurs between the Ents, Huorns and Saruman in *LotR* can be seen to have been influenced by Tolkien's feelings about the effects that industrialisation and modernity were having upon the British landscape, particularly, as a result of the effects that these entities had upon Sarehole, effects which he witnessed first-hand as a consequence of his decision to revisit Sarehole as an adult.

1.4 Tolkien's experience of othering

Even though Sarehole was perceived as a haven by Tolkien in his recollections, it is important to note that problems still arose there, and life was not always easy. Indeed, Tolkien's time in Sarehole also offers examples of the post-colonial issue of othering at work. This can be seen through Tolkien and Hilary's interaction with the local children of nearby Hall Green village, and the boys' initial struggle to make friends with them due to their differences from the local children. Although the boys were gradually accepted by the local children according to Carpenter:

[t]his was not easy, for their own middle-class accents, long hair and pinafores were the subject of mockery, while they in their turn were unused to the Warwickshire dialect and the rough ways of the country boys.

(Carpenter 2002, p.37)

Although it is not possible to ascribe the difficulties that the boys faced as emanating from their upbringing in South Africa, it is likely that this was a further contributing factor in the othering that they were subjected to, as it further emphasised their difference from the local children. Nevertheless, this was just the first of many instances in Tolkien's life whereby he would engage with the post-colonial issue of othering. Indeed, his awareness of this issue was

threefold; firstly through his own treatment as Other, secondly through his observation of other people being subjected to this process, and finally through his own treatment of people as Other.

One of the reasons that Tolkien came to both observe and fall prey to the process of othering was his religious beliefs. In fact one of the earliest encounters Tolkien had of othering was a direct result of his mother's decision to convert to Catholicism. This decision was met with outrage and opposition by her Suffield relations as well as her deceased husbands' family as Mabel's father 'had been brought up at a Methodist school, and was now a Unitarian' (Carpenter 2002, p.41), her brother in law '... Walter Incedon, considered himself to be a pillar of his local Anglican church ...' (Carpenter 2002, p.41), while many members of the Tolkien family 'were Baptists and strongly opposed to Catholicism (Carpenter 2002, p.41). Consequently, '[w]hen Tolkien's mother converted to Catholicism, she was ostracized by her family ...' (McFadden 2005, p.156), and a stop was put to the financial aid that Walter Incedon had previously provided Mabel with (Carpenter 2002, p.41). However, Mabel remained resolutely committed to her faith (Carpenter 2002, p.41). Thus, Mabel's decision to convert to Catholicism and the family relations' reaction to her decision was arguably the earliest example whereby Tolkien became aware of the fact that people could be treated as Other because of their religious beliefs.

Although Tolkien's subsequent instruction in the Catholic faith would later prove to be a source of strength to him on a personal level, in all probability his faith was also a source of conflict for him in his professional career as 'most of Tolkien's colleagues at Oxford would not have been Catholic, and some would certainly have been hostile to Catholicism' (McFadden 2005, p.156). In addition, Carpenter also implies that there was tension between the Protestant and Catholic students at Exeter College, Oxford when Tolkien was a student, as Carpenter explicitly makes reference to the fact that 'among the second-year men at his

college were a couple of Catholics, who sought him out and made sure that he settled in' (Carpenter 2002, p.78). Indeed, even in his private life, Tolkien's commitment to his faith caused problems as Edith, his fiancée, and active member of the Church of England, would have to convert to Catholicism to marry him '[i]f their marriage was to be blessed by his church ...' (Carpenter 2002, p.93). By doing so, she would have to give up not only her position in the community in which she resided but also her place in the Jessop's home, as 'her 'Uncle' Jessop ... like many others of his age and class ... was strongly anti-Catholic' (Carpenter 2002, p.94). Thus, when she told him of her plans 'he ordered her to leave his house as soon as she could find some other accommodation' (Carpenter 2002, p.94).

Yet Tolkien felt that if his mother could endure the persecution she suffered at the hands of her family members for her conversion, then Edith could do it too:

... if Edith were persecuted for her decision to become a Catholic, why then, that was precisely what had happened to his own dear mother, and *she* [sic] had endured it.

(Carpenter 2002, p.94)

In fact after they were married it still caused some tension between them as Edith appeared to be less committed to their shared faith, as not only did she begin 'to postpone going to mass' shortly after her conversion to Catholicism claiming 'that getting up to go to church early in the morning and fasting until she had made her communion did not agree with her' (Carpenter 2002, p.98), according to Carpenter, in the years following her conversion:

... she had almost given up going to mass. [Moreover] [i]n the second decade of marriage her anti-Catholic feelings hardened, and by the time the family returned to Oxford in 1925 she was showing resentment of Ronald taking the children to church. ... Occasionally her smouldering anger about church-going burst into fury; but at last after one such outburst in 1940 there was a true reconciliation between her and Ronald, in which she explained her feelings and even declared that she wished to resume the practice of her religion. In the event she did not return to regular church-going, but for the rest of her life she showed no resentment of Catholicism, and indeed delighted to take an interest in church affairs ...

(Carpenter 2002, p.209)

In addition to these instances, Tolkien also experienced the process of othering and the idea of the Self and Other as part of his educational and professional career at Oxford regarding the way in which the Oxford English School syllabus was divided as according to Carpenter, when Tolkien was a student, the English Department at Oxford was divided into two factions, with one faction being those students who wished to specialise in Literature, and the other being those who wished to specialise in Language (Carpenter 2002, pp.90-91).³¹ However, regardless of which course the students wished to specialise in, they were required to take a number of modules from the other course, thus, according to Carpenter the students who wished to specialise in language were required to also read a large amount of modern literature, whilst the students who wished to specialise in literature were required to know some philology and to be acquainted with Sweet's Anglo-Saxon reader (Carpenter 2002, p.91). As a result, a divide became apparent between the literature and language departments. Moreover, it would appear that as the years progressed so too did the divide between the two parts of the department, as according to Tolkien, the divide between the two had widened so much that when he returned to Oxford as a faculty member in 1925, the literature and language courses had become two distinct factions:

... – and they really were factions, with personal as well as academic animosities – [who] delighted to interfere with the syllabus of the other. The 'Lang.' side made sure that the 'Lit.' students had to spend a good deal of their time studying the obscurer branches of English philology, while the 'Lit.' camp insisted that the 'Lang.' undergraduates must set aside many hours from their specialisation (Anglo-Saxon and Middle English) to study the works of Milton and Shakespeare.

(Carpenter 2002, p.184)

In addition to simply heaping more work onto the students, this separation between the two parts of the Department can be seen to have resulted in the process of othering being

³¹ As Carpenter explains, '[t]he Honour School of English Language and Literature was still young by Oxford standards, and it was split down the middle. On one side were the philologists and medievalists who considered that any literature later than Chaucer was not sufficiently challenging to form the basis of a degree-course syllabus. On the other were the enthusiasts for 'modern' literature (by which they meant literature from Chaucer to the nineteenth century) who thought that the study of philology and Old and Middle English was 'word-mongering and pedantry'.' (Carpenter 2002, pp.90-91).

employed as Tolkien, commenting upon the situation in the department upon his return to Oxford as a faculty member in 1925, is recorded as having said that:

[w]hen I came back from Leeds in 1925, WE [sic] no longer meant students of English, it meant adherents of *Lang* [sic] or of *Lit* [sic]. THEY [sic] meant all those on the other side ...

(Tolkien 2006, p.231)

In this way 'WE [sic]' came to represent the Self identity, while 'THEY [sic]' became the Other (Tolkien 2006, p.231). Tolkien appears to have had great difficulty in accepting this attitude in the department as he observes that while these hostilities between factions may be fun at the time 'it is not clear that they do any good, any more good in Oxford than in Verona' (Tolkien 2006, p.231). Thus, as a faculty member Tolkien tried to remedy the situation by trying to get the department to introduce changes to the syllabus (Carpenter 2002, p.185). However:

[h]is proposals required the consent of the whole faculty, and at first he met with a good deal of opposition. ... But as the terms passed, [C. S.] Lewis and many others came over to Tolkien's side and gave him their active support. By 1931 he had managed ... to obtain general approval for the majority of his proposals. The revised syllabus was put into operation, and for the first time in the history of the Oxford English School something like a real *rapprochement* [sic] was achieved between 'Lang.' [sic] and 'Lit.' [sic].

(Carpenter 2002, p.185)

A final example which highlights the process of othering at work in British society during Tolkien's lifetime was the way in which women were treated by society. Although there were a number of women attending the courses at Oxford, they had little interaction with the male students, and when Tolkien began to go there, the women:

... lived in ladies' colleges, grim enclaves on the outskirts of the city; and they had to be severely chaperoned whenever they approached a young man.

(Carpenter 2002, p.79)

Indeed, even if female students were in need of tutoring and the tutor was an unmarried male, a chaperone would be needed, thus, many of the ladies colleges sent their students to Tolkien

for tutorials because he was a married man and a chaperone would not be needed (Carpenter 2002, p.141). Men, on the other hand, are not recorded as needing a chaperone for any event, furthering demarcating the women and their treatment as Other. However, this separation of men and women from each other was not only an Oxford construct, most of the male students, including Tolkien, had come to college from all male public schools. Thus, it is of no surprise that this notion of keeping males and females apart continued into Tolkien's adult life, as for the most part, Tolkien kept his wife and his male friends separate from each other. Even in Tolkien's literary affiliations, such as his membership of the group known as the Inklings, women were not permitted membership. For example, even though Dorothy L. Sayers, a female author, met the criteria to be allowed into the group and was friendly with the members of the Inklings, she was not allowed to join solely based on her gender, 'because, as was the custom of such groups in those days in Oxford, they were all male ...' (Duriez 2005, p.81). However, Tolkien did have a number of female friends, some of them 'former pupils and colleagues such as Simone d'Ardenne, [and] Elaine Griffiths ...' (Carpenter 2002, p.210) who were also family friends of Edith's (Carpenter 2002, p.210).

1.5 Tolkien the philologist

As well as engaging with and understanding the post-colonial issue of othering through personal experience, Tolkien also became aware of other matters of contention for post-colonial studies such as the importance of language. Although his awareness of the significant role that language comes to play in society was due to an interest in philology and not explicitly through a post-colonial analysis, both fields recognise the important role that

language has come to inhabit in the world.³² It was as a result of his mother's home schooling that Tolkien's linguistic aptitude first became apparent (Carpenter 2002, p.38), and over the course of his life, he went on to acquire at least twelve languages.³³ 'He was just as interested in the sounds and shapes of the words as in their meanings ...' (Carpenter 2002, p.38). He became captivated by Welsh when he stumbled upon it, it was a language 'that was old and yet alive ... he had caught sight of another linguistic world' (Carpenter 2002, pp.43-44).

Although Tolkien later credited his taste for philology to his mother (Tolkien cited in Duriez 2004, p.4), it was not until the end of his first year as a student of Exeter College, when Tolkien achieved a 'practically faultless paper, in his special subject, Comparative Philology' (Carpenter 2002, p.90), that it was suggested to him that 'he ought to become a philologist' (Carpenter 2002, p.90). Indeed Tolkien became a well-respected philologist and enjoyed a successful academic career, particularly as a consequence of his work translating the Anglo-Saxon poem *Beowulf*. In fact he went on to hold many highly respected positions in British Universities such as Reader in English Language at the University of Leeds (Carpenter 2002, pp.142-143), Professor of English Language at the University of Leeds (Carpenter 2002, p.149) and Merton Professor of English Language and Literature at Oxford (Carpenter 2002, p.267).

Philology gave him 'a disciplined means of understanding language structures and gave him profound insights into the evolution of languages and words' (Day 2003, p.10). Thus, it is no surprise that language became essential to Tolkien's fiction as his 'fiction

³² 'Philology is the study of the history of languages. ... Philologists study phonetic and grammatical patterns in order to create the linguistic equivalent of "genetic fingerprints", allowing languages and people to be traced over the millennia' (Day 2003, pp.9-10).

³³ These languages included French (Carpenter 2002, p.38), Latin and Greek (Carpenter 2002, p.53), 'a working knowledge of Swedish' (Carpenter 2002, p.300), Old and Middle-English, and Old Norse (Carpenter 2002, pp.91-92). In addition, Tolkien is also recorded as having learned the leftover fragments of the Gothic language (Carpenter 2002, p.58). Moreover, Tolkien 'not [being] content simply to learn the language ... [is recorded as having] invent[ed] 'extra' Gothic words to fill gaps in the limited vocabulary that survived ...' (Carpenter 2002, p.58).

results from the interaction between his imagination and his professional work as a philologist' (Duriez 2004, p.9). Indeed, Tolkien has stated that *LotR* is 'largely an essay in 'linguistic aesthetic' ...' (Tolkien cited in Carpenter and Tolkien 2000, p.220), and that in his mythologies:

[t]he invention of languages is the foundation. The 'stories' were made rather to provide a world for the languages than the reverse. To me a name comes first and the story follows.

(Tolkien cited in Carpenter and Tolkien 2000, p.219)

This idea is further highlighted when he speaks of the inspiration for *The Hobbit*, while grading School Certificate exam papers, on a blank sheet of paper Tolkien wrote:

... "in a hole in the ground there lived a hobbit [sic]". Names always generate a story in my mind. Eventually I thought I'd better find out what hobbits were like.

(Carpenter 2002, p.230)

Consequently, even though Tolkien is repeatedly recorded as having denied that *LotR* contains any allegorical content,³⁴ the fact of the matter is that '[a]n author cannot ... remain

³⁴ For example, in the foreword to *LotR*, Tolkien states that '[a]s for any inner meaning or 'message', it has in the intention of the author none. It is neither allegorical nor topical. ... The crucial chapter, 'The Shadow of the Past', is one of the oldest parts of the tale. It was written long before the foreshadow of 1939 had yet become a threat of inevitable disaster ... Its sources are things long before in mind, or in some cases already written, and little or nothing in it was modified by the war that began in 1939 or its sequels. The real war does not resemble the legendary war in its process or its conclusion. If it had inspired or directed the development of the legend, then certainly the Ring would have been seized and used against Sauron; he would not have been annihilated but enslaved, and Barad-dûr would not have been destroyed but occupied. Saruman, failing to get possession of the Ring, would in the confusion and treacheries of the time have found in Mordor the missing links in his own researches into Ring-lore, and before long he would have made a Great Ring of his own with which to challenge the self-styled Ruler of Middle-earth' (Tolkien 1994a, pp.xvii-xviii). Nevertheless, it is also important to note that Tolkien contradicts the notion of lack of allegory in his texts in a letter written to W. H. Auden, whereby he declares himself an author 'whose instinct is to cloak such self-knowledge as he has, and such criticisms of life as he knows it, under mythical and legendary dress ...' (Tolkien cited in Carpenter and Tolkien 2000, p.211). In addition however, attention must be drawn to the fact that while Tolkien denied any allegorical content in his text, Tolkien has admitted that readers may find an 'applicability' to real world events in his text, and that this 'applicability' is often mistaken for allegory, as Tolkien states that 'I think that many confuse 'applicability' with 'allegory'; but the one resides in the freedom of the reader, and the other in the purposed domination of the author. An author cannot of course remain wholly unaffected by his experience, but the ways in which a story-germ uses the soil of experience are extremely complex, and attempts to define the process are at best guesses from evidence that is inadequate and ambiguous. It is also false, though naturally attractive, when the lives of an author and critic have over-lapped, to suppose that the movements of thought or the events of times common to both were necessarily the most powerful influences' (Tolkien 1994a, p.xviii). Indeed, This stance is once again reiterated by Tolkien in his letters when he responds to a question regarding 'conscious allegory' in *LotR*, as Tolkien responds '[t]here is *no* [sic] 'symbolism' or conscious allegory in my story. ... That there is no allegory does not, of course, say that there is no applicability. There always is. And since I have not made the struggle

wholly unaffected by his experience ...' (Tolkien 1994a, p.xviii).³⁵ Thus, owing to the fact that colonialism was one of the major issues in Britain at the time of Tolkien's birth, through to the 1960's, it is clear that Tolkien had to be aware of the colonial process and the issues surrounding it to some degree,³⁶ a fact which makes a post-colonial analysis of *LotR* warranted. By undertaking such an approach to the text it will be possible to ascertain whether or not Tolkien utilises some of the issues which arise in his text in such a way that they engage with the concerns raised by twentieth century post-colonial theorists, a feat which would determine whether or not *The Lord of the Rings* can be seen to function as a twentieth century post-colonial critique of colonial attitudes and ideas.

1.6 Tolkien's retirement, and the legacy of *The Lord of the Rings*

In 1959, 'after four decades of university service ...' Tolkien retired from his position as Merton Professor of English Language and Literature in Oxford University (Carpenter 2002, p.316). His retirement was a big change for him as he gradually became more and more separated from his academic friends. Indeed, according to Carpenter:

Tolkien's contacts with academic life were now restricted to occasional visits from Alistair Campbell, the Anglo-Saxon scholar ... and to lunches with his former pupil Norman Davis, the new Merton Professor of English Language and Literature.

(Carpenter 2002, p.317)

wholly unequivocal: sloth and stupidity among hobbits, pride and [illegible] [sic] among Elves, grudge and greed in Dwarf-hearts, and folly and wickedness among the 'Kings of Men', and treachery and power-lust even among the 'Wizards', there is I suppose applicability in my story to present times' (Tolkien cited in Carpenter and Tolkien 2000, p.262).

³⁵ This idea is also made manifest by Said through his statement that '[n]o one has ever devised a method for detaching the scholar from the circumstances of his life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society' (Said 2003, p.10). Although Said's remark was made in reference to academia, the basis of the argument is as applicable to the case of an author as it is to an academic professor.

³⁶ This can be attributed to the fact that Tolkien, having been born in a British colony in 1892, and having lived in Britain from 1895 until his death in 1973, can be seen to have been aware of many of 'the enormous changes' (Greenberger 1969, p.5) undergone by the British Empire between 1880 and 1960, as, to reiterate, 'in terms of the history of the British Empire, these years [1880-1960] cover the enormous changes from a secure world-wide empire at its height, through the first serious attacks on it, to its dissolution' (Greenberger 1969, p.5)

This was further exacerbated by Tolkien's decision to move to Bournemouth with Edith in 1968.³⁷ Yet, at the same time Tolkien is recorded as looking forward to his retirement as he could now devote 'all his time to his legends, and especially to the completion of *The Silmarillion* ...' (Carpenter 2002, p.316), which he had begun composing in 1917 (Chance 2001, p.xi). Indeed, throughout his retirement years, he continued working on 'revising and completing *The Silmarillion*' (Carpenter 2002, p.318), while also spending time drawing (Carpenter 2002, p.320), 'playing Patience' (Carpenter 2002, p.320), and replying to fan letters (Carpenter 2002, p.319), for example. However, upon his death in 1973, even though Tolkien had completed and published a number of other stories such as *Smith of Wootton Major* (1967), *The Adventures of Tom Bombadil* (1962) and *Tree and Leaf* (1964) during his retirement years, *The Silmarillion* was never completed or published by Tolkien himself. Instead Christopher Tolkien edited *The Silmarillion* in conjunction with his father's wishes (Carpenter 2002, p.338) and it was then published in 1977 (Carpenter 2002, p.352).³⁸

Although Tolkien died in 1973, the legacy of his texts regarding Middle-earth continues to grow amongst new generations of readers, many of whom have been introduced to his world through the cinematic release of Peter Jackson's movie adaptations of *FotR*, *TTT* and *RotK* in 2001, 2002 and 2003 respectively (Mathijs 2006, p.2). Yet, more than fifty years after its initial publication, *LotR* is still often met with derision, as well as with accusations of misogyny, racism and an absence of religion for example; accusations which Tolkien

³⁷ Tolkien lived in Bournemouth with Edith from 1968 until her death in 1971 (Carpenter 2002, pp.331-336), following which he returned to Oxford, receiving 'a resident honorary Fellow ...' from Merton College which allowed him to live on-campus (Carpenter 2002, p.336). He continued to reside here until his death, while on holiday in Bournemouth, in 1973 (Carpenter 2002, p.340).

³⁸ In fact, Christopher Tolkien has continued to edit his father's unpublished works due to the interest that is still shown in Middle-earth. Indeed, *The History of Middle-earth Series* (1983-1996) which he edited is largely comprised of Tolkien's draft materials concerning *The Silmarillion* and *LotR*, showcasing the evolution of these texts, while he has also edited and published both *Unfinished Tales of Númenor and Middle-earth* (1980) and *The Children of Húrin* (2007) amongst others.

consistently denied but which still remain.³⁹ It is as a result of these derisive comments by the literary elite and the accusations put forth regarding notions such as Tolkien being a racist author that the cultural impact and enduring legacy of Tolkien's texts regarding Middle-earth must be considered. Thus, in a chapter which endeavours to briefly chronicle Tolkien's life in relation to post-colonial theory, it is appropriate to also account for the cultural and literary impact that Tolkien's fiction has had upon its readers on a worldwide scale.

The most notable example of the effect that Tolkien's work has had upon its readers is in regards to the controversy that an unofficial Ace Books paperback copy of the text generated amongst the American public. Prior to the official American release of *LotR*, a publishing company by the name of Ace Books, aware of the interest that American students in particular were beginning to show in *LotR*, made plans to release an unauthorised version of the book into the American market, a feat which was made possible due to 'the confused state of American copyright at that time ...' (Carpenter 2002, p.302).⁴⁰ The only way that Tolkien and his publishers could prevent this from happening was by making 'a number of textual changes [to the text] so that the book was technically 'new'' (Carpenter 2002, p.302). By doing so it would be possible 'to register this new edition as copyright ...' (Carpenter 2002, p.302). However, rather than get straight to work on the revisions, Tolkien opted:

... to polish his new story *Smith of Wootton Major* ... and to work also on his translation of *Gawain*, and on some notes on the Elvish poem 'Namárië' which the composer Donald Swann wanted to set to music as part of a Tolkien song-cycle. By the time he had finished all these tasks ... what Tolkien and others regarded as an American 'pirate' edition of *The Lord of the Rings* had been issued.

(Carpenter 2002, p.302)

³⁹ For example, in a letter written to 'the Houghton Mifflin Co.' (Carpenter and Tolkien 2000, p.217), Tolkien is recorded as having written '[t]he only criticism which annoyed me was one that it 'contained no religion' (and 'no Women', but that does not matter, and is not true anyway)' (Tolkien cited in Carpenter and Tolkien 2000, p.220).

⁴⁰ Indeed, according to Carpenter, the confused state of copyright at the time meant that Ace Books, even though '[t]here were a number of errors in the typesetting ... [were able to reproduce] Tolkien's text accurately ...' (Carpenter 2002, p.303), without needing the authors permission, or the permission of his publishing company (Carpenter 2002, p.303).

Despite this, Tolkien still tarried, setting about doing revisions for *The Hobbit* rather than *LotR* (Carpenter 2002, p.303) and it was not until '[l]ate in 1965 [that] the 'authorised' paperback of *The Lord of the Rings* was published in America in three volumes ...' (Carpenter 2002, p.304). This edition contained a notion from Tolkien stating that "[t]his paperback edition and no other has been published with my consent and co-operation. ...'" (Carpenter 2002, p.304).

Moreover, following the authorised texts release, and in order to improve sales of the authorised Ballantine Books version of *LotR* rather than the unauthorised Ace Books version, Tolkien:

[o]n his own initiative ... began to include a note in all his replies to American readers, informing them that the Ace edition was unauthorised, and asking them to tell their friends. This soon had a remarkable effect. American readers not only began to refuse to buy the Ace edition but demanded, often in forcible terms, that booksellers remove it from their shelves. A fan-club, 'The Tolkien Society of America', which had recently been formed, now joined in the battle. By the end of the year the sales of Ace copies began to fall sharply; and when the cause was taken up by the Science Fiction Writers of America, an influential body that now applied considerable pressure to Ace, the result was that Ace wrote to Tolkien offering to pay him a royalty for every copy they had sold, and stating that they would not reprint after their present stocks had been exhausted. So a treaty was signed, and 'The War over Middle-earth', as one journalist had dubbed it, came to an end.

(Carpenter 2002, p.305)

However, the American fans unison in their efforts to aid Tolkien rid American bookshelves of the unofficial Ace Books version of *LotR* is only one example of the impact that *LotR* had upon its fan base.

Indeed, there are numerous other instances to be found regarding the different ways in which *LotR* impacted the lives of Tolkien's readers, and society itself on a more general level, and while it is not possible to touch upon all of the recorded examples, Humphrey Carpenter's official biography on Tolkien offers a number of examples regarding *LotR*'s impact not only on American culture in the 1960's but in other countries during this period too:

[I]apel badges began to appear bearing slogans such as ‘Frodo Lives’, ‘Gandalf for President’, and ‘Come to Middle-earth’. Branches of the Tolkien Society mushroomed along the West Coast and in New York State, and eventually grew into the ‘Mytho-poeic Society’ ... Members of fan-clubs held ‘hobbit picnics’ at which they ate mushrooms and drank cider, and dressed up as characters from the stories. Eventually, Tolkien’s writings began to achieve respectability in American academic circles, and were the subject of theses with such titles as ‘A Parametric Analysis of Antithetical Conflict and Irony in J. R. R. Tolkien’s *The Lord of the Rings*’. Volumes of Tolkien criticism began to appear in campus bookshops. ...

The wildfire of this American enthusiasm spread to other countries. At festivities in Saigon a Vietnamese dancer was seen bearing the lidless eye of Sauron on his shield, and in North Borneo a ‘Frodo Society’ was formed. ... British sales of the book rose sharply, a Tolkien Society began to meet in London and elsewhere in the country, students at Warwick University renamed the Ring Road around their campus ‘Tolkien Road’, and a ‘psychedelic magazine’ entitled *Gandalf’s Garden* was issued ...

(Carpenter 2002, pp.306-307)

While the above examples are records of its impact in the sixties, Tolkien’s impact on popular culture is still as pervasive as ever. This is apparent by the number of musicians who cite Tolkien’s work as an inspiration for the lyrics to their songs or in the creation of their bands name. For example, the British band Marillion originally went under the moniker ‘Silmarillion’ but opted to shorten their name (Marillion 2010). In addition:

[t]here have been plenty of instances of pop and rock songs being inspired by *The Lord of the Rings*. Musical genres that are particularly well represented in this respect include progressive rock, folk-rock and heavy metal. Some famous hard rock groups referenced Tolkien, such as the Led Zeppelin song ‘Ramble On’, which has lyrics that discuss ‘Gollum, the evil one’, although there is no sustained focus on Tolkien’s world. Later in the 1970s, Canadian group Rush included a track called ‘Rivendell’ on the album *Fly By Night* (1975). Rock groups were named after both Gandalf and Aragorn. Progressive heavy metal group Stratovarius released an album called *Tolkien* in 1999. ... Heavy metal group Blind Guardian’s *Nightfall in Middle-earth* (1998) includes spoken-word narration along with operatic heavy metal with catchy choruses. It is based directly on Tolkien’s *The Silmarillion*, which tells of events earlier in the history of Middle Earth. Most manifestations of *The Lord of the Rings* were in the progressive rock or heavy metal vein, although an example from more marginal music was the Cold Meat Industry record label act Morthound, who produced a track called ‘Mithril’ on the album *Death Time* (1991).

(Donnelly 2006, pp.305-306)

In addition, Harvard Lampoon also published a text parodying the tale entitled *Bored of the Rings* (1969) (Haber 2003, p.xi). ‘This good natured on-target parody made riotous fun of Tolkien’s heroes and villains’ (Haber 2003, p.xi).

In addition to the cultural significance that Tolkien's text had worldwide, and in light of the fact that Tolkien's text is so disliked by the academic elite, as was evidenced earlier by the statement made by Jacobson in the introduction (Pearce 1998, pp.1-2), it is important to look at the impact that way in which the cultural impact of the text (eventually) impacted the literary field. One of the initial ways that Tolkien's text was to influence the literary field was that during the sixties, due to Tolkien's text, readers began to search for more texts akin to *LotR*. Consequently, Ballantine Books decided to reprint a number of older fantasy texts to help feed the public's appetite for fantasy fiction. As Douglas A. Anderson reports:

... Ballantine Books responded to the increased demand for more things like Tolkien with a new series of Ballantine Adult Fantasy. The Ballantine series reprinted a large number of obscure books from earlier in the century, showing indeed that the genre of romance had by no means died out, but had moved along in the shadows of the more dominant literary forms. The series brought to a new audience the writings of such authors, now considered among the titans of the genre, as E. R. Eddison, Lord Dunsany, David Lindsay, and Mervyn Peake. And the market for new works of fantasy grew in leaps and bounds.

(Anderson 2003, p.139)

As such, it is possible to argue that had Tolkien's text not proven so popular, and not renewed the public's interest in fantasy fiction, the fantasy section of modern bookstore shelves would carry a lot less choice than currently available. Indeed, this is true in three senses – firstly a lot of the older texts may not have become as popular as they now are due to the Ballantine Series highlighting them to the public. Secondly, although it was unforeseen at the time, *LotR* was to have a significant impact upon future authors, who were inspired by Middle-earth. Finally, the success that *LotR* enjoyed made the attempts at publication easier for new authors of fantasy fiction; it is debatable whether any other text could have influenced the publication of fantasy fiction to the same extent.

In fact Tolkien, due to the influence that *LotR* had upon these matters, is now considered the father of modern fantasy literature. As Raymond E. Feist has remarked,

‘[s]imply put, he is considered by many to be the father of Us All’ (Feist 2003, p.8). This title has been bestowed upon Tolkien because, in the words of George R. R. Martin:

Tolkien *changed* [sic] fantasy; he elevated it and redefined it, to such an extent that it will never be the same again. Many different flavors of fantasy continue to be written and published, certainly, but one variety has come to dominate both bookstore shelves and bestseller lists. It is sometimes called epic fantasy, sometimes high fantasy, but it ought to be called Tolkienesque fantasy.

... J. R. R. Tolkien was the first to create a fully realized secondary universe, an entire world with its own geography and histories and legends, wholly unconnected to our own, yet somehow just as real. “Frodo lives,” the buttons might have said back in the sixties, but it was not a picture of Frodo that Tolkien’s readers taped to the walls of their dorm rooms, it was a map. A map of a place that never was.

... Most contemporary fantasists happily admit their debt to the master ... but even those who disparage Tolkien most loudly cannot escape his influence.

(Martin 2003, p.3)

Indeed, Charles De Lint addresses the idea that Tolkien’s work became an instigator for modern fantasy fiction, through the inspiration it provided for people who opted to become authors of fantasy fiction. As De Lint comments:

The Hobbit, and especially *The Lord of the Rings* [sic], went on to influence generations of young writers, myself being included in the second or third wave. Some [of] us wrote lavish imitations and continue to do so. Some of us began by writing such imitations, but then went looking for our own voices. How many of us would be writers today without Tolkien’s direct or indirect influence, how large an audience for fantasy there would be without the genre he inadvertently created, is hard to say. But frankly, for all the misuse of the tools he popularized and then put in our hands, I still think the world would be a much dimmer place without his gift of Middle-earth.

(De Lint 2003, p.183)

Feist further emphasises the enduring legacy that Tolkien’s texts regarding Middle-earth have had in the literary world by pointing out that Tolkien’s work is the standard by which modern fantasy is measured. Indeed as Feist comments:

[e]veryone gets compared to Tolkien.

Reviewers often like to use a well-known touchstone to inform their readers of the nature of the book under review. It’s not uncommon to read a review where a mystery is compared to a work by Raymond Chandler, or a western is compared to the work of Louis L’Amour. I have, in turn, been damned by reviewers for being “too much like Tolkien” and for “not being enough like Tolkien.”

(Feist 2003, p.8)

Yet, unsurprisingly, the positive impact that Tolkien's *LotR* in particular has had upon people was countered by negative critiques of the text from people throughout the world who viewed *LotR* as an allegorical documentation of events which were underway in the world at that time, a reading of the text which, as mentioned earlier, Tolkien always denied (Tolkien 1994a, pp.xvii-xviii). Notwithstanding his claims however, Tolkien's text is still misinterpreted and critiqued for being an allegorical representation of events. These misperceptions of the text have in turn created additional problems in relation to the interpretation of the text as:

[d]espite Tolkien's protest in the introduction to the work that it not be read as allegory, sometimes the book is considered an obvious allegory for Adolf Hitler and World War II, and *The Lord of the Rings* was also "forbidden in Russia for long years because of 'the Darkness coming from the East' [...] [sic] the censors regarded this as a clear reference to the totalitarian system in the USSR" (Grushitskiy 233).

(Winegar 2005, p.1)

Furthermore, Astrid Winegar goes on to declare that '... *The Lord of the Rings* is open to many interpretations, and various right-wing extremist groups have apparently adopted the text as crucial reading ...' (Winegar 2005, p.8).

The list of extremist groups that have endorsed the text for allegedly supporting their ideals include the neo-Nazi British National Party, Arayan Nations and Italian Fascists (Potts cited in Winegar 2005, p.8). For example, in relation to the cinematic release of Peter Jackson's *FotR*, *TTT* and *RotK*, Potts notes that:

Charles John Juba, national director of Arayan nations, says his organization welcomes the latest "Ring" movie because it is "entertaining to the average Arayan citizen".

(Potts cited in Winegar 2005, p.8)

Meanwhile, as David Doughan reports:

[t]he British National party positively enthuses over the tale of elves and hobbits.

The youth section of the neo-Nazi party's internet site declares it a "must-have book for all BNP supporters" and gives the film this endorsement: "Everyone who is in the

slightest bit stirred by the feelings of our racial and national struggle to win back our homeland should go and see it.” ...

As long ago as 1977, Italian fascists adopted JRR Tolkien. It was then that the Movimento Sociale Italiano ran the first Hobbit Camp for its young supporters.

(Doughan 2002)

This adaptation of *LotR* by extremist groups has in turn led to greater criticism of Tolkien and his works, as the fact that ‘[t]he neo-Nazi British National Party has declared “Lord of the Rings” essential reading’ (Potts cited in Winegar 2005, p.8), infers that Tolkien’s text contains racist ideology, irrespective of the authors personal beliefs or contestations to the contrary,⁴¹ or to the actual applicability of these groups’ ideologies to the text. Indeed the ideology’s put forth by many of these groups cannot be found in Tolkien’s texts, a fact which Doughan attempts to demonstrate:

[w]hen it comes to Aryan ideals, though, admittedly there are elements in the Rings that would hold considerable appeal for those who believe in a blood-and-soil racist nationalism.

The Fellowship of the Ring, for example, consists of nine sturdy chaps from northern and western lands, five of whom are pretty heroic, labouring to overcome the alien. In the book, however, none is blond. ...

More extreme, perhaps, is the matter of bloodlines. The Men of Gondor, the “high men”, are descended from the Numenoreans, the mightiest of men, and have over the centuries declined from that exalted state — presumably in part because their blood has been mixed with that of inferior men. When the genealogical line runs true, as it does in Aragorn’s descent, the glory of the ancient Lords of the West is born again.

But for every Tolkien episode that talks to the extremists and racists, another does not fit or even contradicts their theories.

(Doughan 2002)

⁴¹ As Doughan remarks ‘Tolkien himself could not remotely be described as racist. When in 1938 the German publisher of *The Hobbit* asked him to confirm his Aryan ancestry he blew his top. He detested Hitler and Nazism because of their betrayal of the “northern” (not Nordic) heritage he loved. He described attitudes to colour in South Africa as appalling even before the introduction of apartheid. He was a “Little Englander” and did not approve of the British state, let alone the British Empire’ (Doughan 2002).

1.7 Conclusion

The purpose of this chapter was to undertake both a brief discussion regarding post-colonial theory, and its relevance to Tolkien's text in light of the timescale of Tolkien's life and in light of the period in which *LotR* was composed and published. The former involved briefly discussing what post-colonial theory is in regards to its evolution as a field, as well as outlining some of the central issues of consequence to post-colonial theorists, while the latter involved briefly outlining aspects of Tolkien's life which can be seen to be pertinent to a post-colonial analysis of *LotR*, despite Tolkien's assertions that his text was not intended to be an allegorical depiction of real world events. Thus, while the former highlighted the diverse nature of the field, the latter highlighted a number of instances from Tolkien's life whereby he can be seen to have either experienced or been aware of issues of consequence to twentieth century post-colonial theorists. Although it is true to say that Tolkien's experience/awareness of these issues may not necessarily have been from a post-colonial viewpoint at the time, the following chapters shall endeavour to illustrate the fact that his engagement with the issues under discussion are connected with the concerns of post-colonial theorists, regardless of whether or not this was his intention.

Indeed, in locating *LotR* with regards to both Tolkien's life and the period in which it was written, the relevance of adopting a post-colonial approach to the text becomes apparent, as colonialism was one of the major issues in British society from 1880-1960, and as Tolkien himself has admitted '[a]n author cannot of course remain wholly unaffected by his experience ...' (Tolkien 1994a, p.xviii). The relevance of such an approach is further compounded by the fact that:

... *The Lord of the Rings* [sic] was also "forbidden in Russia for long years because of 'the Darkness coming from the East' [...] [sic] the censors regarded this as a clear reference to the totalitarian system in the USSR" (Grushitskiy 233).

(Winegar 2005, p.1)

as this directly relates to a post-colonial analysis of the text as it engages with the ideas put forward by Edward Said in his seminal text *Orientalism* regarding the notion that the East will be portrayed as something to fear in comparison to the West. Therefore, having outlined the key concerns incumbent in post-colonial theory, it is time to turn the focus of the discussion towards an analysis of Tolkien's text in light of post-colonial concerns regarding identity formation and the process known as othering.

Chapter Two

Representation in *The Lord of the Rings*

2.1 Introduction

In investigating the ways in which the post-colonial concern regarding othering can be seen to be replicated in the text, it becomes clear that there are in fact numerous instances throughout *LotR* whereby this process is employed. This can be attributed to the fact that the cultural landscape of Middle-earth is comprised of a number of different races and cultures, and each of these races and cultures can be seen to have a strong sense of their own Self identity. Consequently, it is possible to observe the process of othering being employed to some degree in the majority of cases whereby members of different races/cultures are forced to interact with each other. Indeed, many of these instances are easily identifiable in the text. For example, due to their role as the enemies of the Free Peoples of the World, it is possible to immediately distinguish the fact that Sauron⁴² and his servants have been subjected to the process of othering by the Free Peoples in the text.⁴³ This is made evident by the fact that the terminology used to describe Sauron and his servants is reminiscent of the terminology used to describe the colonial Other, as Sauron and his servants have been gifted with non-white characteristics which contrast markedly with the descriptions provided in relation to the Free Peoples.⁴⁴ However, other instances of this process at work are more implicit in the text and

⁴² Sauron was originally one of the Maia under the tutelage of Aulë (Tolkien 1999b, p.23). He soon became corrupted by Melkor/Morgoth, the first Dark Lord and continued in evil ways after Morgoth was destroyed (Tolkien 1999b, p.319), a feat which is evident by the fact that he is the chief enemy of the Free Peoples throughout *LotR*. It was Sauron who forged the One Ring in secret after tricking the Elves into taking his aid in developing their crafts, while 'he learned all their secrets, and betrayed them, and forged secretly in the Mountain of Fire the One Ring to be their master' (Tolkien 1994a, p.317).

⁴³ Although the term the 'Free Peoples of the World' is generally taken to refer to the Men, Elves, Dwarves and Hobbits of the tale as a result of Elrond's comments at the Council of Elrond that, in addition to the Hobbits, the Fellowship shall be made up of "... the other Free Peoples of the World: Elves, Dwarves, and Men. ..." (Tolkien 1994a, p.362), it can be argued that this term can be used to describe all of those peoples, including for example the Ents, who oppose Sauron.

⁴⁴ This shall be discussed further in section 2.5.

thus harder to identify. This can be accredited to the fact that Tolkien can be observed as using both interior and exterior othering in *LotR* to demonstrate the different ways in which a person can experience othering.⁴⁵

Indeed, a close examination of the text reveals that Tolkien can be seen to engage with the issue of othering from the very beginning of *FotR* as in the introductory descriptions pertaining to Bilbo Baggins it is clear that he has been subjected to the process of interior othering by the other members of the community to which he belongs. While this othering can be seen to occur for a number of reasons, the chief reason is that Bilbo Baggins is not perceived as conforming to the socially accepted ideals outlined by the Shire community, and thus, the Shire's self identity. As a result, it is necessary to consider the information provided in *LotR* regarding the Hobbits and their cultural interests prior to undertaking an examination into Bilbo's experiences and the reasons behind his othering. This is important to a post-colonial analysis of the text as it is the Hobbits' notion of culture, their likes and dislikes that will amalgamate into the notion of Self, and which will consequently affect the things that contribute to the identity of the Other. However, in order to undertake a comprehensive examination into the Hobbits' cultural interests, it is necessary to consider not only the information regarding them in the text itself, but also the information regarding them as a people in the prologue to *LotR*, as well as, the appendices to *LotR* as both of these sources provide the reader with supplementary information regarding the Hobbits and their cultural interests.

⁴⁵ 'I can conceive of these others as an abstraction, as an instance of any individual's psychic configuration, as the Other-other in relation to myself, to *me* [sic]; or else as a specific social group to which *we* [sic] do not belong. This group in turn can be interior to society: women for men, the rich for the poor, the mad for the 'normal'; or it can be exterior to society, i.e., another society which will be near or far away, depending on the case: beings whom everything links to me on the cultural, moral, historical plane; or else unknown quantities, outsiders whose language and customs I do not understand, so foreign that in extreme instances I am reluctant to admit that they belong to the same species as my own' (Todorov 1984, p.3).

For example, in addition to providing information regarding the history and genealogies of the Hobbits as a people, as well as information regarding the Ordering of the Shire (Tolkien 1994a, pp.12-14), the layout of the Shire calendar (Tolkien 1994c, pp.477-486), and information regarding the Hobbits' use of language (Tolkien 1994c, pp.510-511), the appendices and prologue also provide a brief outline of the Hobbits likes, such as 'peace and quiet and good tilled earth ...' (Tolkien 1994a, p.1), and dislikes, such as 'machines more complicated than a forge-bellows, a water-mill, or a hand-loom ...' (Tolkien 1994a, p.1). Indeed, from the information gathered from these sources, it becomes clear that, although the Hobbits are a secluded people who live in a rural region called the Shire in the West of Middle-earth, they possess a strong national identity. This is made evident by the fact that not only do the Hobbits have their own values and customs, they can also be seen to conform to the criteria outlined by Hardt and Negri in relation to a national identity, as Hardt and Negri define a national identity as 'a cultural, integrating identity, founded on a biological continuity of blood relations, a spatial continuity of territory, and linguistic commonality' (Hardt and Negri 2001, p.95).

Certainly from the information gathered in the text and the prologue and appendices it is clear that the Hobbits national identity is founded upon these criteria, as not only do the Hobbits possess a spatial continuity of territory in the form of the Four Farthings,⁴⁶ an area which is only inhabited by Hobbits, they are also recorded as having employed a common language throughout their history.⁴⁷ In addition, it is clear that blood ties to the community

⁴⁶ In order to fully understand the relevance of othering of people, such as, the Brandybucks of Buckland, the arrangement of the Shire must be taken into consideration first. 'The Shire was divided into four quarters, the Farthings already referred to, North, South, East, and West; and these again each into a number of folklands, which still bore the names of some of the old leading families, although by the time of this history these names were no longer found only in their proper folklands. Nearly all Tooks still lived in the Tookland, but that was not true of many other families ... Outside the Farthings were the East and West Marches: the Buckland (p.130); and the Westmarch added to the Shire in S.R. [Shire Reckoning] 1462' (Tolkien 1994a, p.12).

⁴⁷ In later years this is recorded as being Westron however, prior to this they are recorded as having 'used the languages of Men near whom, or among whom, they lived' (Tolkien 1994c, pp.510-511). The post-colonial relevance of this situation will be discussed further in chapter four.

are greatly respected by the Hobbits. This is emphasised by the information provided in the prologue which states that Hobbits liked to draw ‘long and elaborate family-trees with innumerable branches’ (Tolkien 1994a, p.10). Moreover, it is also made evident in the text that should someone with no blood ties to the community come to the Shire; they will be othered by the community due to the Shire-folks perception of them as different and outsiders, regardless of their race or the culture that they belong to. This apprehension towards difference can be attributed to the fact that the Shire-folk appear to possess a rigid notion of what actually constitutes the Shire’s self identity. This identity appears to be based upon a mutual love of activities such as gardening, attending parties and convening at the local inn. In addition, it would appear that all of the members of the community must espouse the belief that the Shire offers everything that a Hobbit could desire in order to adhere to the image of the Self as created by the Shire members.

Consequently, should a member rebel against the set conventions of the community or decide to leave the Four Farthings it results in that particular Hobbit being denoted as queer and peculiar by the rest of the community, because as Jane Chance remarks the Shire-folks main concern is with homogeneity, as:

[s]ameness ... implies the familiar and secure, and sameness means Hobbitlike. ... [thus, any] [m]arks of distinction – wealth, education, even leadership – can set a Hobbit apart, make him different.

(Chance 2001, p.27)

As a result, it is possible to argue that through his depiction of the Hobbits and their rigid notion of their Self identity, Tolkien is engaging with the concerns of twentieth century post-colonial theory regarding identity formation, particularly those raised by Bhabha when he states that:

[a]n important feature of colonial discourse is its dependence on the concept of 'fixity' in the ideological construction of otherness. Fixity, as the sign of cultural/ historical/racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition.

(Bhabha 2004, p.94)

Although Bhabha is speaking about fixity as an important concept 'in the ideological construction of otherness' (Bhabha 2004, p.94), with regards to colonial discourse, it is clear that the Hobbits' notion of fixity is also important 'in the ideological construction of otherness' (Bhabha 2004, p.94), albeit in a slightly different way. This can be attributed to the fact that the Hobbits use their rigid notion of their Self identity to separate themselves from difference and the Other, including the Other within their own community.

In spite of this however, attention must be drawn to the fact that each Hobbits' individual identity is still fluid and can and will change in accordance with the circumstances. This can be attributed to the fact that, in the words of Sander L. Gilman:

[b]ecause there is no real line between self and the Other, an imaginary line must be drawn; and so that the illusion of an absolute difference between self and Other is never troubled, this line is as dynamic in its ability to alter itself as is the self.

(Gilman 1985, p.18)

Thus, should a Hobbit rebel against the ideals which comprise the Self identity, it is still possible for them to become subject to the process of othering by the members of the community because in the words of Stuart Hall:

... identities actually come from outside, they are the way in which we are recognized and then come to step into the place of recognitions which others give us.

(Hall 2001, pp.285-286)

Having now discussed the factors which contribute to the Shire-folks image of their Self identity, it is now possible to redirect the discussion back to an examination of the way in

which Bilbo Baggins can be seen to undergo the process of interior othering within the Shire community and the implications that this subsequently has for the character in the text.

2.2 Bilbo Baggins: The interior Other in *The Lord of the Rings*

Readers are given their initial introduction to the Baggins' family in the opening pages of *The Hobbit* where it is reported that:

[t]he Bagginses had lived in the neighbourhood of The Hill for time out of mind, and people considered them very respectable, not only because most of them were rich, but also because they never had any adventures or did anything unexpected: you could tell what a Baggins would say on any question without the bother of asking him.

(Tolkien 1999a, p.3)

This introduction to the Baggins family in the opening pages of *The Hobbit* is important because through this introduction it is clear that at this stage in the text the Baggins family have been, and still are, greatly respected by the other members of the community. This respect can be seen to stem from two things, the first being that the Baggins family lineage is rooted in Hobbiton (Tolkien 1999a, p.3), and the second being the Baggins family's propensity to not have adventures or do anything unexpected (Tolkien 1999a, p.3) because as Bilbo points out to Gandalf in *The Hobbit* :

'... We [the people of the Shire] are plain quiet folk and have no use for adventures. Nasty disturbing uncomfortable things! Make you late for dinner! ...'

(Tolkien 1999a, p.6)

These two factors are important because they each illustrate things that the Hobbit community value and which are integral to the othering which occurs both within the community and towards outsiders. For example, the first factor illustrates the fact that the Shire-folk celebrate the fact a Hobbit's family lineage can be traced to the community, while

the second factor emphasises the fact that the Shire-folk place great value and respect upon those who conform to the accepted ideals of the community. Consequently, as shall be discussed further in a moment, anyone who does not adhere to these ideals is demarcated odd and peculiar by the other community members.

Owing to this then, attention must be drawn to the way in which Bilbo's parents are depicted in *The Hobbit*. The reason for this is that, through Tolkien's discussion of Bilbo and his parents in the opening chapter of *The Hobbit*, it quickly becomes clear to the reader that Bilbo's parents are depicted and treated in contrasting ways in the text. For example, Bungo Baggins is described as being 'solid' and 'comfortable' (Tolkien 1999a, p.5). These traits are admired by the other Shire-folk, thus, these traits coupled with the fact that Bungo is a member of the Baggins family who have lived in Hobbiton as long as anyone can remember and who conform to the social norms set out by the community and do nothing unexpected (Tolkien 1999a, p.3), would garner respect for Bungo in the community. Belladonna's case is a different matter entirely however, as little is stated about her other than the fact that she was 'one of the three remarkable daughters of the Old Took ...' (Tolkien 1999a, p.4), and thus, a member of the Took family. The focus is then removed from Belladonna and placed upon the fact that, even though the Took family were part of the Shire community:

... there was still something not entirely hobbitlike about them, and once in a while members of the Took-clan would go and have adventures. They discreetly disappeared, and the family hushed it up; but the fact remained that the Tooks were not as respectable as the Bagginses ...

(Tolkien 1999a, p.4)

By embarking upon these adventures the Took family can be seen to be rebelling against the ideals outlined by their community, because to reiterate Bilbo's earlier statement to Gandalf:

‘... We are plain quiet folk and have no use for adventures. Nasty disturbing uncomfortable things! Make you late for dinner! ...’

(Tolkien 1999a, p.6)

While this information about the Tooks may appear to be insignificant to the issue at hand, it is in fact very relevant, as in addition to establishing the Took family as different to the other Shire-folk due to their propensity to partake in adventures on occasion, the initial instances whereby Bilbo can be seen to be othered in the text can ultimately be blamed upon his Took heritage, as in *The Hobbit* Tolkien declares that even though Bilbo behaves like his father:

... it is probable that Bilbo ... got something a bit queer in his make-up from the Took side, something that only waited for a chance to come out.

(Tolkien 1999a, p.5)

Moreover, as Bilbo is making his way home from the Lonely Mountain, having completed the job he set out to do, i.e. to help the Dwarves reclaim the lost Dwarvish treasure from Smaug’s lair in the Lonely Mountain,⁴⁸ an old Dwarvish realm, he is recorded as having:

... turned his back on his adventure. The Tookish part was getting very tired, and the Baggins was daily getting stronger. “I wish now only to be in my own arm-chair!” he said.

(Tolkien 1999a, p.271)

Thus, when Bilbo decides to partake in the adventure being offered, he, unbeknownst to himself at first, becomes subject to interior othering by the other members of the community as by doing so Bilbo has rebelled against the conventions agreed upon by the Shire-folk.

⁴⁸ Indeed, *The Hobbit*’s entire plot is centred on the journey to the Lonely Mountain and the Dwarves attempts at reclaiming their treasure. The Dwarves are sent by Gandalf to the Shire to find Bilbo and hire him as a burglar. It is during this adventure, as Bilbo is attempting to find a way out of the Misty Mountains, having become separated from his companions, that Bilbo finds the One Ring that ultimately has to be destroyed in *LotR*, although, in *The Hobbit* it is simply depicted as being a magical ring.

The first real instance whereby Bilbo's position in the community can be seen to have changed occurs towards the end of *The Hobbit*, as upon his return to the Shire, it is stated that:

... Bilbo found he had lost more than spoons – he had lost his reputation. It is true that for ever after he remained an elf-friend, and had the honour of dwarves, wizards, and all such folk as ever passed that way; but he was no longer quite respectable. He was in fact held by all the hobbits of the neighbourhood to be “queer” – except by his nephews and nieces on the Took side, but even they were not encouraged in their friendship by their elders.

(Tolkien 1999a, p.278)

This change in position, and loss of respectability, is made even more manifest when the introductory description provided for Bilbo in *LotR* is contrasted with the terminology employed in the opening passages of *The Hobbit*. For example, while the opening passages of *The Hobbit* emphasise the respectability of the Baggins family, and the fact that Bilbo is ‘exactly like a second edition of his solid and comfortable father ...’ (Tolkien 1999a, p.5), in the *FotR* he is no longer portrayed in this way. In fact, one of the first things stated about him in *FotR* is that:

Bilbo was very rich and very peculiar, and had been the wonder of the Shire for sixty years, ever since his remarkable disappearance and unexpected return.

(Tolkien 1994a, p.27)

It is the use of the term ‘peculiar’ (Tolkien 1994a, p.27) which is important here as this word immediately demarcates Bilbo as different/Other in comparison to the rest of the inhabitants of the Shire.

These contrasting descriptions of Bilbo clearly illustrate the process of interior othering at work, as well as, the idea that the identity assumed by an individual is dependent upon the social situation that one is in and that, as such, identities can and will change at need. What is interesting in his portrayal of Bilbo's subjection to interior othering is that

Tolkien can be seen to use this instance to argue that while there are negative implications to being viewed as the Other it is not necessarily a bad thing in a society which is as rigidly constrained as that of the Shire. For example, had Bilbo not embarked on his adventure with the Dwarves, he would in all probability have remained a close-minded individual interested only in what was happening in his locale and shunning outsiders such as Men, Dwarves and Elves. However, throughout his adventure he is forced to interact with other races/cultures, and as such, becomes more aware as a person, both of the narrow-mindedness of the Hobbit community and of the wider world and its goings-on. Thus, rather than having Bilbo attempt to reintegrate himself into the Hobbit community by reverting to his simplistic, rustic and secluded lifestyle, Tolkien decides to have him continue in his relations with outsiders and to thus allow him to be viewed as peculiar and Other by his peers.

Moreover, while Bilbo's participation in the adventure with the Dwarves was the initial catalyst for his othering, a number of additional reasons are also supplied to explain Bilbo's continued experience of interior othering. These reasons include the fact that Bilbo opts not to marry; a feat which is highly unusual for a Hobbit as '[t]he houses and the holes of Shire-hobbits were often large, and inhabited by large families' (Tolkien 1994a, p.9). Instead Bilbo chooses to adopt Frodo as his heir. Another reason for Bilbo's ongoing treatment as Other is related to his physical difference to the other Hobbits, as Bilbo appears to have been blessed with perpetual youth.⁴⁹ However, unbeknownst to the other Hobbit-folk, this appearance of perpetual youth can be attributed to the fact that Bilbo has possessed the One Ring for sixty years as he found it in the Misty Mountains as recounted in *The Hobbit* (Tolkien 1999a, p.66), and it appears to have slowed the aging process for him. In addition, as touched upon earlier, Bilbo's othering by the Hobbit community can also be seen to be a

⁴⁹ 'Time wore on, but it seemed to have little effect on Mr. Baggins. At ninety he was much the same as at fifty. At ninety-nine they began to call him *well-preserved* [sic]; but *unchanged* [sic] would have been nearer the mark' (Tolkien 1994a, p.27).

result of his willingness to engage in friendships with Dwarves, Elves and the wizard Gandalf after his return to the Shire. This causes much anxiety within the Hobbit community because it underscores the mistrust that the Shire-folk have for outsiders.

Therefore, while Bilbo's relationships with people of other races shows his tolerance and acceptance of difference, it also differentiates him from his peers, and thus demarcates him as Other within his own community, as the Shire-folk perceive interactions with outsiders as socially unacceptable:

‘... And look at the outlandish folk that visit him: dwarves coming at night, and that old wandering conjuror, Gandalf, and all. You can say what you like, Gaffer, but Bag End's a queer place, and its folk are queerer.’

(Tolkien 1994a, p.31)

Nonetheless, attention must be drawn to the fact that even though the Hobbits have victimised Bilbo as the Other because of his perceived peculiarities and refusal to adhere to the social norms of the community, Bilbo is not ostracized from the community. However, it is significant that, as stated in the text, the Shire-folk's willingness to tolerate Bilbo's peculiarities and marks of distinction is a result of his wealth and generous nature (Tolkien 1994a, p.27). It is not a result of any willingness to try to overcome/tolerate the difference which Bilbo has come to represent and, once he leaves the Shire for good, after his party, the fireside stories about him and his treasure commence once again with people asking to hear about ‘Mad Baggins’ (Tolkien 1994a, p.55).

As well as engaging with the post-colonial concerns outlined earlier regarding the fluid nature of one's identity, Tolkien's portrayal of the alternating treatment that Bilbo is subjected to by his community also connects with the post-colonial issue raised by Bhabha in his essay ‘DissemiNation: Time, Narrative, and the Margins of the Modern Nation’ (1990) regarding the idea that the nation is an imagined community which is always writing and

rewriting itself as it is a social reality that is constantly being constructed (Bhabha 1990). Certainly this notion can be seen to be replicated in the text through Tolkien's portrayal of the Shire-folks response to Bilbo's development. Their decision to suddenly treat Bilbo as Other, when he had previously been an integral well-respected member of the community, clearly illustrates the idea that the community/nation reserves the prerogative to change their opinions of a person at any given time, as well as changing the role that each person plays in society, as societal roles are always fluid.

In addition to this, Bilbo's experience of interior othering can also be seen to correspond with the post-colonial concept put forward by Trinh T. Minh-ha regarding a person standing in an ambivalent position because they are '[n]ot foreigner, yet foreign' (Minh-ha 2006, p.197). Although Minh-ha's article focuses specifically on marginalised women and how they fit into society, her claim that:

[t]he moment the insider steps out from the inside, she is no longer a mere insider (and vice versa). She necessarily looks in from the outside while also looking out from the inside.

(Minh-ha 2006, p.198)

is also relevant to Bilbo's experience, as he is simultaneously depicted as both an insider and outsider within the Shire. This dual positioning can be seen to occur because he is still an insider (not foreigner) in the community, having been raised and having lived in the Shire for his entire life, however, upon his return to the Shire after embarking on his adventure, Bilbo has also become an outsider (yet foreign) within his community as not only has he defied the norms outlined by his community by embarking upon the adventure itself, he has developed more as a person due to his experiences away from the Four Farthings. Thus, as well as occupying two positions at once, Bilbo also views the situation he is in as both an insider, a '[n]ot foreigner' Hobbit (Minh-ha 2006, p.197), and an outsider, a returning traveller who

defied the agreed upon conventions and is no longer the same innocent Hobbit who left the Shire at the beginning of *The Hobbit*.

2.3 Frodo Baggins: The interior Other in *The Lord of the Rings*

The second example to be discussed with regards to the process of interior othering at work in Tolkien's texts regarding Middle-earth is concerned with the main protagonist of *LotR*, Frodo Baggins, and the othering that he is subjected to by the Hobbit community. What is particularly interesting with regards to the othering in this instance is the fact that Frodo's experience of interior othering more or less parallels Bilbo's earlier experience, as both become subject to interior othering by the Hobbit community for similar reasons. For example, Frodo's familial lineage is comprised of a Shire-insider in the form of his father, Drogo Baggins, and an outsider mother in the form of Primula Brandybuck. Consequently, whenever Frodo is seen to conform to the social norms/ideals of the Shire's self identity it is accredited to his Baggins' heritage and as a result, he is able to function as an accepted integrated member of the community. However, whenever Frodo is perceived as acting oddly it is blamed on his Brandybuck heritage and the fact that as an orphaned child, he was raised "... among those queer Bucklanders ..." (Tolkien 1994a, p.30),⁵⁰ in Brandy Hall, prior to his adoption by Bilbo,⁵¹ thus demarcating Frodo as the interior Other in the community. This is

⁵⁰ A number of reasons are provided in the text to explain the Shire-folks perception of the Brandybucks as a queer people. This includes the fact that Buckland is not part of the Shire and does not become part of the Shire until '... S.R. [Shire Reckoning] 1462' (Tolkien 1994a, p.12). Moreover, in the Shire-folks minds, the Brandybucks have located their homes "... on the wrong side of the Brandywine River ..." (Tolkien 1994a, p.29). In addition, the Brandybucks propensity to lock their doors at night time, a feat which 'was not usual in the Shire' (Tolkien 1994a, p.130), and their fondness for boats and ability to swim (Tolkien 1994a, p.130), also demarcated them as different/Other to their Shire counterparts as '[m]ost Hobbits regarded even rivers and small boats with deep misgivings, and not many of them could swim' (Tolkien 1994a, p.9),

⁵¹ Bilbo's decision to adopt Frodo is perceived by the Shire-folk as being the nicest thing Bilbo could have done for Frodo (Tolkien 1994a, p.30), however, it is also implied by the terminology employed by the Shire-folk when discussing Frodo that Bilbo's decision was also a sort of liberation for Frodo, as the Gaffer states in the text that "... Mr. Bilbo never did a kinder deed than when he brought the lad back to live amongst decent folk.

made clear by the opposing statements made in reference to Frodo in the opening chapter of the *FotR* as Gaffer Gamgee declares that:

‘... Mr. Frodo is as nice a young hobbit as you could wish to meet. Very much like Mr. Bilbo, and in more than looks. After all his father was a Baggins. A decent respectable hobbit was Mr. Drogo Baggins; there was never much to tell of him, till he was drowned.’

(Tolkien 1994a, p.29)

The emphasis in this instance is placed upon the fact that Frodo is ultimately a Baggins, being the son of the decent and respectable Hobbit Drogo Baggins. However, there are a number of statements by members of the Hobbit community which contrast greatly to this, emphasising instead the fact that Frodo’s ancestry consists of outsider Brandybuck heritage, and not just ties to the Shire community, as Old Noakes of Bywater declares, “Baggins is his name, but he’s more than half a Brandybuck, they say. ...” (Tolkien 1994a, p.29). Furthermore, even Frodo’s Baggins’ relatives are depicted as using his Brandybuck heritage against him when Lobelia Sackville-Baggins proclaims to Frodo “... You don’t belong here; you’re no Baggins – you – you’re a Brandybuck!” (Tolkien 1994a, p.51).

However, it is not simply Frodo’s familial lineage which subjects him to interior othering by the members of the community, as there are numerous other aspects of Frodo’s life which demarcates him as different and thus Other to the rest of the community. For example, like Bilbo, Frodo chooses to remain a bachelor. Like Bilbo, upon inheriting the One Ring, Frodo also appears to gain perpetual youth, as the text describes Frodo as outwardly retaining ‘the appearance of a robust and energetic hobbit just out of his tweens’ (Tolkien 1994a, p.56), a feat which, as Chance points out, results in Frodo being ‘considered “queer” by the Shire inhabitants’ (Chance 2001, p.34) Moreover, like Bilbo, Frodo can also be seen to accept the differences of other people, cultures and races. For example:

...” (Tolkien 1994a, p.30), rather than allowing him to continue living “... stranded, as you might say, among those queer Bucklanders, being brought up anyhow in Brandy Hall. ...” (Tolkien 1994a, p.30).

[h]is closest friends are Merry Brandybuck (one of the “queer” Brandybucks), Peregrin Took, and other younger Hobbits who are descended from the Old Took and were fond of Bilbo ...

(Chance 2001, p.34)

Moreover, it is also recorded that Frodo conversed with many of the ‘strange wayfarers that began at this time to appear in the Shire’ (Tolkien 1994a, p.57).⁵² While this second instance highlights Frodo’s acceptance of other races, this feat can also be seen to illustrate the fact that Frodo does not conform to Shire ideals, as the Shire-folk are depicted in the text as being uninterested in the events occurring in the wider world.⁵³ Thus, as in Bilbo’s case, Frodo’s decision to interact with outsiders can also be seen as one of the contributing reasons for the interior othering that Frodo is subject to by the community.

In addition, there is one final contributing factor which explains the interior othering that Frodo is subjected to by the community: Frodo’s desire to travel. Indeed, there are numerous references made in regards to this desire prior to Frodo’s decision to take the Ring to Rivendell, and his subsequent decision to take it to Mordor. For example, after Bilbo’s departure from the Shire Frodo is recorded as saying “... I love the Shire. But I begin to wish, somehow, that I had gone too. ...” (Tolkien 1994a, pp.53-54), while it is also reported that:

[h]e found himself wondering at times, especially in the autumn, about the wild lands, and strange visions of mountains that he had never seen came into his dreams.

(Tolkien 1994a, p.56)

⁵² According to the text, these strange wayfarers included Dwarves, who were moving westward seeking refuge, and Elves, who were travelling westward on their journey away from Middle-earth (Tolkien 1994a, p.57). These Elves were going to the Grey Havens to leave Middle-earth forever.

⁵³ Indeed, there appears to be an understanding between the Hobbits and the Dwarves passing through the Shire that the Hobbits must enquire if they want news as according to the text, the Dwarves ‘were the hobbits’ chief source of news from distant parts – if they wanted any: as a rule dwarves said little and hobbits asked no more’ (Tolkien 1994a, p.57). In addition, it can be argued that the uninterest that the Hobbits show to events which occur outside the borders of the Four Farthings is most likely the chief reason that Frodo did not receive the recognition he deserved from his homeland upon returning from the quest, as his feats did not occur within the Four Farthings, even though it saved the people of the Four Farthings from Sauron’s domination.

Frodo's desire to leave the Shire to encounter new places and experiences distinguishes him as Other from the rest of the community because, as aforementioned, the Shire's self identity is based upon a mutual set of interests and beliefs, including the belief that the Shire offers everything that a Hobbit could desire. Thus, as Jes Battis remarks, it is Frodo's desire to leave the Shire:

... that marks him as an other to the hobbit community and thus fractures his very identity as a hobbit – since hobbits are characterized primarily for their love of home, their domesticity, and their complete avoidance of the outside world.

(Battis 2004, p.912)

Consequently, in light of the fact that Frodo's experience of othering within the community parallels Bilbo's experience, it is of no surprise that Minh-ha's concept regarding a person being '[n]ot foreigner, yet foreign' (Minh-ha 2006, p.197), is equally applicable to Frodo's case, as Frodo also comes to embody an ambivalent position in the community, as he both looks 'in from the outside while also looking out from the inside' (Minh-ha 2006, p.198). However, even though this concept is equally applicable to both Bilbo and Frodo, it is arguably more pronounced in Frodo's case, as while Bilbo is depicted as being able to function in the community upon his return from the adventure with the Dwarves in spite of his dual identities, Frodo's experience in destroying the One Ring has made him a different person. This can be attributed to the fact that by the time he has returned from the quest, Frodo has experienced many physical and mental changes because of the struggles he faced as keeper of the One Ring,⁵⁴ and as a result, the lively character that is introduced at the

⁵⁴ For example, the physical changes which Frodo has suffered include 'the scar from the Morgul knife, Shelob's sting and, of course, the missing ring finger ...' (Malpas 2005, p.85). Each of these 'pains remain as bodily marks ... that can never fully be healed' (Malpas 2005, p.85). Indeed, Frodo's continued experience of the effects of the being stabbed by the Ringwraiths at Weathertop is evidenced by the scenes in the text whereby the Hobbits leave Rivendell on their return journey back to the Shire having completed the quest, as in these scenes it is stated that '[a]t last the hobbits had their faces turned towards home. They were eager now to see the Shire again; but at first they rode only slowly, for Frodo had been ill at ease. When they came to the Ford of Bruinen, he had halted, and seemed loth to ride into the stream; and they noted that for a while his eyes appeared not to see them or things about him. All that day he was silent. It was the sixth of October. 'Are you in pain, Frodo?' said Gandalf quietly as he rode by Frodo's side. 'Well, yes I am,' said Frodo. 'It is my shoulder. The wound aches, and the memory of darkness is heavy on me. It was a year ago today.' 'Alas! there are some

beginning of *LotR* is no longer apparent. Instead Frodo has become withdrawn from society as a great weariness still weighs heavily on him. Frodo will never be fully healed and will never again be able to settle into the life he once had in the Shire. Therefore, it is possible to argue that upon his return to the Shire, having completed his quest, Frodo comes to identify with Minh-ha's concept of being '[n]ot foreigner, yet foreign' (Minh-ha 2006, p.197), on a more extreme level than was evident in Bilbo's case, as while Bilbo came to hold both the titles of insider and outsider concurrently upon his return from his adventure with the Dwarves, Frodo already held both these positions prior to his departure from the Shire, and upon his return to the Shire, his position as outsider appears to be exacerbated, as Frodo appears to have distanced himself from the Shire and its people on a mental level.

In this way, Frodo can be seen to identify with both the aforementioned idea put forward by Minh-ha, and also with the idea put forward by Bhabha when he states that '[i]n occupying two places at once ... the depersonalized, dislocated colonial subject can become an incalculable object, quite literally difficult to place' (Bhabha 2004, p.89), as, upon his return to the Shire, and his resumption of the dual role of '[n]ot foreigner, yet foreign' (Minh-ha 2006, p.197), insider-outsider, Frodo can be perceived as having separated himself from the community due to a feeling of dislocation and a realisation that that he will not be able to resettle in the Shire. Indeed, there are two speeches made by Frodo at different times in the text which, when compared together, most clearly illustrate this. The first of these speeches occurs early in the text, as upon learning the true identity of the ring which he has inherited from Bilbo and that it must be destroyed, Frodo says to Gandalf:

wounds that cannot be wholly cured,' said Gandalf' (Tolkien 1994c, p.323). Meanwhile Frodo's continued experience of the effects of possessing the One Ring are evident by the account of Frodo's illness in early March upon the Hobbits' resumption of their everyday lives. In this instance, '... Farmer Cotton found Frodo lying on his bed; he was clutching a white gem that hung on a chain about his neck and he seemed half in a dream. 'It is gone for ever,' he said, 'and now all is dark and empty.' But the fit passed ...' (Tolkien 1994c, p.369). This second example not only illustrates the physical affects Frodo is still experiencing, but the mental affects that his tenure as keeper of the One Ring and the effects which its subsequent destruction also had on him.

‘I should like to save the Shire, if I could – though there have been times when I thought the inhabitants too stupid and dull for words, and have felt that an earthquake or an invasion of dragons might be good for them. But I don’t feel like that now. I feel that as long as the Shire lies behind, safe and comfortable, I shall find wandering more bearable: I shall know that somewhere there is a firm foothold, even if my feet cannot stand there again. ...’

(Tolkien 1994a, p.82)

From this speech, it is clear that Frodo still feels a sense of connection with the Shire as at this stage in the tale, he still positions his self-identity on his membership of the Shire community. Indeed, it is his naive belief that the Shire will continue to be protected from events outside of its borders which is the driving force behind his decision to embark upon the mission, although admittedly at this stage in the text he believes his mission will end in Rivendell and not Mordor. Moreover, it would appear, as a result of Frodo’s statement that ‘... as long as the Shire lies behind, safe and comfortable, I shall find wandering more bearable ...’ (Tolkien 1994a, p.82), that Tolkien is using Frodo’s naive belief that the Shire will remain sheltered from events outside the Shire as a motivational device for Frodo during his journey. In this way:

[t]he Shire is presented ... as a foundational space, an ontological ground for the Hobbit’s [Frodo’s] identity, that lies securely outside of the conflict he is about to enter: Frodo’s journey will be bearable given that there is always the possibility of imaginative recourse to the stability of a home that retains its life-sustaining virtues irrespective of the threats and difficulties of the protagonist’s unhomeliness.

(Malpas 2005, p.96)

The significance of all of this from a post-colonial perspective can be seen to stem from the fact that through this speech, Tolkien can be seen to be engaging with the post-colonial theorist Stuart Hall’s statement that:

... the culture to which we all belong ... provides a kind of ground for our identities, something to which we can return, something solid, something fixed, something stabilized, around which we can organize our identities and our sense of belongingness.

(Hall 2001, p.282)

While this may appear inconsequential at first, once the second speech is taken into consideration it becomes clear that, in addition to being an insider-outsider in the community, Frodo is also what Bhabha refers to as ‘the depersonalized, dislocated colonial subject’ (Bhabha 2004, p.89) who, as a result of inhabiting a concurrent dual identity, has ‘become an incalculable object, quite literally difficult to place’ (Bhabha 2004, p.89), as in this second speech Frodo admits to Sam that the Shire is no longer home for him:

‘... I tried to save the Shire, and it has been saved, but not for me. It must often be so, Sam, when things are in danger: some one has to give them up, lose them, so that others may keep them. ...’

(Tolkien 1994c, p.376)

Thus, even though he is still technically an insider, a member of the Shire community, and continues to live there until his departure for the Grey Havens at the end of the text, Frodo has also become a more extreme outsider in the Shire, as due to the deeds he has undertaken to ensure his fellow Hobbits would be safe from the threat posed by Sauron, Frodo is unable to return to his previous state, as a lively, active, if peculiar, member of the community. Thus, as a result of the sense of dislocation/disconnection that Frodo now feels with regards to the Shire, it is evident that Frodo has become in Bhabha’s words ‘an incalculable object, quite literally difficult to place’ (Bhabha 2004, p.89). Furthermore, it is possible to argue that through his depiction of Frodo and Frodo’s inability to return to life in the Shire due to the deeds he has undertaken, Tolkien is using Frodo to engage with the sentiment expressed by post-colonial travellers, whereby home has become a memory, a symbol of a life which cannot be reclaimed, as in Frodo’s case upon his return to the Shire, the reality of home does not conform to the memory of home, of life in the Shire prior to his departure as too much has changed, including the environment, the people and Frodo himself. As a consequence, Frodo is unable to settle in the Shire, thus, he ultimately opts to go into exile and to seek temporary refuge in the Blessed Realm (Tolkien cited in Carpenter and

Tolkien 2000, pp.198-199) rather than stay in the Shire metaphorically split into two halves which can never be reconciled.⁵⁵

2.4 The West versus the East

Having discussed the two most prominent examples of interior othering which occur in the text, it is now possible to direct the discussion towards other examples whereby the process of othering can be seen to be employed. As a result the focus of this section shall be upon discussing the ways in which the issue of othering can be seen to be replicated in the East/West division that Tolkien appears to have created in the text. However, it is important to note that the approach to the othering which occurs in the case of the eastern and western regions shall differ to the approach previously adopted with regards to the interior othering experienced by both Bilbo and Frodo, as in this case the othering is not simply a result of a character being othered due to their perceived differences when interacting with other people. Instead, the focus of the following discussion shall be upon the descriptions provided by the author himself in relation to the peoples in both the eastern and western regions, as while there are examples of characters from the West using negative terminology with regards to people/cultures from the East, the main focus of this section is upon the ways in which Tolkien can be seen to use the descriptions he has bestowed upon the various characters in both the eastern and western regions to subject the people from the East to the process of othering.

⁵⁵ Once again, the link between Frodo's experience and Bilbo's experience comes to the forefront, as in *FotR* Bilbo states that he feels the need to travel again. "... I feel I need a holiday, a very long holiday, as I have told you before. ... I want to see mountains again, Gandalf – *mountains* [sic]; and then find somewhere I can *rest* [sic]. ...” (Tolkien 1994a, p.42). "... I want to see the wild country again before I die, and the Mountains ...” (Tolkien 1994a, p.43). However, Bilbo's desire to travel was much more gradual than the desire which overtook Frodo, as Bilbo remained in the Shire for over sixty years after returning from the adventure with the Dwarves, before expressing an interest in travelling again. In contrast, Frodo is recorded as having returned to the Shire on October 30th 3019 (Tolkien 1994c, p.468), and having departed for the Grey Havens on September 29th 3021 (Tolkien 1994c, p.469).

This is clearly evident when the descriptions provided for the people from the eastern regions of Middle-earth are compared with those of their western counterparts, as not only do the physical descriptions for the people in the eastern and western regions contrast vividly, so too do the descriptions of the deeds enacted by the peoples, as do the descriptions regarding their speech. However, before it is possible to investigate the othering which Tolkien appears to be guilty of using in his contrasting descriptions of the peoples in the eastern and western regions of Middle-earth, it is necessary to examine the East/West divide itself. The first thing which comes to light when an investigation into the divide is undertaken is that this divide is in reality a socially constructed divide based upon a good/evil distinction, rather than a geographical boundary, with the eastern regions representing areas such as Mordor and Harad, areas which are comprised of Sauron and the people who are allied with him,⁵⁶ while the western regions subsequently represent locations such as Rivendell, the Lonely Mountain and Gondor, areas in which the Free Peoples of the World can be found.

Indeed, this is supported by the fact that a number of cultures who identify themselves as part of the West, are located in areas that one would expect to be part of the East, given that the Anduin River would appear to mark a natural boundary between the areas that constitute both the eastern and western regions. However, from the text, it is clear that this is not the case as both Mirkwood and the Lonely Mountain can be found in the North-eastern areas of the map, to the east of the Anduin, yet the Dwarves in the Lonely Mountain and the

⁵⁶ In the text it is clear that many different peoples serve Sauron. In addition to the Orcs, it is also recorded that Men such as the Haradrim and the Easterlings were in the service of Sauron. However, the greatest of his servants were arguably the nine Ringwraiths. These Ringwraiths are the nine men alluded to in the verse inscribed on the One Ring who agreed to serve Sauron in exchange for nine of the rings that he had created. “. . . Nine he gave to Mortal Men, proud and great, and so ensnared them. Long ago they fell under the dominion of the One, and they became Ringwraiths, shadows under his great Shadow, his most terrible servants. . . .” (Tolkien 1994a, p.68). Like Sauron, their spirits are tied to the fate of the One Ring, thus, they are now wraiths who must wear outer garments to give them a form (Tolkien 1994a, p.291). They are also referred to as the Black Riders (Tolkien 1994a, p.289) and the Nazgûl (Tolkien 1994a, p.327) in the text.

Elves in Northern Mirkwood ally themselves with the Free Peoples in opposition of Sauron.⁵⁷ In addition, Ithilien can be found on the eastern side of the Anduin too. Although Sauron has achieved dominion over this location prior to the Council of Elrond (Tolkien 1994a, p.321), it is still considered part of Gondor, with the Men of Gondor/Rangers of Ithilien keeping some outposts in this area, such as the one at Henneth Annûn (Tolkien 1994b, p.349). Upon Sauron's defeat, Ithilien is returned to the Gondorian realm, with Aragorn gifting it to Faramir as 'his principedom' (Tolkien 1994c, p.298).

Nevertheless, when comparisons are made between the descriptions provided for the characters from the East with those in the West, it becomes clear that their allegiances to either Sauron or freedom are not the only differences that Tolkien has bestowed upon them. Indeed, as aforementioned, when the physical descriptions provided for the people from the eastern regions of Middle-earth are compared with those provided for the people in the West, it becomes clear that Tolkien has gifted the characters in the East with characteristics which are for the most part inversions of those used in relation to the people in the West. For instance, while the people in the West tend to be associated with bright imagery and are generally described as having attributes such as pale skin; the people in the East are most often associated with dark imagery and depicted with non-white characteristics usually bestowed upon the post-colonial Other. This can clearly be observed when the following descriptions regarding the characters Glorfindel and Shagrat are compared with each other, as according to Tolkien's text:

Glorfindel was tall and straight; his hair was of shining gold, his face fair and young and fearless and full of joy; his eyes were bright and keen, and his voice was like music; on his brow sat wisdom, and in his hand was strength.

(Tolkien 1994a, p.297)

⁵⁷ This is chiefly evident by the fact that Legolas is at the Council of Elrond having been sent to Rivendell as a messenger by his father King Thranduil of Northern Mirkwood (Tolkien 1994a, p.314), while both Glóin and Gimli are recorded as being Dwarves from the Lonely Mountain (Tolkien 1994a, pp.314-316).

In contrast to this however, Shagrat is described as being:

... a large orc with long arms that, as he ran crouching, reached to the ground. ... Sam, cowering behind the stair-door, caught a glimpse of his evil face as it passed: it was scored as if by rending claws and smeared with blood; slaver dripped from its protruding fangs; the mouth snarled like an animal.

(Tolkien 1994c, p.213)

From these descriptions, as well as the names bestowed upon the characters, it is possible to ascertain that Glorfindel is one of the good characters in the tale as, in addition to invoking bright imagery in one's mind, the terminology used in relation to him is positive in tone, while the negative terminology and negative attributes provided for Shagrat in his description clearly demarcate him as one of the evil characters in the tale.⁵⁸

However, as mentioned earlier, these contrasting physical descriptions are not the only way in which Tolkien can be seen to subject the people from the East to othering. Indeed, this treatment of the people from the East as Other is also evident in the contrasting way that Tolkien portrays the deeds performed by the peoples from the East and West throughout the text. For example, although it is possible to witness the people in the West performing violent acts in the text, these people only enact such deeds when absolutely necessary such as when they are in battle. However, in contrast to this, the people in the East are depicted as being more willing to perform violent deeds. This can be observed in the text in two distinct ways, firstly in the terminology used in relation to the people in the East, and secondly, through the acts that they perform in the text. Thus, while the Men of Rohan are

⁵⁸ Although these are just two examples of this phenomenon at work, there are ample examples throughout the text whereby the people in the East are depicted in contrasting terms to those in the West. For example, the Men of Rohan (members of the Free Peoples) are described as being 'tall and long-limbed' (Tolkien 1994b, p.29) with 'flaxen-pale' hair (Tolkien 1994b, p.29), while the Haradrim are described as being cruel (Tolkien 1994b, p.354) and 'swarthy men' (Tolkien 1994b, p.331). In addition, Boromir is described as being 'a tall man with a fair and noble face, dark-haired and grey-eyed, proud and stern of glance' (Tolkien 1994a, p.314), while Shelob the spider is described as having '[m]onstrous and abominable eyes' (Tolkien 1994b, p.411), and '[g]reat horns ... [with a] short stalk-like neck [behind which] was her huge swollen body, a vast bloated bag, swaying and sagging between her legs; its great bulk was black, blotched with livid marks, but the belly underneath was pale and luminous and gave forth a stench. Her legs were bent, with great knobbed joints high above her back, and hairs that stuck out like steel spines, and at each leg's end there was a claw' (Tolkien 1994b, p.417).

described by Aragorn as being ‘proud and wilful ... true-hearted, generous in thought and deed; bold but not cruel ...’ (Tolkien 1994b, p.28), the Haradrim are described as being a cruel people (Tolkien 1994a, p.322).⁵⁹ Moreover, while there are no examples in the text of the Free Peoples performing unnecessary acts of violence, there are numerous instances throughout *LotR* whereby the people in the East are reported to have engaged in brutal and destructive acts.

The clearest example of this brutality can be found in the scenes which transpire in *RotK* once Sauron’s army has surrounded Minas Tirith, as not only are Sauron’s minions rumoured to be ‘burning field and tree, and hewing any man that they found abroad, living or dead’ (Tolkien 1994c, p.103), the severed heads of the people who fell defending Minas Tirith are reported to have been catapulted over the walls of the City, in an effort to persuade the people of Minas Tirith to surrender:

[t]hen among the greater casts there fell another hail, less ruinous but more horrible. All about the streets and lanes behind the Gate it tumbled down, small round shot that did not burn. But when men ran to learn what it might be, they cried aloud or wept. For the enemy was flinging into the City all the heads of those who had fallen fighting at Osgiliath, or on the Rammas, or in the fields. They were grim to look on; for though some were crushed and shapeless, and some had been cruelly hewn, yet many had features that could be told, and it seemed that they had died in pain; and all were branded with the foul token of the Lidless Eye.

(Tolkien 1994c, pp.104-105)

As a result of these actions, it is possible to argue that the various members of Sauron’s army come to embody the role of the barbaric Other.

Nonetheless, even though Tolkien depicts all of the people in allegiance with Sauron as capable of undertaking these violent acts, it is in fact the Orcs who are consistently depicted as performing violent acts throughout the tale. Moreover, the violence of Orcs is very often directed against other Orcs. Indeed, in the majority of instances whereby a number

⁵⁹ Please note that the Haradrim are also referred to as Southrons (Tolkien 1994b, p.331).

of Orcs are interacting with each other, either a threat of violence is made or somebody is killed.⁶⁰ Consequently, it is possible to argue that Tolkien is implying in the text that violence is the only form of communication that the Orcs truly understand, as it appears that it is only through the threat of violence that they will submit to the commands that they are given. This is made evident in the text by the fact that Uglúk, one of the Uruk-hai in allegiance with Saruman, and his followers must revert to violence to overcome the resistance that his leadership is faced with as the company of Orcs that he is leading are journeying through the land of Rohan.

This resistance occurs because the Company are made up of what appear to be three different tribes of Orcs, who cannot agree what path to take or what to do with their prisoners, Merry and Pippin.⁶¹ Consequently, a fight breaks out whereby Uglúk severs the heads off of two of the Orcs who were opposing his command, while Uglúk's followers 'cut down another with their broad-bladed swords' (Tolkien 1994b, p.50). Nevertheless, it is recorded that a small level of resistance continues to be shown as 'some of the Northerners were still unwilling ...' (Tolkien 1994b, p.50) and it takes two more Orcs being killed 'before the rest were cowed' (Tolkien 1994b, p.50). The fact that the Orcs are depicted in such a way is significant to a post-colonial analysis of the text, as due to their portrayal as a people who not only perform violent acts on a regular appearance, but are also dominated by violence, it is possible to argue that they are subjugated into the role of the colonial subject who in the words of Hardt and Negri:

⁶⁰Indeed, the regularity of the Orcs violence towards each other is emphasised in the text when Aragorn, Gimli and Legolas come upon the bodies of a number of Orcs during their attempts to save Merry and Pippin who have been kidnapped. While discussing the find with Gimli and Legolas, Aragorn remarks that "... There was a quarrel, I guess: it is no uncommon thing with these foul folk. ...'" (Tolkien 1994b, p.16).

⁶¹Indeed, the company appears to be comprised of Orcs from the North who have come to avenge the Orcs that were killed by the Fellowship in the Mines of Moria during *FotR*, Uruk-hai from Isengard under the command of the wizard Saruman who are under orders to return to Isengard, and a tribe of Orcs who have come from Mordor and who want to take the prisoners back to Mordor as directed (Tolkien 1994b, pp.48-49).

... is constructed in the metropolitan imaginary as other, and thus ... is cast outside the defining bases of European civilized values. (We can't reason with them; they can't control themselves; they don't respect the value of human life; they only understand violence.)

(Hardt and Negri 2001, p.124)

In spite of the fact that these two examples clearly illustrate the fact that Tolkien is employing the process of othering in the descriptions he bestowed upon the characters from the eastern regions of Middle-earth, as mentioned earlier, there is still one other way in which Tolkien can be seen to Other the people from the eastern regions. This is through the descriptions he provides with regards to the people from the East's speech, as while the speech belonging to the characters from the West is generally described as pleasant sounding, the speech bestowed upon the characters from the East is, for the most part, described as harsh sounding. For example, while references are made to the musical quality of Elvish speech and song, and while the Ents speech is described as 'slow, sonorous, agglomerated, repetitive, indeed long-winded ...' (Tolkien 1994c, p.511), in Appendix F (Tolkien 1994c, pp.506-522) of *LotR* it is stated that:

... Orcs and Trolls spoke as they would, without love of words or things; and their language was actually more degraded and filthy than I have shown it. ... Much the same sort of talk can still be heard among the orc-minded; dreary and repetitive with hatred and contempt, too long removed from good to retain even verbal vigour, save in the ears of those to whom only the squalid sounds strong.

(Tolkien 1994c, p.516)

In addition, the Ringwraiths are no longer depicted as speaking with clear voices. Instead, '[t]hese Riders (fallen Men) hiss and mutter rather than talk (1:235)' (Chance 2001, p.45). This in turn highlights how far the Ringwraiths have deteriorated from their role as Kings of Men prior to accepting the nine rings from Sauron.

What is more however, is the fact that even though these servants of Sauron (both the Orcs and Ringwraiths) are othered in response to the way that their speech is depicted in the

text, this othering can be observed as making itself further manifest in the fact that Sauron and his servants are rarely given the opportunity to speak. Indeed, Sauron never speaks in the text,⁶² nor do the Haradrim or the Easterlings. Whenever the Ringwraiths speak it is, as aforementioned, simply reduced to hissing and muttering, although words are formed and according to Shippey the Orcs are given the opportunity to speak six times in the text (Shippey 2001, p.131). This is in stark contrast to the number of examples provided in the text in relation to the speech of the people of the West, as there are plenty of examples scattered throughout the text of Dwarves, Men, Elves and Ents speech.⁶³ Indeed, there are also ample examples of Hobbits' songs as well as those of Elves and Men.⁶⁴ Therefore, it is clear that through their speech, and lack thereof, Tolkien is subjecting the servants of Sauron to the process of othering, and consequently, placing them into the role of the colonial subject, as the colonial subject's voice is rarely heard in colonial fiction.

Consequently, each of the examples discussed above are important to a post-colonial analysis of *LotR* because, as Brian McFadden comments, '[o]ne of the tactics of "othering" a race is to see it as subhuman or to demonize it' (McFadden 2005, p.159), and as is clearly evident from the examples detailed above, Tolkien consistently describes the people from the eastern regions of Middle-earth in terms which demonise them, as not only are they given negative physical attributes, their behaviour and speech patterns are portrayed negatively too. Moreover, it is possible to argue that Tolkien does not make much of an effort to rectify the othering that the people from the East are subject to throughout *LotR*, as only the Easterlings

⁶² This shall be discussed further in chapter five.

⁶³ This can be attributed to the fact that, in addition to having a Fellowship comprised of four Hobbits, a Dwarf, an Elf, a wizard and two Men, the Fellowship members go to locations such as Rivendell and Lothlórien which are Elvish realms, as well as Fangorn Forest where the Ents reside, and Rohan and Gondor, which are two realms comprised of Men.

⁶⁴ Examples of the Hobbits' songs include the one that Pippin is recorded as singing in Crickhollow at bath time (Tolkien 1994a, pp.133-134), as well as the one that Frodo sings in the pub in Bree (Tolkien 1994a, pp.209-211), while examples of Elvish songs include the hymns to Elbereth Gilthoniel at Rivendell (Tolkien 1994a, p.311) and Galadriel's song of Eldamar (Tolkien 1994a, pp.489-490). In addition, examples of the songs of Men include the lament of the Rohirrim (Tolkien 1994b, pp.130-131), and the Burial song of Théoden (Tolkien 1994c, p.306).

and the Haradrim, two tribes of Men who are mentioned in the text as being in league with Sauron, are given any sort of sympathy in the text. This is evident by the fact that it is possible to find three different instances in the text which demonstrate the fact that Tolkien's depictions of these characters is more sympathetic than that given to the rest of Sauron's servants.

The first way that this can be observed in the text is related to the othering that the Haradrim and the Easterlings are subject to in the text, as when the othering that these characters experience is compared with that experienced by the Orcs for instance, it quickly becomes clear that the Haradrim and the Easterlings are not 'demonized' in the text (McFadden 2005, p.159), nor are they made to look 'subhuman' (McFadden 2005, p.159). For example, the most negative terminology used in the othering which occurs in relation to the Easterlings is wild (Tolkien 1994b, p.354) and for the Haradrim is cruel (Tolkien 1994a, p.322). While these terms are negative in tone, they do not necessarily demonize either tribe. In addition, unlike the descriptions provided for the Orcs whereby they are gifted with characteristics such as swarthy and slant-eyes (Tolkien 1994b, p.55), as well as long arms and crook-legs (Tolkien 1994b, p.56), for example, the only potentially negative physical attribute that the Haradrim or the Easterlings are described as having in the text amounts to darkened skin, yet this can in itself be accredited to the fact that these peoples inhabit a land with a hotter climate than either the Men of Rohan or Gondor for instance.

The second way in which Tolkien can be observed as undertaking a more sympathetic approach to his depiction of the Haradrim and the Easterlings is related to the way Tolkien chooses to have the Hobbit Sam react to the death of one of the Haradrim in the text, as rather than demonise this character who had fallen in battle against the Men of Gondor due to his

allegiance with Sauron, or treat it in the same way that an Orcs death is treated in the text,⁶⁵ Tolkien has Sam make ‘an emotional connection with this unknown man’ (Winegar 2005, p.5), as Sam wonders:

... what the man’s name was and where he came from; and if he was really evil of heart, or what lies or threats had led him on the long march from his home; and if he would not really rather have stayed there in peace ...

(Tolkien 1994b, p.332)

In spite of the fact that this quotation is followed by the excerpt ‘- all in a flash of thought which was quickly driven from his mind’ (Tolkien 1994b, p.332),⁶⁶ this brief instant whereby Sam ponders these questions is significant from a post-colonial perspective, as it is possible to argue that Tolkien’s decision to raise these questions encourages readers to ponder these same questions and thus, the ‘space of representation’ (Bhabha 2004, p.66), in the text.⁶⁷

In addition, there is one final passage in the text which illustrates the fact that the othering which the Haradrim and the Easterlings are subjected to in the text is treated in a more sympathetic way than that of the other servants of Sauron, as upon Sauron’s defeat and Aragorn’s ascension to the throne as King of Gondor and Arnor, it is reported in the text that Aragorn ‘pardoned the Easterlings that had given themselves up, and sent them away free, and he made peace with the peoples of Harad ...’ (Tolkien 1994c, p.297). Although this may appear trivial upon first glance, this information is of particular importance from a post-colonial perspective on events, as not only were these two tribes of Men allied with Sauron throughout the War, they are the only servants of Sauron who are treated in such a way in the

⁶⁵ This involves either passing little or no comment about it, as occurs in the majority of examples whereby Orcs die in *LotR*, or as in the case of Legolas and Gimli turning their deaths into a competition (Tolkien 1994b, pp.166-176).

⁶⁶ Although it can be argued that Tolkien is here implying that these thoughts were not of particular importance to Sam, it is important to remember that this man’s death occurred in the midst of a battle, thus, a number of things were occurring around Sam at the time, including the sudden appearance of the Oliphaunt (Tolkien 1994b, p.332).

⁶⁷ In addition, it is possible to argue, as McFadden does, that Tolkien uses the death of the Haradrim soldier as a device through which he could make a political comment on the senseless killing which occurs in battle, as ‘he makes Sam’s first impulse to try to see the man’s humanity and to imagine what he would be like if there had been no war’ (McFadden 2005, pp.159-160).

text. This in turn raises a number of questions with regards to the othering that occurs in the text, questions such as, why are the two tribes of Men afforded such a privilege, and why are the Orcs and Ringwraiths not, as it is possible to argue that Aragorn's decision to pardon the Haradrim and the Easterlings is in a way a device through which Tolkien can rectify the othering that that these characters have been subjected to, yet the Orcs and Ringwraiths do not get such an opportunity? Moreover, it is also raises questions with regards to whether or not *LotR* is racist or Orientalist in nature.

However, as Tolkien has not remarked upon this issue, it is not possible to account for his intentions. Nevertheless, in light of the fact that Sauron is known to have had slaves,⁶⁸ it is possible to argue that many of the Haradrim and the Easterlings may have been allied with Sauron out of fear and intimidation, rather than actually believing in his cause as Damrod intimates when he states that many of the Haradrim have "... gone over to Him, or back to Him – they were ever ready to His will ..." (Tolkien 1994b, p.330). Consequently, Tolkien may have felt that it was okay to forgive these characters their actions against the Free Peoples, as their actions may have been motivated by a desire to save their families and friends. On the other hand, it is also possible to argue that the decision to forgive these characters and not the other servants of Sauron, and thus, rectify the othering that they have been subjected to in a sense, stems from the fact that the Haradrim and the Easterlings are not that different from the Free Peoples. Indeed, as aforementioned, their physical attributes are not that different from the Free Peoples' Self identity, thus, in light of the fact that identities are fluid and that the line which differentiates the Self and Other is dynamic in nature, it is possible to argue that these characters were less Other than the Orcs and Ringwraiths, hence

⁶⁸ In *RotK* Frodo and Sam happen upon an area in Mordor which appears to be a slave encampment. It is here that Tolkien first confirms for the reader that Sauron has slaves. According to the text neither Sam 'nor Frodo knew anything of the great slave-worked fields away south in this wide realm, beyond the fumes of the Mountain by the dark sad waters of Lake Núrnen ...' (Tolkien 1994c, p.236). Being that the Free Peoples in the West have not yet been forced into servitude, the slaves must be people from the areas surrounding Mordor to the east and south. Thus, it is possible to argue that many of the Men in Sauron's army may have been conscripted out of fear for their lives and the lives of their families.

the Free Peoples were more willing to allow their difference into the Self than that which the Orcs posed for example.

In addition, it is possible to argue that Tolkien simply did not rectify the othering that characters such as the Orcs and the Ringwraiths experienced in the text due to their unnatural state of being, as the Orcs are allegedly corrupt versions of Elves bred by Melkor/Morgoth (Tolkien 1999b, p.47), while the Uruk-hai are believed to be the result of Saruman's decision to cross-breed Orcs and Men (Tolkien 1994b, p.84). On top of this, the Ringwraiths are the wraiths of the nine Men who were given rings of power by Sauron and who, as a result, became ensnared, and "... fell under the dominion of the One [Ring] ..." (Tolkien 1994a, p.68). Thus, it is possible to argue that Tolkien is using these characters to make a statement against genetic manipulation, and unnatural states of being, as it would appear that Tolkien views these characters as being creatures of artificial life, thus, he offers no remedy to their othering.⁶⁹ Regardless of whether or not any of these possible explanations are correct in relation to Tolkien's intent when he composed the text the way that he did, what is clear is that as a result of each of the authorial decisions, as outlined in this section, the different ways that Tolkien depicts the issue of othering with regards to the people from the East can ultimately be viewed as a means through which he can instigate in the reader a desire to question both the 'space of representation' (Bhabha 2004, p.66), and the process of othering itself.

⁶⁹ Sauron himself can also be seen to be an irredeemably evil character in the text, as his actions against Middle-earth continually bring damage and destruction to the people inhabiting it and the land itself. The decision not to rectify Sauron's othering is arguably more complicated than the othering his servants are subject to because Sauron does not seem to have any redeeming qualities. It can also be argued that Sauron is a product of artificial life; he has continued to exist because his life is tied to the fate of the One Ring, and while it exists so too shall Sauron.

2.5 Exterior othering within the West

In light of the fact that this chapter has already discussed the ways in which othering can be observed as being employed within the Shire community and within the contrasting descriptions that Tolkien provides for the peoples in the eastern and western regions, it should be of no surprise that he can also be seen to utilise the process of othering within the interactions which occur between the peoples that comprise the western regions of Middle-earth. Indeed, it is possible to find a number of instances in the text whereby the different cultures/races within the West can be seen to either undergo or subject another people to the process of othering. This can primarily be attributed to the fact that as a result of the events which ensue in the text, many of the races/cultures are forced to unite and thus have interactions with people/cultures that they deem the Other. Thus, in many cases exterior othering becomes an obstacle that needs to be overcome so that the Free Peoples can be united in their efforts against Sauron and his servants. However, while it is possible to find examples of this process occurring in the text between two different tribes of Men,⁷⁰ as well as between Hobbits and outsiders,⁷¹ the focus of this section shall be upon discussing what is arguably the most dominant example of exterior othering in the western regions of Middle-earth in *LotR*, that which occurs between the Elves and the Dwarves.

What is interesting about the othering which occurs between the Elves and the Dwarves in Middle-earth is that, although attention is drawn in *LotR* to the fact that these peoples have a tenuous history through Gandalf's remark in response to Glóin's interruption of Legolas

⁷⁰ This is evident in the fact that Faramir, brother of Boromir and a Man of Gondor refers to the Easterlings as “... the wild Easterlings ...” (Tolkien 1994b, p.354), and the Haradrim as “... the cruel Haradrim ...” (Tolkien 1994b, p.354).

⁷¹ One example of the Hobbits othering of outsiders occurs when the four Hobbits, Frodo, Sam, Merry and Pippin, meet Aragorn/Strider for the first time and are reluctant to trust him. This can be accredited to two things: firstly, the fact that the Shire-folk have for the most part sheltered themselves within the borders of their land and have little willing interaction with strangers, and secondly the fact that Hobbits have othered Men due to their preconceived notion of what Men are like, a fact which Frodo confides to Gandalf (Tolkien 1994a, p.289).

and his tale in *LotR* that “... If all the grievances that stand between Elves and Dwarves are to be brought up here, we may as well abandon this Council” (Tolkien 1994a, p.335),⁷² it is imparted upon the reader of *The Silmarillion* that these peoples had previously enjoyed a friendship, even though it is described as having been ‘[e]ver cool’ (Tolkien 1999b, p.100). However, over the course of the Ages, these peoples have become suspicious of and hostile to one another. Although the reasons for this tenuous history are not explicitly stated in *LotR* and the grievances between the two peoples appear to be many in light of Gandalf’s aforementioned remark, it would appear that the events surrounding King Thingol’s death may have been the catalyst for it.⁷³ This can be attributed to the fact that these events are the first instances in *The Silmarillion* where the interactions between the two races can be seen to have been both negative and hostile, while in his essay ‘Of Dwarves and Men’ (Tolkien 2002, pp.295-330), Tolkien has stated that:

[i]n the West at the end of the First Age the dealings of the Dwarves of the Ered Lindon with King Thingol ended in disaster and the ruin of Doriath, the memory of which still poisoned the relations of Elves and Dwarves in after ages.

(Tolkien 2002, pp.301-302)

⁷² Glóin had interrupted Legolas’ tale regarding Gollum’s escape from his Elvish prison in Northern Mirkwood to remark that the Elves of Mirkwood were less tender to him when he was a prisoner of King Thranduil’s (Tolkien 1994a, p.335), in reference to one of the events which occurred in *The Hobbit*, as in the instance being alluded to, the thirteen Dwarves who were accompanying Bilbo were taken captive by King Thranduil and held in different parts of his residency until Bilbo was able to release them from their cells and get them to freedom (Tolkien 1999a, pp.159-175).

⁷³ The events being alluded to here are those recounted in *The Silmarillion* which occurred as a result of King Thingol’s request that the Dwarves of Nogrod who were present in Doriath remake the Nauglamír necklace with a Silmaril in it, a request which the Dwarves accepted. However, upon completing their task, the Dwarves are recorded as having become enraptured by the beauty of the object and thus, refused to return the item to King Thingol, arguing that Thingol should ‘... yield it up to them, saying: ‘By what right does the Elvenking lay claim to the Nauglamír, that was made by our fathers for Finrod Felagund who is dead? ...’ But Thingol perceived their hearts, and saw well that desiring the Silmaril they sought but a pretext and fair cloak for their true intent; and in his wrath he spoke to them in scorn ... And standing tall and proud among them he bade them with shameful words be gone unrequited out of Doriath’ (Tolkien 1999b, pp.279-280). The Dwarves subsequently murdered Thingol, a feat which resulted in the majority of the Dwarves who had made the necklace being killed (Tolkien 1999b, p.280). This in turn resulted in, amongst other things, a ‘battle in the Thousand Caves ... [between a host of the Dwarves of Nogrod and the Elves of Doriath whereby] many Elves and Dwarves were slain ... [a battle which] has not been forgotten’ (Tolkien 1999b, p.281), following which, the victorious Dwarves were either slain at Sarn Athrad or driven, as they were climbing ‘the long slopes beneath Mount Dolmed’ (Tolkien 1999b, p.282), by the Shepherds of the Trees ‘into the shadowy woods of Ered Lindon: whence, it is said, came never one to climb the high passes that led to their homes’ (Tolkien 1999b, p.282).

Nevertheless, the aforementioned reference made by Gandalf in *LotR* to the poor relations between the Elves and Dwarves is only brief in this instance, and it is not until the eight remaining Fellowship members enter the realm of Lothlórien that the true extent of the hostile relationship between these two races is made manifest in the text,⁷⁴ as in this instance the Elves that guard the borders of the realm are loath to allow Gimli the Dwarf entry to the land. According to the Elf Haldir, the Galadhrim's reluctance to allow Gimli refuge in Lothlórien can be attributed to the fact that they "... have not had dealings with the Dwarves since the Dark Days. ..." (Tolkien 1994a, p.450). Moreover, Haldir states that Dwarves "... are not permitted in our land ..." (Tolkien 1994a, p.450), and as such "... [he] cannot allow him [Gimli] to pass [through Lothlórien]" (Tolkien 1994a, p.450). However, after questioning Legolas 'in their own tongue' (Tolkien 1994a, p.450), the Elves on guard agree to allow Gimli entry into the inner realm, on the provision that two conditions are met. These two conditions are that Aragorn and Legolas must "... guard him, and answer for him ..." (Tolkien 1994a, p.450), while it is also commanded that Gimli wear a blindfold as he passes through Lothlórien (Tolkien 1994a, p.447). This single event illustrates most strongly the poor relations between these races, as while the other members will have to wear a blindfold when the company nears the dwellings of the Galadhrim; Gimli is singled out and told he must wear the blindfold as soon as they cross into the Naith of Lórien (Tolkien 1994a, p.455). This treatment of Gimli as Other is significant as his othering by the Elves ultimately stems from the fact that he is a Dwarf, and is not the result of any previous interactions between Gimli and the Galadhrim.

With much indignation Gimli refuses to acquiesce to being the only member of the Fellowship blindfolded at this stage when he has given the Elves of Lothlórien no cause to mistrust him. As Gimli states:

⁷⁴ The Fellowship has been reduced to eight members at this stage as Gandalf fell in battle against the Balrog in Moria (Tolkien 1994a, p.434), and does not reappear as the white rider until chapter five of *TTT*.

‘The agreement was made without my consent,’ ... ‘I will not walk blindfold, like a beggar or a prisoner. And I am no spy. My folk have never had dealings with any of the servants of the Enemy. Neither have we done harm to the Elves. I am no more likely to betray you than Legolas, or any other of my companions.’

(Tolkien 1994a, p.455)

In the end Aragorn asks the Elves to blindfold the whole Company until they have reached the inner realm stating that “... [i]t is hard upon the Dwarf to be thus singled out. We will all be blindfold, even Legolas. ...” (Tolkien 1994a, p.456). Moreover, even though Gimli goes on to say that he will consent to the Elves of Lothlórien’s treatment of him if Legolas alone consents to be blindfolded with him, Aragorn refutes this idea and instead states once again that “... the Company shall all fare alike. ...” (Tolkien 1994a, p.456). While this scene becomes a seminal event in the text from a post-colonial perspective, as it is the first overt instance whereby each member of the Fellowship submits to being treated equally and the first instance whereby it can be argued that Tolkien is attempting to make an overt statement regarding the fact that all races should be treated equally, the scenes which transpire in Lothlórien are important from a post-colonial perspective for three additional reasons.

Firstly, it is in Lothlórien that the first observable instance of two peoples overcoming the othering that they had subjected one another to can be found, as a friendship begins to blossom between Legolas and Gimli.⁷⁵ While their former rivalry was based upon hatred and a misunderstanding of the Other, after spending some time together and getting to know each other as people, regardless of what they had believed about the other race prior to this

⁷⁵A less explicit friendship also develops in the scenes in Lothlórien between Gimli and Galadriel, as it is stated in the text that through Galadriel’s use of Gimli’s Dwarvish tongue in relation to the places/things in the realm of Moria it seemed to Gimli as though ‘he looked suddenly into the heart of an enemy and saw there love and understanding’ (Tolkien 1994a, p.467). Furthermore, when Gimli hears Éomer speak ill of Galadriel he defends her (Tolkien 1994b, p.30), while in Appendix A (Tolkien 1994c, pp.379-447) of *LotR* it is suggested that the Eldar’s decision to allow Gimli to sail over the sea into the Blessed Realm with his friend Legolas may have been influenced by Galadriel. ‘If this is true, then it is strange indeed: that a Dwarf should be willing to leave Middle-earth for any love, or that the Eldar should receive him, or that the Lords of the West should permit it. But it is said that Gimli went also out of desire to see again the beauty of Galadriel; and it may be that she, being mighty among the Eldar, obtained this grace for him. More cannot be said of this matter’ (Tolkien 1994c, p.447).

undertaking, it is possible for Legolas and Gimli to not only overcome their perception of the other person as Other, but to also form a lifelong friendship, a feat which is evident by the fact that when Legolas leaves Middle-earth for the Blessed Realm, Gimli goes with him (Tolkien 1994c, p.447). As a result, it is clear that this relationship is significant to a post-colonial rendering of the text, as Tolkien is clearly intimating that it is possible to achieve understanding and tolerance between different peoples once they are willing to overcome the obstacles in the way, including for example, historical occurrences which resulted in one race viewing the other as Other and vice versa. Secondly, it is possible to argue that this budding camaraderie between Dwarf and Elf reflects the idea of unlearning proposed by the post-colonial theorist Gayatri Spivak,⁷⁶ as both characters opt to forget the former hatred between their races/overcome the learned responses that each has previously declared in response to the other's race in order to engage in a friendship.

Finally, the scenes in Lothlórien can simultaneously be perceived as a way for Tolkien to make a political statement regarding the folly of peoples such as the Elves and Dwarves in allowing the othering and tensions which occur between them to hamper the efforts of those trying to rid the world of a more terrible universal threat, because as Haldir remarks:

'Indeed in nothing is the power of the Dark Lord more clearly shown than in the estrangement that divides all those who still oppose him. ...'

(Tolkien 1994a, p.456)

The significance of this can be seen to stem from the fact that even though the Elves are one of the two parties involved in the most dominant form of exterior othering in the text, they also become the strongest example of tolerance and understanding in the text. For example, in

⁷⁶ To reiterate, according to Donna Landry and Gerald MacLean, '[t]his is one of the most powerful tasks set readers by Spivak's writing and teaching. The injunction to "unlearn," ... means working critically back through one's history, prejudices, and learned, but now seemingly instinctual, responses. If we can learn racism, we can unlearn it, and unlearn it precisely because our assumptions about race represent a closing down of creative possibility, a loss of other options, other knowledge. ... To unlearn our privileges means, on the one hand, to do our homework, to work hard at gaining some knowledge of the others who occupy those spaces most closed to our privileged view' (Landry and MacLean 1996, pp.4-5).

addition to using Haldir to comment upon the folly of allowing old tensions to hamper successful international relations (Tolkien 1994a, p.456), Tolkien can be seen to employ Rivendell as one example of a location whereby difference is accepted and everybody is treated equally regardless of race.

Indeed, the Elves that reside in Rivendell appear to have overcome the temptation to other people from the areas which constitute the western regions of Middle-earth. This includes any temptation to other the race of Dwarves, as even though the Elves and Dwarves are described as having a tenuous history, as already established, during the events in *FotR* the Elves in Rivendell welcome both Gimli and his father Glóin into the realm. Moreover, in *The Hobbit* Rivendell also becomes a refuge for Bilbo and the thirteen Dwarves as they are travelling North-east on their adventure (Tolkien 1999a, pp.46-52). This contrasts greatly with Gimli's initial interaction with the Galadhrim of Lothlórien. However, its true significance to a post-colonial reading of the text regarding the issue of representation lies in the fact that Rivendell becomes the host location for the Council of Elrond, even though Elrond has not called any of the peoples present to Rivendell, or to such a meeting (Tolkien 1994a, p.317). This is significant because the Council of Elrond is the first instance whereby the peoples opposed to Sauron begin to unite in their efforts to rid Middle-earth of Sauron, as it is here that the Fellowship of the Ring is formed. Indeed, once Frodo has decided to take the Ring to Mordor, it falls to Elrond to decide the other members of the Fellowship (Tolkien 1994a, p.361). Significantly, his decision cannot be seen to have been influenced by the process of othering, as Elrond ultimately decides that the other members of the Fellowship will be "... represent[atives of] the other Free Peoples of the World: Elves, Dwarves, and Men. ..." (Tolkien 1994a, p.362).

Furthermore, rather than simply have Haldir comment upon the fact that the estrangement that occurs between the different peoples who oppose Sauron is a weakness,

Tolkien chooses to illustrate the fact in the text by allowing Saruman to manipulate the tenuous relationship between the Dunlendings and the Men of Rohan to persuade the Men of Dunland to ally with Isengard and Mordor in opposition of the Free Peoples when the Dunlendings should in fact be united with the Free Peoples in opposition of the tyranny that both Saruman and Sauron pose to the inhabitants of Middle-earth.⁷⁷ As a result, it is clear that Tolkien uses both the scenes in Lothlórien and the Dunlendings decision to fight against the Free Peoples because of their hatred of the Men of Rohan to not only comment upon the folly of continuing to allow disputes from long ago to halt proceedings against creating peace and stability, but also to direct attention to the fact that the needs of society as a whole should be put before the anxieties and biased opinions of an individual culture, an individual race or an individual person.

On the other hand however, if both the united front that the Free Peoples come to represent and the relationship that develops between Legolas and Gimli is examined with regards to the observations made by Abdul R. JanMohamed in relation to the relationship between the Self and Other, it is possible to offer an alternative interpretation with regards to why these alliances are possible, as JanMohamed argues that:

... the European theoretically has the option of responding to the Other in terms of identity or difference. If he assumes that he and the Other are essentially identical, then he would tend to ignore the significant divergences and to judge the Other according to his own cultural values. If, on the other hand, he assumes that the Other is irremediably different, then he would have little incentive to adopt the viewpoint of that alterity: he would again tend to turn to the security of his own cultural perspective.

(JanMohamed 2006, p.19)

Consequently, if the friendship that occurs between Legolas and Gimli, and the alliance which forms between the different races/cultures that make up the Free Peoples of the World

⁷⁷ According to Gamling, the poor relationship that the Dunlendings and the Rohirrim share can be accredited to a political decision taken by the lords of Gondor approximately five hundred years prior to the events in *LotR* whereby “... the lords of Gondor gave the Mark to Eorl the Young and made alliance with him. That old hatred Saruman has inflamed. ...” (Tolkien 1994b, p.168).

is examined from JanMohamed's perspective, it is possible to argue that these events are made possible in the text, not to showcase former enemies learning tolerance and acceptance of the Other, but rather as a defensive measure against the threat posed by the 'irremediably different' (JanMohamed 2006, p.19) Others in the text, that is, Sauron and his servants. Thus, in light of the fact that the people from the East are, for the most part, inversions of their western counterparts and thus represent the 'irremediably different' (JanMohamed 2006, p.19) Other, it is therefore possible for the Free Peoples to overcome or to 'ignore the significant divergences' (JanMohamed 2006, p.19) between the different races/cultures within the West, as the difference posed by Sauron and servants is much more pronounced than that which occurs between the people in the western regions. Thus, it is possible to argue that the difference posed by Sauron and his servants makes it possible for the people in the West to ignore the differences between the cultures/races which have previously resulted in othering so that they can assimilate themselves into a Self identity based primarily upon a desire to be free from the threat posed by Sauron and his servants.

Hence, as a consequence of the exterior othering and interior othering which occurs in the text, it becomes apparent that the creation of identity and the representation of the Other are highly subjective processes whose formation is greatly dependent upon the ideological position that the person undertaking the othering is speaking from (Spivak 2006). Thus, social, cultural and political values all contribute to the process of othering, as these values determine difference and as a result they denote what the person should fear and Other. Therefore, in an investigation into the representation of the Other in a text it is necessary to consider the position that the person is doing the othering from, and to, thus, question the 'space of representation' (Bhabha 2004, p.66). As Hall contends:

... questions of identity are always questions about representation. ... They are always exercises in selective memory and they almost always involve the silencing of something in order to allow something else to speak.

(Hall 2001, p.283)

Hence, an objective investigation into the representation of the characters in *LotR* requires that the subjective nature of the process be kept in mind. For example, the silencing of characters such as the servants of Mordor, in particular the Orcs, results in a prejudiced view of these individuals as they are never given the opportunity to tell their version of events. The reader is only introduced to these characters through the often prejudiced views of the people in the West.

In addition, the silencing of these characters constitutes a deficiency on the part of the West, as the people in the West disallow the Orcs the opportunity to speak. Although the Orcs have a language and know the common tongue it is not the act of speech that is disallowed as there are numerous examples of their speech in the text. Rather this links them to the issue that Spivak raises in her essay 'Can the Subaltern Speak?' (1988), as it is their story that is silenced by the masses. It is not a physical inability to speak on their part; instead it is the Free Peoples' unwillingness to hear them. For this reason, it is necessary when examining the issue of representation that one not place their entire focus upon which character is represented in terms that are good, and which character is depicted as bad as there is an internal, often unconscious process at work in the creation of an identity. Thus, as Bhabha suggests:

... the point of intervention should shift from the ready recognition of images as positive or negative, to an understanding of the *processes of subjectification* [sic] made possible (and plausible) through stereotypical discourse. To judge the stereotyped image on the basis of a prior political normativity is to dismiss it, not to displace it, which is only possible by engaging with its *effectivity* [sic]; with the repertoire of positions of power and resistance, domination and dependence that constructs colonial identification subject (both colonizer and colonized).

(Bhabha 2004, p.95)

2.6 The One Ring: aligning difference

In light of the fact that othering is ultimately the Self's identities response to difference, it would appear that the only solution to the issue is to create a homogeneous society free from all difference. Thus, owing to the numerous instances of othering which occur throughout *LotR*, this section shall focus its attention upon investigating the idea that Tolkien's text can be seen to be promoting homogeneity amongst the peoples of Middle-earth. After all, it is possible to argue that even though Bilbo experiences interior othering in the Shire, he is able to assume his normal life in the Shire upon his return from the adventure with the Dwarves because the things which demarcate him as Other, i.e. his wealth, his willingness for adventure, are not so pronounced that the other members of the community cannot overlook them, while Frodo on the other hand must leave the Shire precisely because he cannot assume his life prior to his undertakings with the One Ring. In addition, when the united front which occurs between the different cultures in the West is considered from JanMohamed's perspective, it is possible to argue that homogeneity is what is important, because as discussed earlier, if this alliance is approached from JanMohamed's perspective, it is possible to argue that this alliance is only achievable because the threat of difference posed by Sauron's servants is much greater than that posed by the other cultures in the western regions.

Furthermore, when the treatment that Sauron's servants are subject to in the text with regards their othering is taken into consideration, it is also possible to argue that homogeneity is key to the text because, as aforementioned, while the two tribes of Men, the Easterlings and the Haradrim, are given a sympathetic rendering in the text, the rest of Sauron's servants are consistently demonised in the text, and their othering is never rectified. Although the exact reason for this is never revealed, from a post-colonial perspective on events, it is possible to attribute this contrasting treatment of Sauron's servants to the fact that the Haradrim and the

Easterlings are not that different from the Free Peoples, while the Orcs, Uruks and Ringwraiths come to represent the ‘irremediably different’ (JanMohamed 2006, p.19) Other.

In order to investigate the idea of homogeneity in *LotR* it is necessary to undertake an investigation into the role that the One Ring plays in the text. This can be attributed to the fact that the One Ring is, in actual fact, the greatest threat to cultural diversity and difference in Middle-earth, due to Sauron’s desire to regain possession of it so that he can regain his full powers and achieve his desire: dominion over all the inhabitants of Middle-earth. Indeed, the threat that both Sauron and the Ring pose to the inhabitants is made manifest by the inscription on the Ring itself:

*‘... One Ring to rule them all, One Ring to find them,
One Ring to bring them all and in the darkness bind them [sic]. ...’*

(Tolkien 1994a, p.66)

This inscription is integral to the issue at hand because, in addition to demonstrating the fact that Sauron wants to dominate all of the inhabitants of Middle-earth regardless of their race, culture or gender, according to Chance it also emphasises the fact that the One Ring ‘[a]s the inscription testifies ... allows for differences – Elves, Dwarves, Men – but only because there is “One Ring” intended to align their differences ...’ (Chance 2001, pp.32-33). As a result, should Sauron regain possession of the One Ring, cultural diversity, difference and the presence of the Other will cease to matter, as all of the inhabitants of Middle-earth will be cast in the same role, that of servant to Sauron’s Self because, as Chance points out, ‘[i]n Mordor, there is no such thing as separation of Self from Other: difference is consumed, swallowed up, by the Self’ (Chance 2001, p.81).⁷⁸

⁷⁸ Indeed, this stance is supported by Curry when he states that the ‘different cultures, languages, habits, and agenda’ (Curry 2004, p.67) is what is at stake as a result of the threat posed by Sauron, whose principal aim is ‘to turn all Middle-earth into one vast homogeneous entity, under his all-seeing Eye’ (Curry 2004, p.68).

Thus, even though Tolkien depicts the Free Peoples in the West succumbing to the process of othering on occasion, and while it would appear that Tolkien is suggesting that homogeneity is the only solution to the issue, by allowing the Free Peoples to triumph in the War of the Ring, Tolkien is clearly rejecting the notion that homogeneity is something to strive towards. The clearest example of this in the text is the destruction of the One Ring, as it is possible to argue that Tolkien's decision to allow the One Ring to be destroyed functions as more than a device through which he can have the Free Peoples overcome the threat posed by Sauron. Indeed, it is possible to argue that it also functions on a metaphorical level as a device through which Tolkien can reject the notion of homogeneity, as even though Frodo and Gollum are both overcome by the desire to keep the Ring (Tolkien 1994c, pp.265-266), the quest itself represented a refusal on the Free Peoples' part of all of Sauron's aspirations which includes the desire for power, domination, tyranny and homogeneity. Moreover, according to Chance, the Free Peoples' decision to return the Ring to Mount Doom 'means refusal of power as domination by the One-by sameness, homogeneity-and therefore acceptance of respect for difference and diversity' (Chance 2001, p.33).

Furthermore, it is also possible to argue that even though, as aforementioned, Tolkien depicts the Free Peoples as succumbing to othering different cultures/races on occasion, the fact that Tolkien allows such a diverse set of people to unite in opposition to Sauron without implementing a uniform way of life/approach upon the different races/cultures illustrates the fact that homogeneity was not something that he felt needed to be encouraged in society. In addition, it can concurrently be argued that by making these different cultures interact, Tolkien is clearly attempting to get his characters to overcome any preconceived and stereotypical ideas that they have with regards to the other cultures and to accept people's differences as a positive thing.

Certainly this idea would appear to be made manifest in the four Hobbits' approaches to the other races/cultures in the text, as although these characters have had little interaction with people outside of their own borders at the beginning of the text, owing to the quest to destroy the Ring these characters have been forced to interact with numerous Men, as well as Dwarves, Elves and Ents. As a result of these interactions, the Hobbits have been able/forced to overcome their previous perceptions of these outsiders, particularly their view of Men, and, according to the information garnered from Appendix B (Tolkien 1994c, pp.448-471), the Hobbits continue to have friendships with many of the characters after the quest has ended, regardless of the fact that this will be considered peculiar by the other Shire members. Thus, it can be argued that rather than using the process of othering to promote the idea of homogeneity, Tolkien can actually be observed as utilising the process of othering, in accordance with the threat posed by the One Ring to encourage readers to both question the validity of the process of othering and to look at difference as a positive entity rather than a negative one.

2.7 Conclusion

In conclusion, from the issues discussed above, it is clear that in *LotR* Tolkien can be seen to engage with many of the central concerns espoused by twentieth century post-colonial theory with regards to the process of othering, representation and identity formation. For example, in addition to highlighting the fluid and subjective nature of the processes involved in identity formation, the othering that Bilbo and Frodo experience in the text also highlight the fact that the Other can be 'entirely knowable and visible' (Bhabha 2004, p.101), and the fact that the nation is an imagined community which is always writing and rewriting itself as it is a social reality that is constantly being constructed (Bhabha 1990). Furthermore, the

investigation into the othering that Bilbo and Frodo are subject to by the other Shire-folk also found that, through his depiction of both Bilbo and Frodo's experiences, Tolkien can be seen to be engaging with Minh-ha's notion that a person can be '[n]ot foreigner, yet foreign' in their own community (Minh-ha 2006, p.197). In addition, Tolkien can also be seen to be engaging with Bhabha's notion that '[i]n occupying two places at once ... the depersonalized, dislocated colonial subject can become an incalculable object, quite literally difficult to place' (Bhabha 2004, p.89), as, due to Frodo's dual positioning and feelings of dislocation from the Shire community upon his return from the quest, Frodo is unable to assume his old life in the Shire, and must instead exile himself from there and seek the heavens.

On top of this, the investigation into the relevance of post-colonial concerns regarding issue of representation and identity formation found that, like Hardt and Negri who argue that the terms white/black, European/Oriental and colonizer/colonized 'are all representations that function only in relation to each other and (despite appearances) have no real necessary basis in nature, biology, or rationality' (Hardt and Negri 2001, p.129), Tolkien can be seen to argue that the distinction which occurs between the Self and Other functions in the same way. For example, while many of Tolkien's characters can be seen to subject other characters to the process of othering, a close scrutiny of the text reveals that, for the most part, the othering which occurs between peoples can be attributed to either a fear of difference, a lack of knowledge/interaction with the Other, or to a history of ill-will between the peoples and as such, has 'no real basis in nature, biology, or rationality' (Hardt and Negri 2001, p.129). However, this is not always the case. For example, while the othering which occurs between the peoples in the West is largely represented as being the result of either a fear of difference, a lack of knowledge/interaction with the Other, or to a history of ill-will between the peoples, and not something inherent in their 'nature, biology or [in] rationality' (Hardt and Negri 2001, p.129), the othering which occurs in relation to the Orcs, Uruk-hai and Ringwraiths in

the text appears to have a basis in their biology at the very least, as these characters are depicted in completely contrasting ways to their western counterparts with regards to their physical characteristics, their speech and their deeds. Moreover, while Tolkien makes it possible for peoples such as the Dwarves and Elves to overcome the othering that they had formerly subjected each other to, and to accept each other's differences, not one example exists in the text whereby the Free Peoples can be seen to either treat the Orcs, Uruk-hai or Ringwraiths with sympathy or try to view things from their perspective.

Indeed the only characters from the East who are given any sympathy in the text are the Haradrim and the Easterlings. Arguably, however, their sympathetic rendering can be attributed to the fact that they do not represent the 'irremediably different' (JanMohamed 2006, p.19) Other which the rest of Sauron's servants represent. Thus, given that the descriptions that Tolkien has provided for the Orcs, Uruk-hai and Ringwraiths contrast so markedly with those provided for the people in the western regions of Middle-earth, and that it is only these characters, and Sauron himself, who do not appear to be given the opportunity to rectify the othering that they are subjected to in *LotR*, questions regarding Orientalism, specifically whether or not Tolkien's depiction of these characters was motivated by Orientalist ideology, come to the forefront. Consequently, the following chapter shall focus its attention upon analysing whether or not Tolkien can be seen to be employing an Orientalist approach to the way in which he depicts the East/West binary that he has created in Middle-earth.

Chapter Three

Tolkien the Orientalist?

3.1 Introduction

From the issues discussed in the previous chapter, it is clear that the processes involved in identity formation and representation are complex due to the fact that identities are fluid entities which can change at any given time depending upon the circumstance. However, while the previous chapter primarily focused upon the issue of representation in relation to the process of othering, this chapter is concerned with investigating whether or not Tolkien can be observed as using Orientalist ideas in relation to the East/West divide that he appears to have constructed in Middle-earth. In order to undertake an investigation into this subject, it will be necessary to apply the four 'principal dogmas of Orientalism' (Said 2003, p.300) outlined by Said in *Orientalism to LotR*.⁷⁹ However, to facilitate a fluid investigation into whether or not Tolkien's *LotR* can be seen to replicate the 'principal dogmas of Orientalism' (Said 2003, p.300), it will be necessary to discuss the second dogma outlined by Said last. Consequently, the following sections shall investigate whether or not Tolkien can be observed as depicting the eastern regions of Middle-earth, i.e. the Orient in Middle-earth, in terms which infer that there is an 'absolute and systematic difference' (Said 2003, p.300), between them and their western counterparts, and whether or not this 'difference' is based upon an ideology which depicts the West/Occident as being 'rational', 'developed', 'humane' and 'superior' (Said 2003, p.300), while concurrently depicting the East/Orient in such a way that it appears to be 'aberrant', 'underdeveloped' and 'inferior' (Said 2003, p.300).

⁷⁹ For the purpose of this argument the word 'dogma' will be used in relation to Said's use of the word in his discussion of Orientalism. This is his own term.

Following this, the discussion shall then turn its attention to investigating the third dogma of Orientalism as outlined by Said. This dogma espouses the belief that authors with Orientalist tendencies will depict the East/Orient in their text as ‘eternal, uniform, and incapable of defining itself ...’ (Said 2003, p.301), and that as a result, ‘a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint ...’ (Said 2003, p.301) will be employed. Having accomplished this, it will then be possible to investigate the relevance of the fourth dogma of Orientalism to *LotR*. This dogma is concerned with the idea that, in a text espousing Orientalist tendencies, the East will be depicted as ‘something either to be feared ... or to be controlled ...’ (Said 2003, p.301). The final dogma which will be discussed in relation to its applicability to *LotR* is the second of the four dogmas outlined by Said. This dogma espouses the belief that:

... abstractions about the Orient, particularly those based on texts representing a “classical” Oriental civilization, are always preferable to direct evidence drawn from modern Oriental realities.

(Said 2003, p.300)

Thus, the discussion shall turn its attention upon investigating the notion that any Orientalist ideologies which may be found with regards to Tolkien’s depiction of the East/West binary in *LotR* can be attributed to ideas found in texts that Tolkien was familiar with rather than first-hand experience with the Orient.

Orientalism is the name given to the literary discourse which came to prominence in 1978 with the publication of Edward Said’s seminal text *Orientalism*. At its most basic level, Orientalism can be defined as being a system of images and thoughts about the Orient, its people and its cultures, based upon Western/Occidental ideological biases which depict the Orient as Other to the Occident’s Self. However, in *Orientalism* Said states that he perceives Orientalism as having several interdependent meanings, the first of these meanings is academic in tone, as Said states that ‘anyone who teaches, writes about, or researches the

Orient ... is an Orientalist, and what he or she does is Orientalism' (Said 2003, p.2). The second of these meanings is more general however, as in this instance Said states that 'Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and ... "the Occident"' (Said 2003, p.2), while the third of Said's designations for Orientalism is as something which is:

... more historically and materially defined than either of the other two. Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analysed as the corporate institution for dealing with the Orient-dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient.

(Said 2003, p.3)

As a result, it is possible to argue that at its core, Orientalism as a framework is concerned with critiquing colonial discourse and the way in which it depicts the Orient,⁸⁰ while also attempting to 'to reverse the 'gaze' of the discourse, to analyse it from the point of view of an 'Oriental' ...' (Ashcroft and Ahluwalia 2009, p.52).

In order to facilitate an investigation into whether or not a text contains Orientalist ideology, and to thus, decide whether or not an author can be accused of imbuing his text with Orientalist intent, Said outlines four dogmas which he believes are the 'principal dogmas of Orientalism' (Said 2003, p.300):

[I]et us recapitulate them here: one is the absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, underdeveloped, inferior. Another dogma is that abstractions about the Orient, particularly those based on texts representing a "classical" Oriental civilization, are always preferable to direct evidence drawn from modern Oriental realities. A third dogma is that the Orient is eternal, uniform, and incapable of defining itself; therefore it is assumed that a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically "objective". A fourth

⁸⁰Indeed this is emphasised by Patrick Williams and Laura Chrisman when they state that '*Orientalism* focused on what could be called colonial discourse – the variety of textual forms in which the West produced and codified knowledge about non-metropolitan areas and cultures, especially those under colonial control' (Williams and Chrisman 1993, p.5).

dogma is that the Orient is at bottom something either to be feared (the Yellow Peril, the Mongol hordes, the brown dominions) or to be controlled (by pacification, research and development, outright occupation whenever possible).

(Said 2003, pp.300-301)

By examining a text in light of these dogmas it is possible to ascertain whether or not a text is guilty of containing/promoting Orientalist ideology. Thus, as a result of Tolkien's authorial decision to depict the servants of Sauron in such a way that they can be viewed as inversions of those in the West, and owing to the presence of a metaphorical East/West divide between the peoples in Middle-earth, it has been deemed necessary to undertake an examination of *LotR* with regards to the four dogmas of Orientalism in order to ascertain whether or not Tolkien can be accused of having infused his text with Orientalist ideology.

3.2 Differentiating between the East and the West

In order to undertake an investigation into whether or not *LotR* contains Orientalist ideology, it is necessary to begin by examining Tolkien's text in light of the first dogma outlined by Said. As such, the following discussion shall focus its attention upon investigating the East/West division which is evident in *LotR*. In particular, it will investigate whether or not Tolkien can be seen to depict these entities in such a way that there appears to be an 'absolute and systematic difference' between the two (Said 2003, p.300), and whether or not this difference can be seen to be based upon an ideology which depicts the western/Occidental regions as being the 'rational, humane, superior' entity (Said 2003, p.300), and the East as the 'aberrant, underdeveloped, inferior' entity (Said 2003, p.300). The first thing which comes apparent upon approaching *LotR* with the first dogma of Orientalism in mind is that accusations of Orientalist content in *LotR* initially appear to have merit, as rather than simply create a geographical East/West division in Middle-earth, Tolkien appears to have based this division upon a good/evil distinction, with the eastern regions largely

representing Sauron's realm and the peoples allied with him, and the western regions representing those in opposition of Sauron. As a result, it would seem that the western regions are comprised of the rational, humane and noble people of the tale, those in opposition of Sauron and his threat of domination and tyranny, with the people in the East being inversions of those in the West.

Indeed, this notion is easily observed in the text when the descriptions provided for the characters from the western regions of Middle-earth are compared with those from the East, as, for the most part, these descriptions differ dramatically. For example, while Mablung and Damrod, two Rangers of Ithilien, are described as being 'goodly men, pale-skinned, dark of hair, with grey eyes and faces sad and proud' (Tolkien 1994b, p.329), the Lord of the Nazgûl is described as being 'a shape, black-mantled, huge and threatening' (Tolkien 1994c, p.128). In addition, while the narrative provided for Shadowfax, Gandalf's horse, describes Shadowfax as 'proud' (Tolkien 1994b, p.126), having a coat that glistens and which makes him look like he 'shine[s] like silver' (Tolkien 1994b, p.126), the narrative provided for the Lord of the Nazgûl's steed is rendered as a:

... great shadow [which] descended like a falling cloud. And behold! it was a winged creature: if bird, then greater than all other birds, and it was naked, and neither quill nor feather did it bear, and its vast pinions were as webs of hide between horned fingers; and it stank.

(Tolkien 1994c, p.127)

Moreover, while the Men of Rohan are described as being 'tall and long-limbed' (Tolkien 1994b, p.29) people with 'flaxen-pale' hair (Tolkien 1994b, p.29) who are 'proud and wilful ... true-hearted, generous in thought and deed; bold but not cruel ...' (Tolkien 1994b, p.28), and while the description provided for Arwen employs terms such as 'white', 'stars', 'bright', 'silver', 'gems' and 'glittering' (Tolkien 1994a, p.298),⁸¹ each of which convey images of

⁸¹ This description reads '[y]oung she was and yet not so. The braids of her dark hair were touched by no frost; her white arms and clear face were flawless and smooth, and the light of stars was in her bright eyes, grey as a

light and beauty to the reader, the narrative provided for the Mouth of Sauron and his steed in the text reads:

[a]nd thereupon the door of the Black Gate was thrown open with a great clang, and out of it there came an embassy from the Dark Tower.

At its head there rode a tall and evil shape, mounted upon a black horse, if horse it was; for it was huge and hideous, and its face was a frightful mask, more like a skull than a living head, and in the sockets of its eyes and in its nostrils there burned a flame. The rider was robed all in black, and black was his lofty helm; yet this was no Ringwraith but a living man. The Lieutenant of the Tower of Barad-dûr he was, and his name is remembered in no tale; for he himself had forgotten it, and he said: 'I am the Mouth of Sauron.' ... and because of his cunning he grew ever higher in the Lord's favour; and he learned great sorcery, and knew much of the mind of Sauron; and he was more cruel than any orc.

(Tolkien 1994c, p.191)

From these examples, it is clear that the descriptions and imagery used in relation to the people from the West contrasts markedly with those used in relation to the people from the East. Yet, even with these examples, accusations of Orientalist intent on Tolkien's behalf appear to be most strongly supported when the comments that Tolkien made in one of his letters regarding the physical appearance of the Orcs are examined, as in this letter Tolkien describes the Orcs as being:

... corruptions of the 'human' form seen in Elves and Men. They are (or were) squat, broad, flat-nosed, sallow-skinned, with wide mouths and slant eyes: in fact degraded and repulsive versions of the (to Europeans) least lovely Mongol-types.

(Tolkien cited in Carpenter and Tolkien 2000, p.274)

Thus, even though Tolkien expressed aversion to the idea of racism in both the world and in his text,⁸² the terminology he uses in relation to the Orcs, particularly through his comparison

cloudless night ... Above her brow her head was covered with a cap of silver lace netted with small gems, glittering white; but her soft grey raiment had no ornament save a girdle of leaves wrought in silver' (Tolkien 1994a, p.298).

⁸² There are two letters which demonstrate most clearly Tolkien's aversion to racism. The first of these letters was one of two letters that Tolkien sent to his British publishers in response to a prospective German publishers enquiry into whether Tolkien 'was of 'arisch', i.e. Aryan, origin' (Pearce 1998, p.136). In this letter Tolkien can be seen to ask if he 'suffer[s] this impertinence because of the possession of a German name, or do their lunatic laws require a certificate of 'arisch' origin from all persons of all countries? ... In any case I should object strongly to any such declaration appearing in print. I do not regard the (probable) absence of all Jewish blood as necessarily honourable; and I have many Jewish friends, and should regret giving any colour to the notion that I subscribed to the wholly pernicious and unscientific race-doctrine' (Tolkien cited in Carpenter and Tolkien 2000, p.37). Meanwhile, the second letter which demonstrates Tolkien's aversion to racism is one that he wrote

of these creatures to the ‘least lovely Mongol types’ (Tolkien cited in Carpenter and Tolkien 2000, p.274), can be seen to raise a number of problems regarding the relevance of racist or Orientalist claims against the text.

These problems primarily arise because, even with Tolkien’s assertions against racism, this comparison does not make clear whether Tolkien is critiquing European ideology, or revealing personal beliefs on the matter. Indeed, as McFadden remarks in relation to these comments:

Orcs are explicitly contrasted with European standards of beauty by being compared to Asian Others; whether Tolkien is commenting on European biases or acknowledging his own beliefs is unclear from the context. However, by describing Orcs in such terms Tolkien perpetuates a negative relation to non-European peoples, whether consciously or not, by equating evil with the Other.

(McFadden 2005, pp.165-166)

Nevertheless, it is necessary to point out that in the letter alluded to above Tolkien is in fact responding to a proposed film treatment of his text, whereby the script writer has given the Orcs beaks and feathers forcing Tolkien to both ask ‘[w]hy does Z put beaks and feathers on *Orcs* [sic]!?’ (Tolkien cited in Carpenter and Tolkien 2000, p.274),⁸³ and to give a clearer account of what the Orcs should look like. Moreover, the comments provided by Tolkien in the aforementioned letter, are the only overtly racist comments which Tolkien has been found guilty of expressing and the context in which they were expressed must be taken into consideration. Although Tolkien’s comparison of Orcs to ‘Mongol types’ (Tolkien cited in Carpenter and Tolkien 2000, p.274) connotes racial views of the Other, and conforms to the ideas put forward by an Oriental critique, it is the only such comment to be found, thus it is

to his son Christopher. In this letter Tolkien remarks (in response to the events of World War II) that ‘[t]he Germans have just as much right to declare the Poles and Jews exterminable vermin, subhuman, as we have to select the Germans: in other words, no right, whatever they have done’ (Tolkien cited in Carpenter and Tolkien 2000, p.93).

⁸³ ‘Z’ in this case appears to refer to a Mr. Zimmerman, as at the beginning of the letter Tolkien states that ‘I have at last finished my commentary on the Story-line. ... The commentary goes along page by page, according to the copy of Mr Zimmerman’s work, which was left with me, and which I now return. I earnestly hope that someone will take the trouble to read it. If Z and/or others do so, they may be irritated or aggrieved by the tone of many of my criticisms’ (Tolkien cited in Carpenter and Tolkien 2000, p.270).

wholly possible that Tolkien used this comparison, in light of the colonial events of his time, to play upon the fear of his peers in relation to the Other and to signify that the Orcs are intended as creatures who instigate fear amongst other people.

Furthermore, attention must also be drawn to the fact that while it is true that Tolkien consistently depicts the Orcs and Uruk-hai in a negative light with regards to their physical attributes, their demeanour and the terms and imagery used in conjunction with them, Tolkien does not use one generic image for these creatures, a feat which contrasts with Orientalist ideology as Orientalist ideology usually depicts the Orient, its people and its cultures as similar to one another. Instead, Tolkien can be seen to depict the different groups/cultures of Orcs in such a way that it is relatively easy for readers to differentiate between them, a fact which Christine Chism highlights when she states that in *LotR* ‘Orcs are nasty, but one can still distinguish between the short-sighted Mountain-Orcs, the treacherous Mordor-Orcs, and the chest-thumping Uruk-hai’ (Chism 2007, p.555). Indeed, the differences between the three types of Orc is clearly evident in the interaction which occurs between the group of Orcs who have kidnapped Merry and Pippin, as this group is comprised of mountain Orcs, Mordor Orcs and Isengard’s Uruk-hai, each of whom have different physical attributes. For example, the Uruk-hai, such as Uglúk, are described as being ‘a grim dark band ... of large, swart, slant-eyed Orcs ...’ (Tolkien 1994b, p.55), the Mordor Orcs, such as Grishnákh, are depicted as ‘long-armed crook-legged Orcs’ (Tolkien 1994b, p.56), and the mountain Orcs are described as being ‘smaller goblins’ (Tolkien 1994b, p.50). It is primarily as a result of these opposing binaries that accusations of Orientalism and colonial racism have been levelled at the text.⁸⁴

⁸⁴ ‘Colonial racism is built from three major ideological components: one, the gulf between the culture of the colonialist and the colonized; two, the exploitation of these differences for the benefit of the colonialist; three, the use of these supposed differences as standards of absolute fact. ... To search for differences in features between two peoples is not in itself a racist’s characteristic, but it has a definitive function and takes on a particular meaning in a racist context. The colonialist stresses those things which keep him separate, rather than emphasizing that which might contribute to the foundation of a joint community’ (Memmi 2003, p.115). However, please note that ‘[w]hile racism is implicit in Orientalism, not all racism is Orientalist. Orientalist

Indeed, at first glance it would appear that these accusations against the text are well founded, because as McFadden points out:

[w]hile Tolkien abhorred racism and the denial of dignity to different races, he still had a tendency to create oppositions (dark and light, good and evil, beauty and ugliness, Elf and human, and so on) that might be interpreted as racism by readers trained to read against a text, and although Tolkien opposed racial discrimination ... there are times when these oppositions cause problems of appearance for him.

(McFadden 2005, p.164)

However, when a close inspection of the imagery employed by Tolkien in *LotR* is undertaken it quickly becomes clear that the textual evidence which appears to support claims regarding the presence of Orientalist ideology in *LotR*, at least in relation to the first dogma of Orientalism, only supports this notion on a superficial level. For example, while it is true that many of the people from the East are given non-white characteristics, and that Tolkien's western characters are generally described in terms that portray them as noble and good, this is not the case in every instance in the text. This is clearly evident when the scene in which Sam witnesses the death of the Haradrim soldier is taken into consideration (Tolkien 1994b, pp.331-333). The relevance of this scene to an Orientalist analysis of the text stems from the fact that the Southron/Haradrim soldier is described as having brown hands (Tolkien 1994b, p.332).

Although this may appear to be a minor matter of interest to readers, it is significant to an investigation into the applicability of the four dogmas of Orientalism to *LotR* as Tolkien's decision to confer the people from the eastern regions with dark skin is one of the reasons that accusations of Orientalism can be levelled at the text, as the people in the western regions are generally described as having pale skin.⁸⁵ The significant word here is

texts traditionally reflect a Western way of examining the East; however, the Orientalist sensibility extends to any interaction between a so-called superior and a so-called inferior' (Winegar 2005, p.1).

⁸⁵ To reiterate earlier examples, Arwen is described as having 'white arms' (Tolkien 1994a, p.298), while Mablung and Damrod the Rangers of Ithilien are described as being 'goodly men, pale-skinned, dark of hair ...' (Tolkien 1994b, p.329).

generally as while Tolkien describes the majority of the people in the west as having pale skin this is not always the case. Indeed, if the descriptions provided for Sam in the text are examined it becomes clear that Sam is one of the western characters who do not have pale skin, a fact which Winegar highlights when she states that:

[t]his man is obviously not a fair-skinned English type, and here is the perfect opportunity for Tolkien to demonize this enemy, especially since his actual face is not visible to the provincial Sam (whose hands are also described as brown in other parts of the trilogy). Instead, Tolkien treats the dead Man and the living Hobbit with compassion ...

(Winegar 2005, p.5)

This counters any claims regarding Tolkien treating the Southron man in Orientalist terms, as both characters are depicted as sharing the same physical attribute, and it is likely that both characters skin tones can be attributed to environmental factors rather than physiological factors, as the Haradrim/Southerners are known to inhabit a hot desert-like land, while Sam spends a great amount of time outside due to his job as a gardener.

However, even if the Haradrim's dark skin tone could be attributed to physiological factors, rather than environmental factors, Tolkien also provides evidence in the prologue to the text which refutes the claim that the Hobbits would be a pale skinned people if they did not enjoy outdoor activities, as in the prologue he states that Hobbits can be divided into 'three somewhat different breeds: Harfoots, Stoors, and Fallohides' (Tolkien 1994a, p.4). Here the Harfoots are described as being 'brown of skin, smaller, and shorter ...' (Tolkien 1994a, p.4), the Stoors as being 'broader, heavier in build ...' (Tolkien 1994a, p.4), and the Fallohides as being 'fairer of skin and also of hair, and they were taller and slimmer than the others ...' (Tolkien 1994a, p.4). Thus, the Hobbit-folk could have either fair or dark skin tones, depending upon which genetic breed they belong to, a fact which, as Winegar points out, 'refutes racist readings of the text, because the colour of a Hobbit's skin is problematic' (Winegar 2005, p.4). Additional examples which contest an Orientalist reading of Tolkien's

imagery abound in the text; these include instances such as the description of the Ringwraiths at the Ford of Bruinen when Frodo is close to submitting to the power of the shard of Morgul blade in his shoulder, and thus near to becoming a wraith.

Although Tolkien has previously described the Ringwraiths as black riders, due to the robes that they wear to give them a form/shape in Middle-earth, as a result of Frodo's positioning in this scene, whereby he is "... half in the wraith-world ..." (Tolkien 1994a, p.291), Frodo is able to see what the Ringwraiths look like in their own world, and the resulting description connects these characters with the imagery used in relation to the Free Peoples in the West rather than the other servants of Mordor, as the Ringwraiths are described as being robed in 'white and grey' with 'pale hands' (Tolkien 1994a, p.281). While this is just one example in the text whereby Tolkien can be seen to merge the lines between the imagery used in relation to those in the eastern and western regions of Middle-earth, a further investigation into the imagery used by Tolkien throughout the text reveals that there are a number of additional instances in the text whereby Tolkien can be seen to be refuting the idea that bright images connote the good people/people in the western regions in his tale, while the dark imagery connotes the evil characters/people from the eastern regions of Middle-earth in his tale. For example, as Chism points out '... Aragorn's standard is mostly black; Saruman's is white, [...] [sic]' (Chism cited in Winegar 2005, p.9). This is significant to an Orientalist reading of the text because, while both characters are from the western regions of Middle-earth, Aragorn is a good character, one of the Free Peoples of the West, while Saruman, although he lives in the western regions of Middle-earth and is initially introduced in the tale as a good character, is actually a traitor who, over the course of the text, is revealed to be in league with Sauron. As such, it is Aragorn who would be expected to be associated with bright imagery, while Saruman would be expected to be associated with dark imagery.

However, this is not the case, as Aragorn is consistently associated with dark imagery in the text, as not only is his standard black, his clothing is for the most part dark,⁸⁶ while he is also described as being a ‘strange-looking weather-beaten man ...’ (Tolkien 1994a, p.206), implying skin which has been darkened by the sun as a result of his outdoor lifestyle as a Ranger. In addition, even when it is revealed in the text that Saruman has allied himself with Sauron, Saruman continues to be associated with the colour white; not only is Saruman’s skin described as being white, when Gandalf is tricked into going to Isengard to seek aid from Saruman, not knowing that he has changed his allegiance, Saruman’s eyes are described as seeming to have “... a white light, as if a cold laughter was in his heart. ...” (Tolkien 1994a, p.338). Moreover, the robes that Saruman is wearing when Gandalf arrives at Isengard are described as seeming white; however, according to Gandalf’s report, his robes have in fact been “... woven of all colours, and if he moved they shimmered and changed hue so that the eye was bewildered. ...” (Tolkien 1994a, p.339). White in this case then does not imply purity or goodness, but indifference and separateness.

These images can thus be observed as complicating an Orientalist or post-colonial reading of the text as they clearly contest both Said’s argument that a text promoting Orientalist ideology will portray the two opposing regions in terms which infer that there is an ‘absolute and systematic difference’ (Said 2003, p.300) between the two, and post-colonial theorists such as Bhabha who according to Winegar look at ‘colors as specific signifiers’ upon which to base one’s knowledge (Winegar 2005, p.9) because, as mentioned earlier, white is not the dominant colour in the imagery of the West nor does it connote purity and goodness of heart. In addition black clothing and dark skin tones are not used solely as

⁸⁶ Take for example the initial description provided for Aragorn in the text. ‘Suddenly Frodo noticed that a strange-looking weather-beaten man, sitting in the shadows near the wall, was also listening intently to the hobbit-talk. ... His legs were stretched out before him, showing high boots of supple leather that fitted him well, but had seen much wear and were now caked with mud. A travel-stained cloak of heavy dark-green cloth was drawn close about him, and in spite of the heat of the room he wore a hood that overshadowed his face; but the gleam of his eyes could be seen as he watched the hobbits’ (Tolkien 1994a, p.206), while again in Rivendell, it is emphasised that Aragorn’s cloak is dark (Tolkien 1994a, p.312).

indicators of the people from the East, nor do these factors connote that a character is inclined towards evil acts. It is therefore clear that assumptions about the characters in Tolkien's texts regarding Middle-earth cannot be made based upon the colour of the imagery used in conjunction with each individual as Tolkien cannot be accused of employing simple archaic imagery to distinguish between good and evil in the text. In the words of Winegar, when investigating *LotR*:

[w]e cannot only base our knowledge on particular colors as specific signifiers as Homi Bhabha does when he claims that "in children's fictions, [...] [sic] white heroes and black demons are proffered as points of ideological and psychical identification" (46). This statement takes an exceptionally narrow view of a world that can only be seen as black or white. Batman and Zorro are heroes though they are dressed completely in black – their skin color becomes irrelevant. Certain archetypal images move us as human beings, and I do not believe that seeing Orcs, for example, with pink hair and light green suits of armour would really convey ... the appropriate sense of terror Tolkien was seeking in his descriptions ...

(Winegar 2005, p.9)

Indeed, it is possible to argue that the light/dark polarities which are present in the text are imbued with more emotional significance than racist intent, a fact which Verlyn Flieger recognises when she states that:

[t]he alternation between the vision of hope and the experience of despair-between light and dark-is the essence both of Tolkien and of his work. The contrast and interplay of light and dark are essential elements of his fiction. The light-dark polarity operates on all levels – literal, metaphoric, symbolic. ... its interplay becomes the interplay of good and evil, belief and doubt, free will and fate. But the balance is tipped. Light and dark are contending forces in Tolkien's fiction, but the emotional weight is on the dark side. The presence and power of the dark are among the most effective elements in his mythology, for his vision of the light rides on the dark as sound rides on silence, as spoken words ride on the pauses between them. Each needs the other. The shadow defines and thereby reveals the light as the brightness of the light sharpens the shadow. Opposite points on the circle, they are held in tension by simultaneous attraction and repulsion. Their interdependence embodies all the polarities in Tolkien's theme, for, as light cannot be known without darkness, so hope needs the contrast of despair to give it meaning ...

(Flieger 2002, pp.4-5)

Consequently, it is possible to argue that Tolkien consciously obscured this imagery in his text as a way to ensure that both the imagery present in the text and the text itself could not be interpreted so superficially.

Having thus investigated the different descriptions which Tolkien has provided for his characters in the text, it is now necessary to undertake a brief investigation into the descriptions that Tolkien has provided for the various locations in Middle-earth in order to ascertain whether or not Tolkien can be seen to employ the ideology espoused in the first dogma of Orientalism with regards to the topographical and geographical profile of Middle-earth. The first thing which immediately becomes apparent in this regard is that Tolkien appears to have treated the topographical detail in both the eastern and western regions differently, a fact which is made manifest when the descriptions that Tolkien has provided regarding the villages/cities in the West are compared with those in the East, as while the villages/cities in the West appear to be fully developed locations, as does the geography of the West, Tolkien's geographical situation and topographical descriptions of the places associated with the East are not so clearly defined.

Indeed, it is possible to argue that, for the most part, the eastern regions remain vague and unclear by the end of the tale. This is clearly evident when the description provided for Bree is compared with that provided for Harad, as while the village of Bree is both provided with a clear description of the village itself (Tolkien 1994a, p.199)⁸⁷ and situated in relation to its surrounding areas (Tolkien 1994a, p.197),⁸⁸ the reader is never introduced to the land that the Haradrim inhabit, all that is revealed in the text is that they come from the South (Tolkien 1994c, p.74). Similarly, while a clear narrative sketch is provided for the land of Rohan (Tolkien 1994b, p.129),⁸⁹ the land that the Easterlings inhabit is never introduced.

⁸⁷ 'The village of Bree had some hundred stone houses of the Big Folk, mostly above the Road, nestling on the hillside with windows looking west. On that side, running in more than half a circle from the hill and back to it, there was a deep dike with a thick hedge on the inner side. Over this the Road crossed by a causeway; but where it pierced the hedge it was barred by a great gate. There was another gate in the southern corner where the Road ran out of the village. The gates were closed at nightfall; but just inside them were small lodges for the gatekeepers' (Tolkien 1994a, p.199).

⁸⁸ 'Besides Bree itself, there was Staddle on the other side of the hill, Combe in a deep valley a little further eastward, and Archet on the edge of the Chetwood. Lying round Bree-hill and the villages was a small country of fields and tamed woodland only a few miles broad' (Tolkien 1994a, p.197).

⁸⁹ As Legolas illustrates 'I see a white stream that comes down from the snows,' ... 'Where it issues from the shadow of the vale a green hill rises upon the east. A dike and mighty wall and thorny fence encircle it. Within

Furthermore, the areas that Frodo and Sam traverse during their journey become more vague and sketchy the closer they get towards Mordor. This can clearly be observed if the map of Middle-earth is examined and the detail supplied in relation to the lands in the West is compared with that provided for the lands in the East, particularly the lands which Mordor encompasses.



(Sibley and Howe 2003, p.26)

Thus, owing to the fact that ‘[t]he Eastern regions of Middle-earth are sketchy’ (Winegar 2005, p.3), it is possible to argue, as Winegar does that ‘this implies that only the West is central to Tolkien’s vision ...’ (Winegar 2005, p.3), a fact which she argues ‘supports an Orientalist reading of *The Lord of the Rings*’ (Winegar 2005, p.3). However, while it is

there rise the roofs of houses; and in the midst, set upon a green terrace, there stands aloft a great hall of Men. ...’ (Tolkien 1994b, p.129). Although Tolkien does not situate Rohan by its surrounding hinterland at this stage of the text, its site positioning becomes apparent as the tale progresses. Thus, it is imparted upon the reader that Fangorn Forest is located north of Rohan; Gondor is to be found to the south, Isengard is situated west of Rohan, and Mordor is positioned east of Rohan.

true that there is a lack of detail regarding the eastern areas on the map, there is no evidence provided in the text to conclusively determine that this was a result of Orientalist tendencies on Tolkien's part. Indeed, this lack of detail with regards to the eastern regions of Middle-earth can equally be attributed to the fact that the topographical information provided in the text is connected with the locations that the Fellowship members encounter during the events recounted in *LotR*. Thus, it can be argued that the chief reason that the topographical information for the eastern regions of Middle-earth is sketchier than that regarding the western regions is that the Fellowship members primarily pass through western locations rather than eastern locations during the events recounted in *LotR*.

Indeed, this notion is supported by the fact that Frodo and Sam are the only two members of the Fellowship who traverse much land in the East of the Middle-earth in their attempts to get Mount Doom in Mordor, yet their journey, once they have separated from the other members of the Fellowship, largely involves them traversing mountainous or marshy terrain, as they descend the Eryn Muiil on its eastern side before traversing the Dead Marshes and arriving at Morannon, from where they travel westwards and then southwards into Northern Ithilien, south-eastwards to Minas Morgul and Cirith Ungol, north along the Ephel Dúath, the Morgai and the valley between them, and eastwards and southwards along roads which lead to Mount Doom, prior to reaching Mount Doom itself. Thus, they do not pass through locations such as Harad or Khand, and as such have no interaction with the people of these lands to provide any impression of these lands/people. In addition, when 'the Host of the West' (Tolkien 1994c, p.465) decide to make a last stand at the gates of Mordor, they take the most direct route possible from Minas Tirith. As a result, 'the Host of the West' (Tolkien

1994c, p.465) do not journey into the lands of the Haradrim or Easterlings or interact with the people of the East (other than those involved in battle).⁹⁰

This notion is given further weight when consideration is given to the fact that readers are not provided with a description of the Dwarvish realm in the Lonely Mountain where Gimli and Glóin come from, nor are readers provided with a clear description of ‘Dol Amroth, the coastal citadel from where the Prince Imrahil rode to the aid of GONDOR [sic]’ (Sibley and Howe 2003, p.32), as even though both of these locations are situated in the western regions, none of the Fellowship members encounter these lands on their journey. In addition, when the East/West division is considered in light of the topography of Middle-earth as it is comprised during the Third Age of Middle-earth, as depicted by the map provided earlier, it becomes clear that this binary is not based upon a geographical boundary. Instead, as discussed in the previous chapter, it would appear that this East/West binary is ultimately a socially constructed divide which is based upon a Good/Evil, us/them distinction. Consequently, it would appear that through his depiction of the East/West binary, Tolkien is attempting to highlight the same idea as Said when Said states that the East/Orient ‘is not an inert fact of nature’ (Said 2003, p.4), rather it is a man-made construction. ‘It is not merely *there* [sic], just as the Occident itself is not just *there* [sic] either’ (Said 2003, p.4).

Hence, while it would appear that the Anduin River could mark a natural boundary between the eastern and western regions, this idea is hampered by both Mirkwood and the Lonely Mountain’s location in the North-eastern regions of the map, as the Elves of Northern Mirkwood are allied with the Free Peoples and not with Sauron, as are the Dwarves of the Lonely Mountain. In addition, even though Ithilien is under Sauron’s control at the time of the events recounted in *LotR*, it is considered part of the realm of Gondor, a position it returns

⁹⁰ Indeed, the only time that the Haradrim and the Easterlings are present in the text is when they are on a battlefield in opposition of the Free Peoples, although references are made to these people on occasion by the members of the Free People, particularly soldiers of Gondor, and again once the war has ended and Aragorn decides to make peace with these peoples (Tolkien 1994c, p.297).

to upon Sauron's defeat. As a result it is possible to argue that Tolkien is using this East/West divide to highlight the arbitrariness of such categorisation because as Said remarks:

... this universal practice of designating in one's mind a familiar space which is "ours" and an unfamiliar space beyond "ours" which is "theirs" is a way of making geographical distinctions that *can be* [sic] entirely arbitrary. I use the word "arbitrary" here because imaginative geography of the "our land-barbarian land" variety does not require that the barbarians acknowledge the distinction. It is enough for "us" to set up these boundaries in our own minds; "they" become "they" accordingly, and both their territory and their mentality are designated as different from "ours."

(Said 2003, p.54)

The validity of any Orientalist accusations can be seen to be further undermined when consideration is given to the geographical profile of Middle-earth, as while it is true that the primary threat in *LotR* originates in the eastern regions of Middle-earth, as this is where Sauron and the majority of his servants can be found, while the heroes of the tale, the Free Peoples, reside for the most part within the confines of the western regions of Middle-earth, the second major threat of evil during the events of *LotR* comes from the West itself in the form of Saruman in Isengard. On top of this, Moria, the former Dwarvish realm, is also a place of dread, as not only can Orcs be found here, so too can "Durin's Bane" (Tolkien 1994a, p.432), i.e. "[a] Balrog ..." (Tolkien 1994a, p.432). Moreover, Boromir states that Moria "... is a name of ill omen," (Tolkien 1994a, p.388). Each of these instances complicate the notion that Tolkien is portraying the western regions and its people in a superior light to those in the eastern regions, and thus the idea that his use of binary opposition is motivated by racist/Orientalist ideology, as the threat of tyranny and oppression is in fact located in both the eastern and western regions of Middle-earth.

As a result it is possible to argue that, instead of imbuing his East/West binary opposition with racist or Orientalist intent, Tolkien's use of the literary device of binary opposition is reinforcing the idea that the Orient 'is not an inert fact of nature' (Said 2003,

p.4), but a man-made construction and that the East has become a symbol of fear as a result of Sauron and his servants' actions. As Winegar remarks:

... Tolkien's East is not inherently evil; it has *become* [sic] evil because Sauron, the actual Lord of the Rings, has established his imperialist domain over this region. Therefore, Tolkien demonstrates that he is not against the East *per se*, but he is against totalitarianism as it is represented by the East in his Middle-earth setting. ... But Tolkien's East could easily be West, or it could be a tale of North and South; regardless of geographical locales, the story transcends these boundaries and can be seen as a text of resistance to tyranny.

(Winegar 2005, p.4)

In addition, an Orientalist reading of the geographical profile of Middle-earth can be seen to be further hampered by the fact that many of the people in the Third Age have previously colonised the lands they now inhabit due to a westward movement by the people of Middle-earth. For instance the original home of the hobbits is no longer known as:

... their most ancient legends hardly looked further back than their Wandering Days. ... like many other folk Hobbits had in the distant past moved westward. Their earliest tales seem to glimpse a time when they dwelt in the upper vales of Anduin, between the eaves of Greenwood the Great and the Misty Mountains.

(Tolkien 1994a, p.3)

Moreover, it is recorded that the Men of Rohan's original land 'lay near the sources of Anduin, between the furthest ranges of the Misty Mountains and the northernmost parts of Mirkwood' (Tolkien 1994c, p.423), while it is also reported in *The Silmarillion* that both the Elves and Men were initially awakened in the eastern regions of Middle-earth, before subsequently migrating westward (Tolkien 1999b, p.45 and Tolkien 1999b, pp.162-164).

In spite of this, it is necessary to address a number of comments made by Tolkien with regards to the geographical profile of Middle-earth and which initially appear to support accusations that he was an Orientalist who infused *LotR* with Orientalist content, as in one instance Tolkien, in response to being 'asked what lay south and east of Middle-earth ...' (Curry 2004, p.32), is recorded as having said that Middle-earth represents Northern Europe while:

“Rhûn is the Elvish word for east. Asia, China, Japan, and all the things which people in the West regard as far away. And south of Harad is Africa, the hot countries.”

(Tolkien cited in Curry 2004, p.32)

Meanwhile, in the second instance, Tolkien is recorded as having stated that:

... if you want to write a tale of this sort you must consult your roots, and a man of the North-west of the Old World will set his heart and the action of his tale in an imaginary world of that air, and that situation: with the Shoreless Sea of his innumerable ancestors to the West, and the endless lands (out of which mostly enemies come) to the East.

(Tolkien cited in Carpenter and Tolkien 2000, p.212)

While these statements may appear to demonstrate Orientalist leanings on Tolkien's part, they should not be read as such, as it can be argued that in the first instance Tolkien is clearly using 'Asia, China and Japan' (Tolkien cited in Curry 2004, p.32) as reference points to illustrate the distance between the Shire for example and Rhûn in relation to a contemporary world map, as Tolkien has said that the Shire could be found at the approximate latitude of Oxford (Tolkien cited in Carpenter and Tolkien 2000, p.376), as to reiterate, Tolkien's statement in this instance was 'Asia, China, Japan, and all the things which people in the West regard as far away' (Tolkien cited in Curry 2004, p.32).⁹¹ In

⁹¹ Indeed, Tolkien has given a number of estimated latitudes for the places in Middle-earth, as in one of his letters Tolkien stated that '[t]he action of the story takes place in the North-west of 'Middle-earth', equivalent in latitude to the coastlands of Europe and the north shores of the Mediterranean. ... If Hobbiton and Rivendell are taken (as intended) to be at about the latitude of Oxford, then Minas Tirith, 600 miles south, is at about the latitude of Florence. The Mouths of Anduin and the ancient city of Pelargir are at about the latitude of ancient Troy' (Tolkien cited in Carpenter and Tolkien 2000, p.376). Moreover, according to Curry, Tolkien has also estimated Mordor's location as being "... roughly in the Balkans" (Tolkien cited in Curry 2004, p.32). However, even though Tolkien has provided estimated latitudes in relation to a contemporary map for the area in which his tale was to have occurred, it is arguably futile to use this as evidence to support an Orientalist reading of the text. This can be attributed to the fact that the latitudes provided with regards to the named places are simply estimates, a fact which is made evident by his continual use of the word 'about' (Tolkien cited in Carpenter and Tolkien 2000, p.376) in the first instance and 'roughly' (Tolkien cited in Curry 2004, p.32) in the second. Indeed, this notion appears to be supported by Tolkien himself when he states that '[a]ll I can say is that, if it were 'history', it would be difficult to fit the lands and events (or 'cultures') into such evidence as we possess, archaeological or geological, concerning the nearer or remoter part of what is now called Europe; though the Shire, for instance, is expressly stated to have been in this region ... I could have fitted things in with greater versimilitude, if the story had not become too far developed, before the question ever occurred to me. I doubt if there would have been much gain; and I hope the, evidently long but undefined, gap in time between the Fall of Barad-dûr and our Days is sufficient for 'literary credibility', even for readers acquainted with what is known or surmised of 'pre-history'' (Tolkien cited in Carpenter and Tolkien, p.283). Tolkien goes on to estimate this gap in time as being approximately 6,000 years (Tolkien cited in Carpenter and Tolkien, p.283). Moreover, as aforementioned, many of the peoples of Middle-earth have colonised the lands that they now inhabit, thus, it cannot be determined without doubt that the peoples in the places given estimated latitudes are based upon people/cultures from these contemporary locations.

addition, the point being made by Tolkien in the second statement is that an author will ultimately write about what he knows, as to reiterate, ‘if you want to write a tale of this sort you must consult your roots ...’ (Tolkien cited in Carpenter and Tolkien 2000, p.212). Thus, when these statements are taken into consideration in light of their contexts, it is possible to argue that they were not endorsing, or encouraged by, Orientalist ideologies.

Consequently, it is clear that there is no dominant evidence in *LotR* to support the idea that the imagery used in Tolkien’s tale conforms to the first dogma of Orientalism as Tolkien does not depict the East/West divide in such a way that there is an ‘absolute and systematic difference’ (Said 2003, p.300) between the two, nor does he depict the West in such a way that it ‘always emerges as superior to the Orient’ (Kennedy 2000, p.17), or rather the eastern regions in his tale. Rather, to reiterate Winegar’s argument, ‘... Tolkien’s East could easily be West, or it could be a tale of North and South ...’ (Winegar 2005, p.4). As a result, it can be argued that what Tolkien is intimating at with his use of an East/West divide is the need for:

... a movement away from a world conceived in binary terms, away from a notion of ...
people’s aspirations sketched in simple black and white.

(Bhabha 2004, p.21)

The fact that the above statement by Bhabha was, in actuality, made with reference to the lesson being taught by the character Aila in *My Son’s Story* (1990) by Nadine Gordimer (Bhabha 2004, pp.14-21), is not relevant to this argument, as the point being made by him in this statement clearly articulates the idea that people need to realise that nothing is as simple as Black/White or Good/Evil, there always needs to be room for the grey/in-between. Thus, even though Bhabha’s statement was made in reference to Gordimer’s story, the point being by him in this statement is clearly applicable to numerous texts, not just Gordimer’s text. Indeed, the idea that there always needs to be room for the grey/in-between can be seen to be replicated in *LotR* through Tolkien’s depiction of the East/West divide in Middle-earth, as

well as through his overall inversion of the literary device of using ‘colors as specific signifiers’ upon which to base one’s knowledge (Winegar 2005, p.9).

Indeed, this idea of the grey/in-between is also addressed by Tolkien and is relevant to claims that he portrayed either the eastern or western regions as superior to their counterparts, as through the images Tolkien uses in illustrating his world, Tolkien can be seen to be questioning the ideas of Orientalism, as Said argues that through the employment of binary opposition ‘... Europe always emerges as superior to the Orient’ (Kennedy 2000, p.17). However, it can be argued that Tolkien does not always portray the West as superior to, or better than, the East, rather he represents all of his people as being equally vulnerable to reverting to deeds which they know are wrong, because as Chism argues ‘Tolkien created a world where darkness exerts a gravitational force to which every race and individual is susceptible’ (Chism 2007, p.556). Thus, while the majority of the enemies of the Free Peoples come from the East and are portrayed as capable of evil deeds, Tolkien also portrays the races in the West as capable of evil deeds, treachery, betrayal and deceit. No-one in the text is free from flaws.

For example, Saruman betrays not only the Valar who sent him to Middle-earth,⁹² but also the wizard’s order, the White Council and the Free Peoples as a whole in his quest for power, while Boromir betrays the Fellowship, and particularly Frodo, as a result of his attempts at forcefully obtaining the One Ring from Frodo (Tolkien 1994a, p.525). In addition, Denethor, Boromir’s father, can be seen to succumb to weakness and deceit through his use of the Palantír whereby he was secretly being manipulated by Sauron (Tolkien 1994c, pp.149-150),⁹³ while Gríma Wormtongue, counsellor to King Théoden is guilty of treason as

⁹² It is recorded in *Unfinished Tales of Númenor and Middle-earth* that five Istari/wizards were sent as ‘[e]missaries ... from the Lords of the West, the Valar, who still took counsel for the governance of Middle-earth, and when the shadow of Sauron began first to stir again took this means of resisting him’ (Tolkien 1998, p.503).

⁹³ This Palantír is one of the seven seeing stones which were brought to Middle-earth from Númenor by Elendil and the other Faithful after Númenor’s downfall. These stone were given to ‘... Amandil, father of Elendil, [by

he betrays his King and position by secretly serving Saruman (Tolkien 1994b, p.147). Even Frodo, a simple Hobbit with good intentions, is ultimately corrupted by his possession of the One Ring and turns from the light to darkness, declaring his intent to keep the One Ring (Tolkien 1994c, p.265). Furthermore, the natural world in the western regions of Middle-earth is depicted as being susceptible to both good and evil, as is made evident by Treebeard's statement that in Fangorn Forest some of the trees have '*bad* [sic] hearts' (Tolkien 1994b, p.77):

'... Nothing to do with their wood: I do not mean that. Why, I knew some good old willows down the Entwash, gone long ago, alas! They were quite hollow, indeed they were falling all to pieces, but as quiet and sweet-spoken as a young leaf. And then there are some trees in the valleys under the mountains, sound as a bell, and bad right through. That sort of thing seems to spread. There used to be some very dangerous parts in this country. There are still some very black patches.'

(Tolkien 1994b, p.77)

These characters are all members of the Free Peoples, with each being situated in the western regions of Middle-earth, yet they are depicted as being as susceptible to committing acts of betrayal as the characters from the eastern regions.

Moreover, it is possible to argue that, in addition to depicting the western characters as capable of undertaking negative deeds in his text, Tolkien can also be seen to have constructed the Orcs in such a way that they appear 'to be at least *potentially* [sic] moral beings' (Watkins 2007, p.1), as while they undertake numerous acts which appear barbaric when compared with the actions undertaken by the Free Peoples, it would also appear that these beings have a morality of their own which can motivate them to action. For example, as Zach Watkins points out Orcs, like many of the other races in Middle-earth, show 'a considerable respect for their leaders' (Watkins 2007, p.2), thus, if one of their leaders is killed by an enemy, the lesser Orcs will go to great lengths to avenge his death. Indeed,

the Eldar] for the comfort of the Faithful of Númenor in their dark days, when the Elves might come no longer to that land under the shadow of Sauron' (Tolkien 1999b, p.350). The eighth remained in Eressëa (Tolkien 1999b, p.350).

Tolkien highlights this fact in two ways in *LotR*; firstly through Gimli's comment that "... Orcs will often pursue foes for many leagues into the plain, if they have a fallen captain to avenge" (Tolkien 1994a, p.442), and secondly by the fact that one of the Mountain Orcs involved in kidnapping Merry and Pippin states that "[w]e have come all the way from the Mines to kill, and avenge our folk. ..." (Tolkien 1994b, pp.48-49). While this may not necessarily showcase that the Orcs have a morality similar to that of the Free Peoples, it does illustrate that they can be moral beings at least with regards to their own communities as:

... each societal group constructs its own ethics – its own norms – by which its members are expected to behave. Thus, what is considered unacceptable or immoral in one culture may be the entirely moral norm in another.

(Watkins 2007, p.1)

The final point which must be raised in relation to the relevance of the first dogma of Orientalism to Tolkien's *LotR* is centred upon one of the most basic facts about the text, a point which critics often overlook in their appraisals of Tolkien's text, that is, the fact that *LotR* is ultimately an heroic romance which engages with issues such as humanity, tyranny, betrayal, war, destruction, colonisation and exploitation. This type of genre requires evil to be present, and, in light of the complex nature of the issues being discussed throughout *LotR*, it would be impossible for an author to realistically engage with these issues unless there were characters whose intentions could be perceived as good and those whose actions and intentions could simultaneously be perceived as bad. Without these evil acts, themes such as war, betrayal and tyranny could not be addressed or commented upon. Indeed, Tolkien intimates as much in his letters regarding the early drafts of the Fourth Age of Middle-earth when he writes:

I have written nothing beyond the first few years of the Fourth Age. (Except the beginning of a tale supposed to refer to the end of the reign of Eldaron [sic] about 100 years after the death of Aragorn.⁹⁴ Then I of course discovered that the King's Peace

⁹⁴In the edition of *The Letters of J. R. R. Tolkien* (2000) employed here, the character's name is spelt Eldaron. However, given the context of the letter, it would appear that the character being referenced is in fact Eldarion, Aragorn and Arwen's son who succeeded Aragorn to the throne (Tolkien 1994c, p.421).

would contain no tales worth recounting; and his wars would have little interest after the overthrow of Sauron ...).

(Tolkien cited in Carpenter and Tolkien 2000, p.419)

Thus, both the genre of *LotR* and the themes being discussed in the text require a realistic threat to be present. However, rather than simply submit to employing Orientalist ideology in his depiction of this threat and the people who oppose it, Tolkien chose to depict his characters, regardless of which region they are from, in a realistic light.

Therefore, while it is true that elements of Tolkien's text conform to Orientalist ideology as can be seen by the fact that the Orcs are depicted in terms which contrast markedly with the people in the West and the fact that the imagery used with regards to the geographical profile of the eastern regions of Middle-earth are inversions of those used in relation to the West, Tolkien still manages to blur the boundaries so that it cannot be fully determined whether or not his intent was motivated by Orientalism. For example, even though the Orcs are depicted as completely different to the Free Peoples, Tolkien still ensures that each tribe of Orc is distinguishable from each other while also depicting them as '*potentially* [sic] moral beings' (Watkins 2007, p.1), thus, allowing them to be more than simply stereotypical evil beings. Moreover, it is possible to attribute the poor state of many of the locations in the East to Sauron's actions against the natural world in these locations, because as is evidenced by the change in Southern Mirkwood upon his relocation there, his presence corrupts the landscape (Tolkien 1999b, p.359).⁹⁵ In light of this then, one can be forgiven for asking:

⁹⁵ 'Now of old the name of that forest was Greenwood the Great, and its wide halls and aisles were the haunt of many beasts and of birds of bright song; and there was the realm of King Thranduil under the oak and the beech. But after many years, when well nigh nearly a third of that age of the world had passed, a darkness crept slowly through the wood from the southward, and fear walked there in shadowy glades; fell beasts came hunting, and cruel and evil creatures laid there their snares. Then the name of the forest was changed and Mirkwood it was called, for the nightshade lay deep there, and few dared to pass through, save only in the north where Thranduil's people still held the evil at bay. Whence it came few could tell, and it was long ere even the Wise could discover it. It was the shadow of Sauron and the sign of his return. For coming out of the wastes of the East he took up his abode in the south of the forest, and slowly he grew and took shape there again; in a dark hill

... how could Tolkien ... possibly present us with such a fragmented, illegible image of the binary tension between good/evil? How could Tolkien suggest that evil might not be evil, that good might not be good, that all of this might depend on where I am standing, where you are standing, where the hobbits are standing, in relation to the forces that both oppose and embody them(us)?

(Battis 2004, p.921)⁹⁶

Yet this is exactly what he does, and, as a result, it is not possible to declare that Tolkien is promoting Orientalist ideology in *LotR*, at least with regards to the first dogma of Orientalism, as while Tolkien initially appears to construct an East/West divide based upon a good/evil, us/them distinction, he subsequently deconstructs this notion throughout the text by obscuring one's notion regarding what constitutes good, and what constitutes evil. Consequently, it is not possible to claim that Tolkien depicts the differences between the eastern and western regions of Middle-earth in such a way that there appears to be an 'absolute and systematic difference' (Said 2003, p.300) between the two, nor can it be claimed that he depicts the two in such a way as to infer that the people in the West are superior to those in the East. Instead, he opts to depict all the peoples of Middle-earth as susceptible to the same weaknesses regardless of where their residencies are located; it is simply their choices which set them apart.

3.3 Derogatory terms and *The Lord of the Rings*

The next dogma to be discussed with regards to whether or not Orientalist ideology can be found in *LotR* is the third dogma which Said proposes. This dogma is concerned with the idea that texts exhibiting an Orientalist leaning will show the Orient as an entity which is:

he made his dwelling and wrought there his sorcery, and all folk feared the Sorcerer of Dol Guldur, and yet they knew not at first how great was their peril' (Tolkien 1999b, p.359).

⁹⁶ Although Battis' remark was made in reference to the 'critics and the fans of the text [*LotR*] alike' (Battis 2004, p.921) who deny readings of *LotR* which suggest that 'Sauron, Gollum and the hobbits may all be (mis)imaginaged, (mis)viewed, and misconceived ...' (Battis 2004, p.921), the point being made is equally applicable to the argument being made above.

... eternal, uniform, and incapable of defining itself; therefore it is assumed that a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically “objective”.

(Said 2003, p.301)

At first glance it would appear that this dogma is highly relevant to *LotR* due to the presence of an East/West binary and the fact that little information regarding the eastern realms of Middle-earth and the people who inhabit these realms is provided in the text. The implications which arise from this are that Tolkien was unconcerned with defining the East, or that Tolkien viewed the eastern realms as uniform and not in need of definition. However, these allegations are not supported by textual evidence. Although the eastern regions are vague and the peoples of these lands have a very limited presence in the text, from the scenes in which they are present there is no evidence that Tolkien is attempting to portray the East as a uniform region, nor is he trying to represent the cultures of the east as uniform and static. This can be attributed to the fact that very little information is provided about these characters in respect of their cultures of the lands that they inhabit, a feat which can in turn be attributed to the fact that, as discussed in section 3.2, the majority of events which transpire in the text take place within the western regions of Middle-earth, and are primarily concerned with the western cultures. Consequently, it cannot be claimed that Tolkien depicted his eastern realms in terms which portray it as ‘eternal, uniform, and incapable of defining itself ...’ (Said 2003, p.301), as simply put, other than Sauron’s realm in Mordor, the eastern realms do not play a role in the text. Moreover, while a number of cultures from the East are present in the text, i.e. the Haradrim and the Easterlings for example, the fact that their presence in the text is for the most part limited to battlefield situations or in references made by peoples in the western regions, also refutes the idea that Tolkien depicts them as ‘eternal, [and/or] uniform’ (Said 2003, p.301). In addition, as stated in chapter two, Tolkien depicts the Orcs in such a way that it is also possible for the reader to differentiate between the different cultures/groups of Orcs,

a fact which further undermines the notion that Tolkien depicts the people in the East in terms which infer that they are ‘eternal, [and/or] uniform’ (Said 2003, p.301).

What is more, an investigation into the applicability of this dogma to *LotR* reveals that Tolkien does in fact depict one of the cultures in his Middle-earth setting in a way which depicts it as ‘eternal’, ‘uniform’ and in a state of stasis (Said 2003, p.301), however, rather than locate this culture in the eastern regions as would be expected in a text promoting Orientalist ideology, Tolkien chooses to locate this culture in the West. The culture in question here is that of the Elves, as while these characters are immortal peoples who are ‘bound to Middle-earth until their departure to the West’ (Winegar 2005, p.5), from the descriptions provided in regards to these peoples and their realms it is clear that the Elven culture is in a state of stasis. For example, Frodo’s experience of Cerin Amroth, one of the locations in the realm of Lothlórien, is described as having such an effect on him that he ‘felt that he was in a timeless land that did not fade or change or fall into forgetfulness’ (Tolkien 1994a, p.460). In addition, as the Fellowship are preparing to leave Lothlórien, Galadriel is described as appearing to Frodo as being ‘present and yet remote, a living vision of that which has already been left far behind by the flowing streams of Time’ (Tolkien 1994a, p.490).

However, it is arguably through Legolas’ statement regarding the Elves’ experience of time in Middle-earth that the Elves state of stasis is most evident as in this statement Legolas declares that:

‘... change and growth is not in all things and places alike. For the Elves the world moves, and it moves both very swift and very slow. Swift, because they themselves change little, and all else fleets by: it is a grief to them. Slow, because they do not count the running years, not for themselves. The passing seasons are but ripples ever repeated in the long long stream. Yet beneath the Sun all things must wear to an end at last.’

(Tolkien 1994a, p.510)

The significance of this from an Orientalist perspective can be seen to stem from the fact, as Winegar points out, that Tolkien can be seen to be using the Elven situation as ‘a commentary against Orientalist perceptions’ (Winegar 2005, p.6) as through his depiction of the Elven culture in *LotR* it would appear that Tolkien is implying that:

... the state of eternity ultimately, and undesirably, becomes a state of stagnation His concern for his Elves is that a race which is perceived as changeless and eternal is doomed to oblivion. [Indeed, this is ultimately the case for the Elves in *LotR* as] [w]ith the advancement of the race of Men in *The Lord of the Rings*, the Elves become subject to a kind of gentle genocide, whereby they sadly, but willingly, leave Middle-earth forever. Tolkien mourns this loss of culture, but he also implies it is the Orientalist perception of any culture as static that has forced this loss.

(Winegar 2005, p.6)

Having thus examined the relevance of the first half of Said’s dogma to *LotR*, it is possible to direct the attention of the discussion towards examining *LotR* with regards to the second half of Said’s dogma. As such, the discussion shall now turn its attention towards investigating the notion that in *LotR* Tolkien can be seen to promote the idea that ‘a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically “objective”’ (Said 2003, p.301). When an examination of the terminology used by the people from the West in *LotR* in relation to the people from the East is undertaken it becomes clear that generalised terms are used on occasion by characters from the western regions of Middle-earth with reference to their eastern counterparts. However, these instances are few and far between. For example, Boromir makes reference to “... the wild folk of the East ...” (Tolkien 1994a, p.321), while the term cruel is used in reference to the Haradrim twice in the text, once by Boromir (Tolkien 1994a, p.322) and once by Faramir (Tolkien 1994b, p.354). In addition, Mablung, one of the Rangers of Ithilien refers to the Southrons/Haradrim as “... cursed Southrons ...” (Tolkien 1994b, p.330), and Faramir is recorded describing the Easterlings as wild (Tolkien 1994b, p.354). While this may appear insignificant to the general reader, the significance of these instances from an

Orientalist perspective can be seen to stem from the fact that these generalised terms are used to refer to an entire people on each occasion.⁹⁷ However, owing to the fact that these terms are employed by characters from the western regions of Middle-earth in relation to their eastern counterparts on such an infrequent basis, it is not possible to ascertain that Tolkien is promoting the idea that it is acceptable to utilise such generalised terminology with regards to the people in the eastern regions.

Moreover, it can be argued that, due to his profession as a philologist, Tolkien's use of such generalised terminology serves a higher purpose in the text than simply describing an entire culture in a derogatory fashion as Tolkien was conscious of words and their meanings. Thus, it can be argued that each word that Tolkien uses in the text was picked for a reason, and, as such, that his use of such generalised terminology was ultimately another device through which he could encourage readers to question the space of representation, as nowhere in the text does Tolkien depict these people as acting in a hateful, wild or cruel way.⁹⁸ Certainly, this notion appears to be supported by the text as, if the instances in the text whereby these terms are used are examined, the first thing which becomes apparent is that the characters who are guilty of utilising these generalised terms are Men of Gondor. Consequently, it is necessary to ask the question: why is it only these Men of Gondor that

⁹⁷ While it can be argued that Legolas' use of fell in his statement that "... men of Lamedon contested the fords with fell folk of Umbar and Harad ..." (Tolkien 1994c, p.173) and both Beregon and Pippin's use of fell (Tolkien 1994c, pp.28-30) with reference to the Nazgûl are examples of these characters using generalised terminology with regards to characters from the East, it can also be argued that these terms are not used in these instances to describe an entire people. This can be accredited to the fact that Legolas' use of the term is in reference to the people of Umbar and Harad present at Linhir, and not to the people of Umbar and Harad as a whole, while Beregon's reference to the Nazgûl as "... Fell Riders out of Minas Morgul" (Tolkien 1994c, p.28) may simply be the result of the Black Riders actions and attitudes towards the people of Minas Tirith. In addition, it can be argued that Pippin's use of the term "... Fell Rider of the air" (Tolkien 1994c, p.30) is a result of Beregon's use of the term Fell Rider (Tolkien 1994c, p.28) earlier in the conversation. Moreover, it can be argued that Sam's use of the term "... cursed goblins ..." (Tolkien 1994a, p.511) in *FotR* is the result of his despair at the Orcs who have been attacking the Fellowship with arrows as the Fellowship attempt to manoeuvre their boats along the Anduin River and not as a general term to describe the Orcs. It is for this reason that these examples have been omitted from the above discussion.

⁹⁸ Indeed, Mablung's reference to the Southrons as cursed comes as a result of these peoples "... marching up the ancient roads to swell the hosts of the Dark Tower. ..." (Tolkien 1994b, p.330).

attribute such terms to the Haradrim and the Easterlings?⁹⁹ Having thus examined the text for possible reasons for this phenomenon, the answer which became apparent was that the Men of Gondor share a history of violence, tension and ill-will with the Haradrim and the Easterlings.¹⁰⁰ As a result, it is possible to argue that this history of aggression is what has influenced Mablung, Faramir and Boromir's portrayals of their eastern counterparts.

Consequently, it would appear that the terminology used by Mablung, Faramir and Boromir with regards to the Easterlings and the Haradrim can be attributed to the biased perceptions of these characters rather than according it to the fact that the Haradrim and Easterlings are cultures located in the eastern regions of Middle-earth. In addition, it is possible to argue that had the Haradrim or the Easterlings been given the opportunity to speak and asked to provide their perceptions about the Men of Gondor the same, or similar, terminology would have been used, as each of these cultures has engaged in battle, and in battle, actions which can be described as cruel and wild occur on a regular basis, and do not necessarily constitute the actual behaviour of the men of these lands outside of battle because as Said points out 'the language of war is dehumanizing in the extreme ...' (Said 2003, p.xx). Thus the fact that these cultures share a history of ill-will infers that each of these cultures would submit to using terms such as wild and cruel because that has been their example of interaction with the other culture previously. It does not mean that Tolkien promotes the idea of employing 'a highly generalized and systematic vocabulary' (Said 2003, p.301). Indeed,

⁹⁹ This type of approach is important to a post-colonial analysis of the text as theorists such as Spivak (2006) and Bhabha (2004) argue that it is necessary to investigate the way in which people come to be represented by others, as it is possible that the person doing the representing may have a biased perception of the person being othered, thus it is necessary to investigate the 'space of representation' (Bhabha 2004, p.66), i.e. the position, from which the person doing the representing is speaking from. As Bhabha contends '[i]n the postcolonial text the problem of identity returns as a persistent questioning of the frame, the space of representation, where the image ... is confronted with its difference, its Other' (Bhabha 2004, p.66).

¹⁰⁰ In Appendix A (Tolkien 1994c, pp.379-447) to *LotR*, Tolkien provides a subsection entitled 'Gondor and the Heirs of Anárion' (Tolkien 1994c, pp.395-413) which provides information regarding the history of Gondor and touches upon the tenuous relationship that the people of Gondor shared with the people of Harad, the Easterlings and the Corsairs of Umbar. As a result of the information provided in this section, it is possible to argue, as Chism does that 'the Southrons and the Corsairs of Umbar ally with Sauron against Gondor in revenge for Gondor's former expansionist attacks on their kingdoms, not because they are "evil."' (Chism 2007, p.556).

there is no textual evidence to support the argument that this assessment of the people of the East is the prevailing perception amongst the people of the West regarding the Easterlings and Haradrim, as it would appear that the Dwarves, Elves, Hobbits and the Men in places other than Gondor have nothing bad to say about these peoples.

As a result, it is possible to argue that while an examination of *LotR* in light of Said's third dogma reveals that Tolkien touches upon the ideas incumbent in the dogma through his decision to portray one of the cultures as eternal, uniform and in a state of stasis, and by utilising generalised terminology in reference to the Haradrim and the Easterlings, his use of these devices does not conform to an Orientalist depiction of such issues. This is made evident by the fact that it is in fact the Elves of Middle-earth, a people who are located in the western regions rather than the eastern regions, that are depicted as being in a state of stasis due to their 'state of eternity' (Winegar 2005, p.6), while the few examples whereby generalised terminology are used with reference to cultures from the East can be attributed to the biased perception of the characters employing such terminology, a bias which can in turn be attributed to past interactions between the peoples rather than Tolkien's decision to situate the Haradrim and Easterlings in areas which constitute the eastern regions of Middle-earth. However, even though the presence of such a bias on Mablung, Faramir and Boromir's part can be overlooked with regards to an Orientalist reading of the text, it is necessary to point out that such a bias poses a major problem from a post-colonial perspective. This can be attributed to the fact that characters, such as the Hobbits, who have not previously encountered the Haradrim are susceptible to believe the information garnered from men of stature such as Boromir and Faramir, as both of these characters are allies of Frodo and Sam at different stages in the text for example, yet neither Boromir or Faramir are able to offer a fair account of the people who have been their enemies for a long period of time, a fact which they do not acknowledge when speaking with their allies about these peoples.

Instead they have positioned the Haradrim and Easterlings into a collective group, with no room to manoeuvre or change this perception of their identity. In spite of this however, no means of representation is provided to allow the Haradrim and Easterlings voices to be heard. They have been cast not just as the post-colonial other but in a role outside of the colonial elite, they are servants of Sauron, but have no power themselves. The only opportunity that arises in which the Haradrim are given the opportunity to be seen as part of humanity is when the Haradrim soldier's body falls near Sam, yet in this instance the Haradrim are not awarded the opportunity to speak for themselves, as it is Sam who looks at the body of the fallen soldier and subsequently inadvertently comments on the folly of war through his recorded thoughts and feelings on the scene which has unfolded before him (Tolkien 1994b, p.332). This example is significant to a post-colonial analysis of the text because in this instance it is possible to argue that Tolkien is engaging with the idea that 'the subject cannot be apprehended without the absence or invisibility that constitutes it – 'as even now you look/but never see me' ...' (Bhabha 2004, p.67), as even though the Haradrim are present in the text and looked upon by the Free Peoples, including Sam in the aforementioned example, they are still absent or invisible from the text in the sense that they cannot speak, cannot be heard. Like the young woman Bhubaneswari in Spivak's essay, whose suicide was an attempt 'to 'speak' by turning her body into a text of woman/writing' (Spivak 2006, p.35), the body of the soldier of Harad must become the text for the silenced post-colonial subject, yet his narrative is still spoken by someone else.

In light of this it would appear that any accusations of Orientalist ideology levelled against *LotR* have merit, as in an Orientalist text, 'the Orient is rendered silent and its reality is revealed by the Orientalist' (Ashcroft and Ahluwalia 2009, p.64), and throughout *LotR* the eastern regions are for the most part rendered silent, as in addition to the silencing that the Haradrim and Easterlings are subject to Sauron's voice is never heard, nor is his story ever

told. However, the problem with this idea is that the Orcs are given the opportunity to speak, albeit only six times in the text (Shippey 2001, p.131), while the Ringwraiths also speak on a number of occasions. Moreover, the people in the West are arguably not depicted as Orientalists in the text, as the Free Peoples are not depicted as trying to exert control over the people in the East, nor is it reported that the Free Peoples have gone to settle in the eastern realms in an effort to civilise their eastern counterparts. Therefore, while the third dogma of Orientalism as outlined by Said can be seen to raise a number of important issues from a post-colonial viewpoint, its applicability is irrelevant to an Orientalist reading of the text as Tolkien's text does not portray the eastern realms of Middle-earth as 'eternal, uniform, and incapable of defining itself ...' (Said 2003, p.301), nor can he be accused of promoting the notion that 'a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically "objective"' (Said 2003, p.301). Thus, even though this example raises questions about the space of representation once again, it does not signify racist or Orientalist tendencies in Tolkien's composition.

3.4 The East in Middle-earth: creator of fear or victim of control?

The fourth dogma proposed by Said is concerned with the idea that the Orient is consistently depicted as an entity which needs to either be feared or to be controlled (Said 2003, pp.300-301). In order to undertake an investigation into whether or not this dogma is applicable to *LotR*, it is necessary to once again divide this dogma into two halves; thus, the discussion which follows will firstly discuss the notion that the eastern regions in *LotR* are depicted as something to be feared. Upon assessing the relevance of this claim with regards to Tolkien's text, it will then be possible to examine the notion that Tolkien depicts the eastern regions of Middle-earth as something which needs to be controlled. At first glance it would

appear that this dogma is the most relevant of the four chief dogmas of Orientalism as outlined by Said, at least in relation to the first half of the dogma which states that in a text with Orientalist leanings the East/Orient will be depicted as something to be feared, as it cannot be denied that in *LotR* the East is something to be feared. After all, as discussed in section 3.2, Tolkien has depicted the metaphorical East/West division which occurs in the text in such a way that the western regions largely come to represent the good people in the tale, while the eastern regions represent the evil characters in the tale.

However, as also discussed in section 3.2, this is much too simplistic a reading of Tolkien's binary division, as not only can the western regions be seen to contain characters with evil/negative intent (i.e. Saruman, Gríma Wormtongue and the Men of Dunland), a close scrutiny of the binary itself reveals that:

... Tolkien's East is not inherently evil; [rather] it has *become* [sic] evil because Sauron, the actual Lord of the Rings, has established his imperialist domain over this region.

(Winegar 2005, p.4)

Thus, the fear that the peoples in the West experience towards the eastern regions of Middle-earth is ultimately the result of Sauron's occupation of the areas which constitute the East, a feat which can be attributed to the actions that Sauron has perpetrated upon Middle-earth throughout the Ages in his quest to achieve dominion over Middle-earth and its people, and the fact that many of the peoples in the East, be they Orcs or Easterlings of Rhûn or man of Harad, are depicted as being allied with Sauron. Consequently, it is possible to argue that during the events which transpire prior to and during the War of the Ring, Sauron and his servants represent the threat of tyranny, war, domination and exploitation to the Free Peoples located in the western regions of Middle-earth. However, in the events which follow Sauron's defeat, Tolkien makes it clear that the Free Peoples no longer fear the East as with Sauron's defeat the threat against the Free Peoples' lives and freedom has largely passed, although it is

stated in the text that Aragorn and his army, with the aid of Éomer, were still forced to partake in a number of battles against peoples in the eastern regions after Sauron's defeat as 'the hatreds and evils that he bred had not died ...' (Tolkien 1994c, p.433).

In addition, it would appear that upon Sauron's defeat, the other creatures in his service be they 'orc or troll or beast spell-enslaved ...' (Tolkien 1994c, p.271) provided no more trouble for the Free Peoples as the last statement made with regards to them is that, upon Sauron's defeat, they:

... ran hither and thither mindless; and some slew themselves, or cast themselves in pits, or fled wailing back to hide in holes and dark lightless places far from hope.

(Tolkien 1994c, p.271)

Thus, by the concluding chapters of *LotR* it is clear that Tolkien's text has overcome the idea that the East is something to be feared. Yet to reiterate this fear was never a direct result of the way that the people in the East looked or behaved, rather it was Sauron's occupation of the land, and the eastern people's allegiance to Sauron, which made the East something to be feared.

Upon approaching *LotR* in light of the second half of Said's dogma then, that is that the East/Orient is depicted as something 'which needs to ... be controlled ...' (Said 2003, pp.300-301), it is immediately apparent that this dogma has no relevance to Tolkien's text as there is no evidence in the text to support the claim that the peoples in the West view the people in the eastern regions of Middle-earth as entities which need to be controlled. Indeed, the fact that Tolkien chooses to amend the relations between the eastern and western regions through Aragorn pardoning 'the Easterlings that had given themselves up ...' (Tolkien 1994c, p.297), and through him making 'peace with the peoples of Harad ...' (Tolkien 1994c, p.297), in spite of the fact that they had been allied with Sauron during the War, highlights the fact that Tolkien was uninterested in Orientalist ideologies that depict the East as something to be

controlled. Nevertheless, while Tolkien's text does not promote the Orientalist idea that the East is something to be controlled; the will to control is present in the text, as both Sauron and Saruman desire to wield control over Middle-earth in its entirety. Neither character makes any distinction between East and West as both characters are examples of the tyrannical dictator who wishes to dominate everyone and everything. Neither understands, or wants to comprehend the idea of freedom as both are only interested in domination and power. Consequently, the Free Peoples are forced to travel not only into the eastern regions of Middle-earth but also deeper into the western territories as both the eastern and western regions contain characters who wish to exert control over all the peoples of Middle-earth.

Having thus undertaken an investigation into whether or not the fourth dogma of Orientalism, as outlined by Said, has any merit in its application to Tolkien's text, it is clear that while Tolkien may initially appear to employ Orientalist ideology in *LotR* in his depiction of the eastern regions of Middle-earth, as the East is clearly something to be feared, this can be attributed to the fact that the chief source of evil in the text is located in the East, it is not something inherent in the people or the lands in the East which arouses this fear in the people from the West. Moreover, it was determined that Tolkien cannot be accused of depicting the East as something in need of being controlled, as there is no evidence in the text to support such a view. Instead, Tolkien chooses to depict Sauron and Saruman in such a way that they view the whole of Middle-earth as controllable, as each of these characters desires power over all of the peoples/entities in Middle-earth.

3.5 Literary influence versus empirical evidence

Having discussed the first, third and fourth dogmas of Orientalism as outlined by Said it is now possible to the discussion towards an examination of the relevance of Said's second dogma of Orientalism to Tolkien's *LotR*. While this may appear to be inconsequential given the fact that the preceding discussion found that the other three dogmas have little merit to the text, and owing to the fact that Tolkien is recorded as having 'despised both British imperialism and the cultural imperialism of the United States ...' (Pearce 1998, p.134),¹⁰¹ it is still necessary to undertake an investigation into this dogma of Orientalism to ascertain whether or not any potential Orientalist ideology in *LotR* can be attributed to either Tolkien's literary interests, or to his personal experience of the Orient as, in the words of Said:

... abstractions about the Orient, particularly those based on texts representing a "classical" Oriental civilization, are always preferable to direct evidence drawn from modern Oriental realities.

(Said 2003, p.300)

However, it is important to recognise that this dogma is arguably the most difficult of the dogmas outlined by Said to address in relation to a given text as it is the most subjective in its application for two reasons; firstly, it is not possible to ever be completely certain why an

¹⁰¹ Indeed, Joseph Pearce draws attention to a letter which Tolkien wrote to his son Christopher in 1943 as evidence of this (Pearce 1998, p.134-135). Please note however, that the following quotation is taken directly from Tolkien's published letters rather than Pearce's text as the published letter arguably shows his anti-imperialist stance to a greater degree than the edited version in Pearce's text. 'I must admit that I smiled a kind of sickly smile ... when I heard of that bloodthirsty old murderer Josef Stalin inviting all nations to join a happy family of folks devoted to the abolition of tyranny & intolerance! But I must also admit that in the photograph our little cherub W. S. C. [Winston Spencer Churchill] actually *looked* [sic] the biggest ruffian present. Humph, well! I wonder (if we survive this war) if there will be any niche, even of sufferance, left for reactionary back numbers like me (and you). The bigger things get the smaller and duller or flatter the globe gets. It is getting to be all one blasted little provincial suburb. When they have introduced American sanitation, morale-pep, feminism, and mass production throughout the Near East, Middle East, Far East, U.S.S.R., the Pampas, el Gran Chaco, the Danubian Basin, Equatorial Africa, Hither Further and Inner Mumbo-land, Gondhwanaland, Lhasa, and the villages of darkest Berkshire, how happy we shall be. At any rate it ought to cut down travel. There will be nowhere to go. ... Col. Knox says 1/8 of the world's population speaks 'English', and that is the biggest language group. If true, damn shame – say I. May the curse of Babel strike all their tongues till they can only say 'baa baa'. It would mean much the same. I think I shall have to refuse to speak anything but Old Mercian. But seriously: I do find this Americo-cosmopolitanism very terrifying. Quâ mind and spirit, and neglecting the piddling fears of timid flesh which does not want to be shot or chopped by brutal and licentious soldiery (German or other) ... I don't suppose letters *in* [sic] are censored. But if they are, or not, I need to you hardly add that them's the sentiments of a good many folk – and no indication of lack of patriotism. For I love England (not Great Britain and certainly not the British Commonwealth (grr!)) ...' (Tolkien cited in Carpenter and Tolkien 2000, p.65).

author depicted their work in the way it is presented in its final format and secondly, it is impossible to fully account for all of the things that could have influenced the author at the time of composition.

Nevertheless, the first thing which immediately comes to light when an investigation into Tolkien's biography with this dogma in mind is undertaken is the fact that Tolkien's short residence in South Africa during his youth is the only recorded instance of him personally travelling to, and thus experiencing, a non-European country during his lifetime.¹⁰² While this may appear to have some significance from an Orientalist perspective, the fact of the matter is that, according to Carpenter, '[i]n Ronald's mind there would remain no more than a few words of Afrikaans and a faint recollection of a dry dusty barren landscape ...' (Carpenter 2002, p.29) regarding his short residency in South Africa. In light of this, it is improbable that any Orientalist ideology which may be found in *LotR* can be attributed to Tolkien's time in South Africa, the only place whereby Tolkien appears to have had first-hand experience of the Orient or of 'modern Oriental realities' (Said 2003, p.300). Consequently, the discussion shall now turn its attention to an investigation into the relevance of the other half of the dogma as outlined by Said to *LotR*, so that it can be determined whether or not any Orientalist content which may be found in *LotR* can be attributed to the ideologies espoused in the texts/genres that Tolkien is known to have read/been familiar with. However, this in itself can be seen to cause immediate problems for scholars, as Tolkien's published letters deal little with his literary interests.

¹⁰² Indeed, as mentioned in Chapter One, Tolkien's experience of empiricism for the most part occurred in Occident countries and not the Orient. For example, while he had a three year residence in South Africa during his youth, his other encounters with empiricism were as a soldier serving in France during World War I and as a passive spectator of events in Britain during World War II. Moreover, according to Tolkien's official biographer, '[d]uring the central years of his life, the richest period of creativity, he [Tolkien] made no journeys outside the British Isles. ... Later in life when he had more money and fewer family ties he did make a few journeys abroad. But travel never played a large part in his life – simply because his imagination did not need to be stimulated by unfamiliar landscapes and cultures' (Carpenter 2002, p.168). Indeed, in addition to the places outlined above, Tolkien is recorded in his official biography as having travelled abroad to Ireland/'Eire' (Carpenter 2002, p.183), Italy (Carpenter 2002, p.296), Switzerland (Carpenter 2002, p.74), Holland (Carpenter 2002, p.300), and Belgium (Carpenter 2002, p.283).

As such, the main published source of information available regarding Tolkien's literary interests is Carpenter's official biography, yet it is inevitable that the list of texts provided in this text in no way encompasses the entire catalogue of texts that he is likely to have studied/been acquainted with. Keeping this in mind then, what can be ascertained from the information supplied in Carpenter's biography on Tolkien is that, he was familiar with a vast array of literary genres, as not only does Carpenter's text mention that Tolkien read texts such as Lewis Carroll's *Alice in Wonderland* (1865) (which amused him) (Carpenter 2002, p.39),¹⁰³ Robert Louis Stevenson's *Treasure Island* (1883), and the stories of Hans Christian Anderson (all of which he disliked) (Carpenter 2002, p.39), as well as Red Indian stories, the 'Curdie' books by George MacDonald and the Fairy Books of Andrew Lang (each of which he enjoyed) as a child (Carpenter 2002, p.39), Carpenter's text also highlights the fact that Tolkien not only had a familiarity with, but an expertise in Anglo-Saxon texts such as, *Beowulf* (1815)¹⁰⁴ (Carpenter 2002, p.55), *Sir Gawain and the Green Knight* (1839)¹⁰⁵ and *Pearl* (1864)¹⁰⁶ (Carpenter 2002, p.55).¹⁰⁷

¹⁰³ Please note that as there is no record of which edition of these texts Tolkien used, the dates given after these texts names are the earliest publication dates which could be found for them. The same is true for the Anglo-Saxon, Norse, Finnish and Middle-English texts that are mentioned, as many of these texts were written circa the 13th and 14th century and circulated in manuscript form, and as such, no clear date can be ascertained for these works.

¹⁰⁴ 'Suggestions for when *Beowulf* was composed range from 340 to 1025, with ca. 515-530 and 1000 being almost universally acknowledged as the possible extremes. An early consensus favored ca. 650-800, but current thinking is balanced between roughly this view and the late ninth to early tenth centuries' (Bjork and Obermeier 1998, p.13). However, 'the first full edition of the poem ...' is recorded as having been published by Grimur Jónsson Thorkelin in 1815 (Fulk 1998, p.35)

¹⁰⁵ Although *Sir Gawain and the Green Knight* is a 'fourteenth-century English alliterative poem ...' (Hall 2006, p.3), according to John Anthony Burrow's, it was in 1839 that 'the whole of *Sir Gawain* was made public by Sir F. Madden, in a collection of old poems about Gawain prepared, with the encouragement of Sir Walter Scott, for the Bannatyne Club (1839)' (Burrow 1971, p.5).

¹⁰⁶ Akin to *Sir Gawain and the Green Knight*, *Pearl* is a fourteenth century Middle-English poem. Indeed, *Sir Gawain and the Green Knight* was '[c]opied together in one manuscript (MS. Cotton Nero A.x) with ... *Pearl*, *Patience*, and *Cleanness* ...' (Hall 2006, p.3). However, while '... *Sir Gawain* had been published earlier in a separate edition for the Bannatyne Club (*Syr Gawayne*, ed. Sir Frederic Madden)' (Andrew and Waldron 1982, p.15), '*Pearl*, *Cleanness* and *Patience* were first edited for print by Morris as late as 1864 ...' (Andrew and Waldron 1982, p.15).

¹⁰⁷ Indeed, Tolkien's published lecture on *Beowulf*, entitled 'Beowulf: the Monsters and the Critics', is described as being 'a landmark in the history of criticism of this great Western Anglo-Saxon poem' (Carpenter 2002, p.187). Moreover, there are 'many, many pages of unpublished *Beowulf* commentaries by Tolkien held in the Bodleian library ...' (Drout 2007, p.59). He also published a scholarly edition of *Sir Gawain and the Green*

In addition, he was also familiar with Icelandic Sagas such as the Prose/Younger Edda (1665)¹⁰⁸ and the Poetic/Elder Edda (1787)¹⁰⁹ (Carpenter 2002, pp.92-93), Celtic legends of Brittany (Carpenter 2002, p.224), Arthurian stories (Carpenter 2002, p.39), and ‘the Finnish *Kalevala*’ (1835) (Carpenter 2002, p.73), as well as having ‘a thorough knowledge of Latin and Greek Literature ...’ (Carpenter 2002, p.70). In addition, he is also known to have read William Morris (and Eiríkur Magnússon’s) translation of the Norse *Völsungasaga* (1870) (Carpenter 2002, p.99), and to have had an ‘enthusiasm for the ... [works of the] poet Francis Thompson’ (Carpenter 2002, p.72). He is also recorded as liking ‘the stories of John Buchan, and ... [having] read some of Sinclair Lewis’s work’ (Carpenter 2002, p.220). As well as this, Tolkien is also known to have been familiar with Edwardian boys’ adventure stories, such as *She* (1887) by H. Rider Haggard and *Kim* (1901) by Rudyard Kipling in his youth (Scull and Hammond cited in Rateliff 2011, p.147) and with William Morris’s *The House of the Wolfings* (1888) and *The Roots of the Mountains* (1889) (Carpenter and Tolkien 2000, p.303).

While the vast majority of these literary interests have no importance to the issue at hand as the majority of the texts/genres that Tolkien is known to have been familiar with do not contain or espouse Orientalist ideology and the purpose of this section is to investigate Tolkien’s literary interests from an Orientalist perspective in order to determine whether or not these literary interests may have encouraged Tolkien to imbue *LotR* with Orientalist content, the fact that Tolkien is known to have read Edwardian boys’ adventure stories such as those by Haggard and Kipling in his youth raise questions regarding Orientalism and the level of influence that these types of texts may have had upon Tolkien and his text. This can

Knight (Carpenter 2002, p.145), as well as ‘translations ... of *Pearl, Sir Gawain and the Green Knight*, and *Sir Orfeo*’ (Carpenter 2002, p.190).

¹⁰⁸ Although ‘[t]he first edition of the Prose Edda was published in an abridged form at Copenhagen in 1665, by *Resenius* [sic], in Icelandic, Danish, and Latin. ... [it was not until 1818 that] [a] complete edition of the original text of the Prose Edda was published at Stockholm ... by Professor Rask’ (Bosworth 1838, p.cxlvii).

¹⁰⁹ ‘The Icelandic text of the poetic Edda was published in 4to. at Copenhagen in 1787, with a Latin translation, notes, and glossary. A second volume was not printed till 1818, and a third in 1828, by *Professor Finn Magnussen* [sic]. *Professor Rask* [sic] and the *Rev. Mr. Afzelius* [sic], in 1818, published, at Stockholm, the original of this Edda, carefully accented, and distinguishing *i* [sic] from *j* [sic], *u* [sic] from *v* [sic], and *ö* [sic] from *o* [sic]’ (Bosworth 1838, p.cxlvii).

be attributed to the fact that these boy's adventure stories have consistently been accused of containing colonial racist ideology, as they are chiefly concerned with the scramble for Africa and with accentuating the white man's burden. Indeed, according to Ngũgĩ, this type of literature:

... was downright racist and it made no efforts to cover it up. This was the popular adventure story tradition of Rider Haggard, *King Solomon's Mines*, Robert Ruark, *Something of Value*; and Nicholas Monsarrat, *The Tribe that Lost its Head*. It was the fictional parallel and popular successor of the explorer narratives with their images of the dark continent of cannibalism and mindless sensuality. All of them carry Kiplenesque white man's burden with the question: where would Africa be without Europe? ... In these racist narratives, the European always emerges as the hero who can easily wipe out a thousand curly haired African savages. The African characters are nearly always of two kinds. There were the evil ones that dared challenge white intrusion. These are often so described that a picture of diabolical senseless evil forms in the reader's mind. Their one trait is an insane hatred of the white benefactors arising from sheer spite and motiveless envy. Then there are the good ones who have the sense to understand that the whites are carriers of a higher, nobler civilization, and who show this through their active cooperation with the whites against their own people. These readily run errands for the white boss, tremble in fear when the white man frowns, or they smile ingratiatingly, and with the appropriate humility and gratitude, for any favours bestowed upon them by their white masters.

(wa Thiong'o 1997, pp.11-12)

While it is possible to argue that it is unlikely that these boys' adventure stories greatly influenced Tolkien while he was composing *LotR* as a forty-five year old don, as he is recorded as having been read them in his youth, the fact of the matter is that, according to Rogers II and Underwood:

... when queried late in life, Tolkien put particular emphasis not on the "linguistic matter" in his "compost-heap," but on the "interest" generated by one particular writer—H. Rider Haggard: "I suppose as a boy *She* interested me as much as anything—like the Greek shard of Amyntas, which was the kind of machine by which everything got moving" (Lobdell 7).

(Rogers II and Underwood 2000, p.122)

The problem with this from an Orientalist perspective is that one of the most common criticisms of Haggard's writings is that in his exploration of issues such as imperialism and the relationship between the coloniser and the colonised, Haggard reverts to the use of stereotypical images in his portrayal of the people of Africa, showcasing the African people

as barbarians in comparison to the superior British colonisers.¹¹⁰

Furthermore, a number of scholars including Robert Giddings and Elizabeth Holland (1981), Marjorie Burns (2008) and John D. Rateliff (2011) have written about similarities that can be found between Tolkien's *LotR* and Haggard's *She*, *Allan Quartermain* (1887) and *King Solomon's Mines* (1885). However, the important thing to note in relation to this scholarship is the fact the similarities that these scholars have found between Tolkien and Haggard's texts centre around similarities between characters/places,¹¹¹ thematic material,¹¹²

¹¹⁰ As Patrick Bratlinger remarks, Haggard's texts, 'rather than following the conventions of social realism, are romances that spill over into the fantastic, and in doing so reinforce the stereotypes of Africa as "the dark continent" and sub-Saharan Africans as benighted savages' (Bratlinger 2001, p.157). For example, in *King Solomon's Mines*, the main characters, Sir Henry Curtis, Captain John Good, Allan Quartermain and Umbopa Quartermain's 'noble-savage sidekick' discover 'the remains of an ancient civilization, centred around King Solomon's fabulously rich diamond mines. This ancient white or, at any rate, Semitic civilization has been overrun by the Kukuanas, a savage, black tribe ruled by the sadistic tyrant, Twala. Though ignorant about the earlier civilization and perhaps incapable of becoming civilized themselves, [Haggard depicts them in such a way that] the Kukuanas can at least be better ruled' (Bratlinger 2001, p.157).

¹¹¹ For example, in her article, 'Spiders and Evil Red eyes: The Shadow Sides of Gandalf and Galadriel', Burns points out a number of similarities between Tolkien's depiction of Galadriel and Haggard's depiction of She/Ayesha. These similarities include the fact that '[l]ike Haggard's immortal ruler, whose beauty sends men to their knees, Galadriel inspires fear or devotion or sometimes a mixture of the two. Galadriel and Ayesha both see more deeply and know more than the men who encounter them on quests. Galadriel and Ayesha are both associated with weaving and oversee maidens trained in the art. Both have remained in isolated, sheltered realms, avoiding the changes of time. Both serve as preservers or healers; both allow those who visit them to look into a dish of water that shows scenes of what has occurred, what is presently elsewhere occurring, or (in Galadriel's case) 'things that yet may be' (*FR*, 377). And both deny that the working of these visions should rightly be ascribed to magic. ... In the end, each travels out of her sheltered and sheltering realm, and each as well loses power and diminishes ...' (Burns 2008, pp.85-86). In addition, Rateliff draws attention to the similarities in the descriptions of Galadriel and Ayesha (Rateliff 2011, p.148), as well as similarities between the descriptions of the location Kôr in Haggard's text and Gondolin in *The Silmarillion* (Rateliff 2011, p.151), while also pointing out the fact that both texts contain a love story in which 'the woman ... [belongs] to the 'higher' race and the man to the 'lower,' ...' (Rateliff 2011, p.152). Moreover, both Haggard and Tolkien introduce the idea of 'quantified immortality' (Rateliff 2011, p.153) to their texts, while '[m]any have found echoes of *King Solomon's Mines* (1885) ... in *The Lord of the Rings*, particularly in comparisons between Umbopa and Strider, both hidden kings who come into their own in the course of their respective stories, and between Gagool the witch-doctor and Gollum, for their malicious cunning and eccentric behavior ...' (Rateliff 2011, p.155). On top of this, there are also 'strong ... parallels ... between the opening of Haggard's book and the first two chapters of *The Lord of the Rings*. In each, we have an artefact [sic] of the ancient past (the Ring and the Sherd, respectively), thousands of years old, handed down from a previous generation (Uncle Bilbo and Leo's father) that, after an initial chapter centred around a discussion between the current owner and a third party to make sure the item goes to the intended new recipient, lays quiescent for years (17 and 20, respectively) while its new owner grows to adulthood (figuratively in Frodo's case, literally in Leo's). Once the time comes and the ancient writing on each is properly deciphered, it reveals a dangerous legacy that causes the heroes to set out on a difficult journey east and south to resolve a crisis left unfinished millennia before, a quest implicit in taking ownership of the artifact [sic] once its provenance and significance have been established' (Rateliff 2011, p.146).

¹¹² For instance, Giddings and Holland draw attention to the fact that Tolkien's *LotR* and Haggard's *King Solomon's Mines* and *Allan Quartermain* contain themes such as the hidden King who will ascend to the throne upon completion of the quest, in *LotR* this character is Aragorn, while the other texts are both concerned with

and patterns of action,¹¹³ and not upon the presence of Orientalist/colonial ideology in their texts.¹¹⁴

In light of this, and given the fact that the first dogma of Orientalism was found to be extraneous in its application to *LotR* when the use of stereotypical imagery was one of the most common criticisms levelled against Haggard's text, it would appear that Haggard's influence on Tolkien cannot be attributed to a shared belief in Orientalism. Instead, it is possible to attribute Tolkien's interest in Haggard to the fact that Haggard's texts promotes male comradery and adventure, elements that Tolkien was able to identify with, having spent the majority of his life in a primarily male social environment.¹¹⁵ As Rogers II and Underwood remark:

Sir Henry Rider Haggard (1856-1925) wrote narratives in late-Victorian and Edwardian England ... that characteristically involve a small band of male comrades setting out on perilous, fantastic, but (especially for the young in spirit) quite compelling adventures. Such fictions that updated the Medieval-Renaissance quest romance strongly appealed to

'the story of Curtis as the Rising Sun, ascending to his enthronement, when he is crowned Sun King' (Giddings and Holland 1981, p.28).

¹¹³ For example, in their text, *J.R.R. Tolkien: The Shores of Middle-earth* (1981), Giddings and Holland clearly illustrate the fact that, in the scenes whereby the Hobbits encounter the Barrow-wights in the barrow, Tolkien can be seen to use similar devices to Haggard in *Allan Quatermain* when the party are attacked on the boat. According to Giddings and Holland 'the pattern of action here is very similar: the companions are together, the life of one is threatened by a seemingly detached hand, the hero is initially paralysed by fear but responds with courage, he strikes at the hand with the first available weapon ... And in both narratives, the hand is seen when severed as if it were still living. Both figures are spectral ...' (Giddings and Holland 1981, p.46), while they also draw attention to a number of comparisons between the Fellowships journey to the Mines of Moria in *LotR* with the scenes involving the company's journey to the mines in *King Solomon's Mines* (Giddings and Holland 1981, pp.63-72). In addition, Lobdell makes a brief reference to the similarities which can be found between Ayesha's death in *She* and Saruman's death in *LotR*, as well as the importance both Haggard and Tolkien place on caves in their respective texts (Lobdell 2004, p.5).

¹¹⁴ Colonial ideology in this instance, and throughout the entire thesis, is a reference to the imagery and ideology incumbent in colonial fiction, for example. This imagery and ideology generally depicts the native peoples of the colonies in stereotypical ways, such as in the role of the inferior Other. This can be attributed to the fact that '[a]s Val Plumwood explains ... [in her article 'Decolonizing relationships with nature'], European colonial power came to be based upon a series of separations and exclusions that cast colonized peoples and nature as being outside the 'ideals' of 'civilized' Europe and, therefore, inferior. The colonized were denied their individuality and diversity and treated as belonging to stereotyped classes; they were both marginalized by, and incorporated within, the colonial project, which was, in turn, driven by an overriding desire for order and control' (Adams and Mulligan 2003, p.4).

¹¹⁵ Indeed, the idea that it was the adventure element of Haggard's texts, and boys' adventure stories in general, that interested Tolkien rather than any colonial ideology incumbent in them is implied by Tolkien himself in a letter he wrote to the guardian of three Mexican boys who he was employed as a tutor for, as in this letter Tolkien states that 'I have tried to find out what of the best, most readable, and least palpably 'instructive' of boy's books they haven't read. Many of these I have got in cheap editions ... [sic] such as *King Solomon's Mines* [by Haggard, 1885] [sic], *Kim* [by Rudyard Kipling, 1901] [sic], and so forth ... [one of the boys] [sic] is now reading *The White Company* [by Conan Doyle, 1891] [sic]' (Scull and Hammond cited in Rateliff 2011, p.147).

Tolkien, first as a boy who probably first read Haggard in the early years of the new century and then later when he began writing fiction himself.

(Rogers II and Underwood 2000, p.122)

Indeed, it is this spirit of adventure which is arguably the most evident link between Haggard, Tolkien's other literary influences and Tolkien's literary creations, as in addition to *The Silmarillion*, *The Hobbit* and *LotR* all telling stories about people who undertook adventurous journeys, this theme also pervades his *Roverandom* (1998), *Leaf by Niggle* (1945) and *Farmer Giles of Ham* (1949) for instance. Therefore, while Haggard may have influenced Tolkien's writings in the ways discussed above, in light of the fact that the first dogma of Orientalism was found to have little merit to *LotR*, and given the fact that it was predominantly through the imagery that Haggard used that claims of Orientalism could be leveled against him, it would appear that he had little influence on any Orientalist elements that may be found in *LotR*.

Moreover, if an investigation into the dominant characteristics/ideology espoused in the literature regarding the Orient/colonies published prior to and throughout the period in which Tolkien was composing his texts on Middle-earth is undertaken it is possible to observe the fact that while he can be seen to engage with many of the ideas integral to Orientalism, Tolkien can also be seen to question these approaches. In fact, in many cases he can be seen to rebel against the ideas espoused by the dominant colonial literature of the late nineteenth, and early to mid twentieth century, and consequently the attitudes incumbent in the British society of which he was a member.¹¹⁶ Indeed, this notion is most clearly made manifest when *LotR* is considered in light of the characteristics incumbent to the three eras that Anglo-Indian colonial fiction of this period can be seen to be divided into, as outlined by Greenberger in his text *The British Image of India: A Study in the Literature of Imperialism*

¹¹⁶ This can be attributed to the fact that, in Greenberger's words, '[t]he relationship between literature and history is clearly an intimate one. Literature is particularly important in spreading ideas and images about things which are unfamiliar to the general reading public, thus helping to shape opinion and through it policy. At the same time it is an expression of views about many subjects' (Greenberger 1969, p.vii).

1880-1960.¹¹⁷ These eras are ‘The Era of Confidence, 1880-1910; The Era of Doubt, 1910-1935; and The Era of Melancholy, 1935-1960’ (Greenberger 1969, p.5).¹¹⁸

While the relevance of these literary Eras to the issue at hand may be queried, given that Greenberger’s text is concerned with the way in which the Indian colonies were depicted by its colonial power and not explicitly with Orientalism, the fact of the matter is that ‘colonialism was justified in advance by Orientalism ...’ (Ashcroft and Ahluwalia 2009, p.57). Thus, many of the ideas which dominated colonial discourse can be seen to be similar to that espoused for Orientalists as while in Orientalist ideology the West/the Occident is perceived as being the superior entity, with the images of the East/Orient being drawn from ‘texts representing a “classical” Oriental civilization’ rather than from ‘direct evidence drawn from modern Oriental realities’ (Said 2003, p.300), according to Greenberger:

[t]hrough each of these periods certain generalizations concerning the relationship between the image and reality stand out. ... The emphasis is always on England rather than on India. It is events in England, and in the West in general, which determine the image held of India at any particular time. From this it follows that the images were not changed by the Indian reality. It is far more likely that the images have influenced the way in which the reality was seen. The changing images appear to have had little to do with the developments in India.

(Greenberger 1969, pp.6-7)

Furthermore, prior to undertaking this investigation it is necessary to draw attention to two things with regards to *LotR*. Firstly, Middle-earth is comprised of a number of fictitious peoples such as the Easterlings, the Orcs, the Haradrim, the Men of Rohan, the Elves of Lothlórien, and the Hobbits of the Shire, for example, rather than the British and the Indian peoples. Secondly, while the various races in Middle-earth can be seen to have colonised the

¹¹⁷ This text has been chosen as, not only does it detail the way in which the colonised peoples in India came to be represented by authors writing about the Indian colonies, the period being discussed in the text also corresponds with the period in which Tolkien was born up to the period in which *LotR* was published. Please note also, that Britain’s Indian colonies are just one example of the many colonies that Britain had in the Orient.

¹¹⁸ Please note that Greenberger’s division of these eras is based upon the dominant ideology espoused at the time. However, ‘([i]n such a short span of years there is bound to be some element of arbitrariness in any division.) Authors who wrote in one period often continued to write similar stories in a later period. Furthermore, old images, like old generals, rarely die. They only slowly fade away or are slightly transformed. Finally, there were many writers who foreshadowed later developments. Still, these different periods are marked by quite different tones and points of emphasis’ (Greenberger 1969, p.5).

areas in which they currently live, these territories were previously unoccupied. Thus, other than the scenes whereby Saruman relocates to the Shire and inflicts his power over the Hobbits located there, and the implied imperialistic control that Sauron exerts over the people in the eastern realms of Middle-earth, the colonisation of the lands that has previously occurred has not involved one culture/race inflicting their control over another. Nevertheless, it is still possible to examine Tolkien's text with regards to the characteristics outlined by Greenberger as it is still possible that Tolkien's text may contain some of the Orientalist/colonialist ideology which dominated the literature of early to mid twentieth century Britain.

According to Greenberger, the Era of Confidence can be seen to have lasted from approximately 1880-1910. The chief concern of the authors of this period was to present the reader with an 'image of a confident and secure empire' (Greenberger 1969, p.5). As a result, the authors of this period can chiefly be observed as depicting the 'ideal British hero' as someone who is 'brave, forceful, daring, honest, active, and masculine' (Greenberger 1969, p.11). In addition, they are depicted as 'gentlemen who have a firm knowledge of the difference between what is fair and what is unfair' (Greenberger 1969, pp.12-13). Moreover, it was felt that the '[p]ossession of these characteristics ... gave the British both the right and the obligation to rule' (Greenberger 1969, p.13). As a result, it is clear that the literature of this period promoted the notion that the ability to lead is based upon one's race (Greenberger 1969, p.13), because, as Greenberger remarks, 'these authors believed in their position as rulers and the complementary Indian position as subordinates' (Greenberger 1969, p.5). Moreover, authors in this period appear to imbue their texts with Orientalist ideology, because as Greenberger points out, Rudyard Kipling can be seen to demonstrate two chief beliefs in his text 'Namgay Doola' the first being that:

... there was a basic difference between the East and West—a difference that can be summarized in the distinction between a passive negative world and an active positive one.

(Greenberger 1969, p.18)

While the second is that this perception of the world ‘inspires both fear and repulsion in the person of the hero and author’ (Greenberger 1969, p.18).

Consequently, authors of this period limited their writings to discussing village Indians, as opposed to what Greenberger refers to as ‘Westernized Indians’ (Greenberger 1969, p.66), as these ‘Westernized Indians’ were viewed by British authors as being ‘a threat to the heart of their image of India’ (Greenberger 1969, p.66). According to Greenberger:

[t]his image, based as it is on the separation of the races, cannot allow for any group which might stand in an intermediate position either racially or culturally.

(Greenberger 1969, p.66)

Moreover, on the odd occasion that an Indian character is present in the text,¹¹⁹ these characters are depicted as ‘two-dimensional characters who do very little. They are all types rather than individuals’ (Greenberger 1969, p.42). Indeed, the authors of this Era of Confidence tend to portray the Indian characters as child-like (Greenberger 1969, p.42).

However:

[t]he most striking thing in regard to the image of Anglo-Indian relations in this period is that they are not seen to be a major problem. There is a distinct line drawn between the two communities so that by and large there simply are no relations.

(Greenberger 1969, p.56)

As a result, the authors of this period can be seen to ignore issues such as ‘race relations’ and ‘the rise of Indian nationalism’ (Greenberger 1969, p.5), in their texts.

While the timescale of this Era is not related to the period in which Tolkien was composing any of his three texts concerning Middle-earth, as the earliest drafts of *The Silmarillion* are estimated to have been started in 1917 (Chance 2001, p.xi), it is still necessary to investigate whether or not Tolkien can be seen to replicate the ideology of this

¹¹⁹ According to Greenberger in the majority of cases ‘[t]he rural India that the British writers describe is, indeed, an almost Indianless India’ (Greenberger 1969, p.39).

period in his text, as the timescale of this Era corresponds with the early years of his life, owing to the fact that he was born in 1892. As such, it is possible that he may have been made aware of these issues through the books he read in his youth or through the society in which he was raised, as it is likely that the ideology espoused by the authors of this period embody the dominant attitudes in British society. Moreover, the ideology espoused in this period can be looked upon as the foundation for the ideology which follows in the next two Eras, as such, it is necessary to consider whether or not the ideology espoused in this period can be seen to be replicated in the way that Tolkien depicts the interaction between the people in the West and those in the East.

The first characteristic of Anglo-Indian colonial literature in the Era of Confidence to be considered with regards to *LotR* is the idea that ‘a distinct line [will be] drawn between the two communities [in this case the people in the eastern and western regions of Middle-earth] so that by and large there simply are no relations’ (Greenberger 1969, p.56). At first glance, this appears to be the case in *LotR* as Tolkien can be seen to keep the people from the eastern and western regions segregated from each other throughout the majority of the text unless they are opposing each other on the battlefield. However, as discussed earlier, once the War of the Ring is over and Sauron has been defeated, he chooses to have the people from the West and those from the East interact, as upon Aragorn’s ascension to the throne, it is stated that:

... embassies came from many lands and peoples, from the East and the South, and from the borders of Mirkwood, and from Dunland in the west. And the King pardoned the Easterlings that had given themselves up, and sent them away free, and he made peace with the peoples of Harad; and the slaves of Mordor he released and gave to them all the lands about Lake Núrnen to be their own.

(Tolkien 1994c, p.297)

In this way, a more positive interaction between some of the peoples from the eastern regions of Middle-earth and their western counterparts can be seen to have occurred prior to the conclusion of the text, a feat which implies that the positive interactions between these

peoples may continue into the future. However, it is important to note that in Appendix A (Tolkien 1994c, pp.379-447), it is stated that relations between the King and some of the peoples in the eastern regions of Middle-earth were still tenuous resulting in a number of additional battles between them:

[f]or though Sauron had passed, the hatreds and evils that he bred had not died, and the King of the West had many enemies to subdue before the White Tree could grow in peace. And wherever King Elessar went with war King Éomer went with him; and beyond the Sea of Rhûn and on the far fields of the South the thunder of the cavalry of the Mark was heard, and the White Horse upon Green flew in many winds until Éomer grew old.

(Tolkien 1994c, p.433)

The second characteristic of Anglo-Indian colonial literature in the Era of Confidence to be considered with regards to *LotR* is the idea that the ability to lead is based upon one's race (Greenberger 1969, p.13). This characteristic must be considered in light of the text due to the fact that Aragorn ascends to throne as King of Arnor and Gondor towards the end of *RotK* and as such has authority over the people living in his realm. Moreover, Aragorn is of Númenorean descent, being a descendent of Elendil. This is significant as the people of Númenor, due to their position as being of the three faithful houses of Elf-friends, are originally depicted as having been of a superior race to the other men in Middle-earth as 'they were given wisdom and power and life more enduring than any others of mortal race have possessed' (Tolkien 1999b, p.310).¹²⁰ Owing to this fact it is of little surprise that during the Second Age, the Númenoreans who were no longer Elf-friends, made settlements in the western regions of Middle-earth (Tolkien 1999b, p.318), as:

... they desired now wealth and dominion ... since [the Blessed Realm in] the West was denied. Great harbours and strong towers they made, and there many of them took up their abode; but they appeared now rather as lords and masters and gatherers of tribute than as helpers and teachers.

(Tolkien 1999b, p.319)

¹²⁰ However, as the years have progressed, this line has waned, resulting in a diminishment in their power and wisdom and a shortening of their life span (Tolkien 1999b, p.355-356). This is attributed to the mingling of the Númenorean line with that of other peoples through marriages with people of lesser bloodlines (Tolkien 1999b, pp.355-356), as well as, 'to Middle-earth itself, and to the slow withdrawing of the gifts of the Númenoreans after the downfall of the Land of the Star' (Tolkien 1994c, p.400).

Moreover, it is, without doubt, due to Aragorn's lineage that he is able to take up his role as King of Arnor and Gondor upon Sauron's defeat. These facts would thus appear to corroborate the idea that the ability to lead is based upon one's race.

However, it is made clear in the text that being of Númenorean descent is not enough in itself to become King of Arnor and Gondor as the Stewards of Gondor are also of Númenorean descent, yet as Faramir recounts to Frodo and Sam:

'... this I remember of Boromir as a boy, when we together learned the tale of our sires and the history of our city, that always it displeased him that his father was not king. "How many hundreds of years needs it to make a steward a king, if the king returns not?" he asked. "Few years, maybe, in other places of less royalty," my father answered. "In Gondor ten thousand years would not suffice." ...'

(Tolkien 1994b, p.343)

This can be attributed to the fact that even though the Stewards of Gondor have Númenorean blood in their lineage, they are not of Elendil's line (Tolkien 1994b, p.343).¹²¹ On top of this, Aragorn, as King of Gondor does not try to exert his authority over the other peoples in Middle-earth. For example, in addition to pardoning the Easterlings and making peace with the people of Harad (Tolkien 1994c, p.297), he 'issues an edict that Men are not to enter the Shire, and he makes it a Free Land under the protection of the Northern Sceptre' (Tolkien 1994c, p.469). His continued battles with peoples in the East and South, mentioned earlier, are ultimately described as being the result of his need to 'subdue' the remaining enemies of the Reunited Kingdom of Arnor and Gondor (Tolkien 1994c, p.433). Moreover, both Théoden, and Éomer, become king of the realm of Rohan, even though neither of them is of Númenorean descent.¹²²

Furthermore, in conjunction with the fact that the authors of this period can chiefly be observed as depicting the 'ideal British hero' as someone who is 'brave, forceful, daring, honest, active, and masculine' (Greenberger 1969, p.11), it is possible to argue that in

¹²¹ Elendil was the founder of the realm of Arnor, while his two sons Isildur and Anárion founded Gondor (Tolkien 1999b, p.348).

¹²² The people of Rohan 'were Northmen who inhabited the Vales of Anduin ...' (Day 2001, p.199).

addition to depicting the Free Peoples of the West as being ‘brave, forceful, daring, honest, active, and masculine’ (Greenberger 1969, p.11), Tolkien also gifts the characters from the East with many of the same attributes. This can be accredited to the fact that the peoples in the East, be they man, Orc or Ringwraith, show bravery, daring and masculinity in many of their deeds, regardless of their motivations. This is particularly clear in the battle scenes throughout *LotR* as these characters are taking the same chance as those from the western regions that they will be killed.

In addition, Tolkien can also be seen to engage with the notion that one ‘cannot allow for any group which might stand in an intermediate position either racially or culturally’ (Greenberger 1969, p.66) through the presence of the Half-elven characters such as Eärendil, Elrond, Elros and Arwen in his tale. While this has nothing to do with a character in the East being westernized as this statement makes reference to in Greenberger’s text, the Half-elven are half Elf, half human, and while Tolkien does state that these characters must eventually make an irrevocable choice as to which race they wish to be judged as (Tolkien cited in Carpenter and Tolkien 2000, p.193), the fact of the matter is that until their choice is made they stand in an intermediary position both culturally and racially. Consequently, it is possible to argue that while Tolkien touches upon some of the issues incumbent to the literature of the Era of Confidence in his text, he cannot be seen to be encouraging the dominant attitudes of the Era of Confidence as he depicts both the eastern and western characters as having similar attributes, and implies that interactions, other than the battlefield situations which occur between the forces past the Sea of Rhûn and to the far South and the allied forces of Gondor and Rohan (Tolkien 1994c, p.433), between the eastern and western regions will continue after the events recounted in the text. On top of this, Tolkien cannot be seen to infer in his text that the ability to lead is based upon one’s race, as while Aragorn is able to ascend to the throne as King of Arnor and Gondor, this is due to his royal lineage and

not simply because he is of Númenorean descent. In addition, Tolkien can also be seen to imbue his text with characters which stand in an intermediary position, albeit it for a limited time.

Having thus discussed the ideology which dominated the Era of Confidence in British literature, it is now possible to focus the attention of the discussion upon investigating the second of the three Eras outlined by Greenberger, the Era of Doubt (1910-1935). According to Greenberger, the two main issues of interest during this era were race relations and Indian nationalism. Indeed, this era is largely demarcated by the fact that it was during this Era that the change in authors attitudes towards the system of colonisation was beginning to come to the forefront in literature. This is evidenced by the fact that the authors of this period can be divided into three categories, those that opposed the Raj, those that defended the Raj and those that doubted the entire system and thus oscillated 'between opposition to, and support for, the existence of Empire in India' (Greenberger 1969, p.6). However, '[e]ven though Indian nationalists and anti-imperialistic Englishmen were making it more and more difficult for anyone to ignore the social and political side of India' (Greenberger 1969, p.111), many of the writers in the Era of Doubt continued to employ themes from the previous period in their work, albeit in a more conscious way, in what Greenberger (1969) describes as 'a persistent attempt to prove a point against both the attackers and the self-doubt which affected defenders' (Greenberger 1969, p.83).

The most important thing to note in relation to the authors who attacked the Raj however, was that many of these authors did so, not as a result of:

... what they felt the system was doing to the Indians, but rather because of what the situation of forcibly ruling over aliens was doing to the British. Whereas to the more confident English writers of the Late Victorian period rule of any kind, and absolute rule in particular, was good because it gave Englishmen the opportunity for self-development, these writers believed that such a position destroyed the British. The very act of authority tended to corrupt the holders of that authority.

(Greenberger 1969, p.84)

Thus, in short, it would appear that many writers of this period felt that ‘absolute authority brings out the worst in those who possess it’ (Greenberger 1969, p.88). In contrast to this however, Greenberger states that there were also a number of anti-imperialist writers who:

[u]nlike the imperialist authors who disliked seeing British civilization watered down ... [were] more concerned with what they ... [saw] as the bad effect of that civilization on India.

(Greenberger 1969, p.112)

In addition, this Era can also be viewed as placing ‘greater emphasis on the idea of holding India in order to protect the frontier of civilization’ (Greenberger 1969, p.97) than in the Era of Confidence. Thus, much emphasis can be seen to be placed on ‘the use of force and a glorification of war’ (Greenberger 1969, p.98) too. Moreover, these texts were still primarily concerned with setting their tales in rural Indian villages, and not in ‘Westernized cities’ (Greenberger 1969, p.112), as ‘[n]either the opponents nor the supporters of the Raj, in this period, show anything but dislike for the culturally hybrid cities’ (Greenberger 1969, p.112). In addition, it was also during this period that writers began to feel the ‘need [to] explain or to justify racial feelings’ (Greenberger 1969, p.173), while the difficulties involved in cultural assimilation and the opposition to interracial marriage also comes to the forefront in this Era (Greenberger 1969, p.171).

Given that the timescale for the Era of Doubt was 1910-1935 approximately, the assumption would be that the ideology espoused in this period which would have had a significant impact upon Tolkien and his Middle-earth texts had he intended to imbue them with Orientalist intent as not only was he composing both *The Silmarillion* and *The Hobbit* during this period, this was also the period just before Tolkien began composing his initial drafts of *LotR* as he has stated that he began his composition of *LotR* in 1936 (Tolkien 1994a, p.xv). Certainly, it would appear that Tolkien engages with a number of the issues incumbent to this period in *LotR*. In particular, an investigation into the applicability of the characteristics/ideology incumbent to the Era of Doubt in relation to *LotR* reveals that he can

be seen to engage with two of the issues central to this period, the first being the anti-imperialist idea that ‘absolute authority brings out the worst in those who possess it’ (Greenberger 1969, p.88), and the second being interracial marriage. Although Tolkien can be seen to provide two chief instances in *LotR* whereby characters wish to exert their authority over others, i.e. in the case of Sauron and Saruman, it is arguably through his portrayal of Saruman the wizard that Tolkien’s engagement with the notion that ‘absolute authority brings out the worst in those who possess it’ (Greenberger 1969, p.88), is most evident, as while Sauron wishes to exert his authority over the people of Middle-earth, he is for the most part unsuccessful,¹²³ whereas Saruman can be observed as exerting his authority over the inhabitants of the Shire in a colonially inspired way.

Although Saruman was once a well-respected and knowledgeable wizard, as the text progresses it becomes clear that he has disassociated himself with the Free Peoples, and instead allied himself with Sauron, whilst all the while hoping to gain possession of the One Ring so that he can become a Power. However, when he is eventually released from Isengard, having been foiled in his attempts to gain possession of the One Ring, Saruman decides to go to the Shire and exert his authority over the submissive inhabitants of this land. Although Saruman states that he has colonised the land in order to avenge the part that the Hobbits, Frodo, Sam, Merry and Pippin, played in his downfall (Tolkien 1994c, pp.360-361), it would appear that his decision to colonise the Shire was also motivated by the fact that he perceives the Shire-folk as the weakest, most submissive of the inhabitants of Middle-earth.¹²⁴ In his efforts to colonise the Shire he allows the ruffians who were initially hired by Lotho to use violence in their interactions with the Shire-folk to ensure they stay submissive to his deeds.

¹²³ Although Sauron has people such as the Easterlings and Haradrim in service to him in the text, it is nowhere stated that he has colonised their lands in an effort to keep them subservient to him. Moreover, even though it is likely that many of these peoples were allied with Sauron out of fear, Damrod states in the text that the Haradrim ‘... were ever ready to His will ...’ (Tolkien 1994b, p.330). This implies he did not necessarily need to exert force over these peoples.

¹²⁴ This topic shall be discussed in greater detail in the final chapter regarding the environment.

In addition he introduces a new way of life for the Shire-folk through the introduction of a list of rules which they are expected to obey (Tolkien 1994c, p.336).

While each of these facts clearly demonstrates the moral disintegration that Saruman has experienced as a result of his desire for power, it is Saruman's decision to employ violence in an effort to ensure that the Shire-folk stay submissive, when he had already decided to colonise them due to his perception of them as weak which is significant to the issue at hand as it clearly demonstrates the idea that 'absolute authority brings out the worst in those who possess it' (Greenberger 1969, p.88). However, rather than end his tale with Saruman exerting his authority over the submissive Hobbits, Tolkien chooses to have the colonised Hobbits unite, primarily under the leadership of Merry and Pippin, to rid the Shire of the ruffians; a feat which Tolkien allows them to achieve.¹²⁵ Consequently, it is possible to argue that in *LotR* Tolkien is clearly espousing anti-imperialist beliefs with regards to the lust for power, as rather than encourage such ideals, Tolkien goes to great lengths to highlight the fact that 'absolute authority brings out the worst in those who possess it' (Greenberger 1969, p.88).

In addition, it is possible to argue that Tolkien's text also engages with the issue of interracial marriage in Middle-earth. This is significant as there is one passage in *The Silmarillion* in which it would appear that like many of the writers in the Era of Doubt, Tolkien opposes interracial marriages. This instance is concerned with the conversation that occurs between Finduilas and Gwindor, in which Gwindor states:

'... Go wither love leads you; yet beware! It is not fitting that the Elder Children of Ilúvatar should wed with the Younger; nor is it wise, for they are brief, and soon pass, to leave us in widowhood while the world lasts. Neither will fate suffer it, unless it be once or twice only, for some high cause of doom that we do not perceive. ...'

(Tolkien 1999b, p.251)

However, between the text of *The Silmarillion* and *LotR*, Tolkien offers four positive

¹²⁵ Saruman is removed from the Shire through his death at the hands of Gríma Wormtongue (Tolkien 1994c, p.363).

examples of interracial marriages. Three of these marriages are concerned with the marriage of mortal men to Elven women, as in the case of Beren and Lúthien (Tolkien 1999b, p.218), Tuor and Idril (Tolkien 1999b, p.289), and Aragorn and Arwen (Tolkien 1994c, p.302).¹²⁶ In addition, there is also one instance where Tolkien has one of the Maiar, Melian, marry an Elf, Thingol (Tolkien 1999b, p.55).

While each of these instances is important in its own right,¹²⁷ the marriage of Aragorn and Arwen is the only one which occurs in *LotR*. Moreover, their marriage is of particular significance given the ideology espoused in the literature of this period, as not only does Tolkien allow them to marry, he also depicts this marriage as a way to restore the sundered lines of the Half-elven as Aragorn's bloodline is descended from Elros, one of the Half-elven who chose to be judged as mortal man, while Arwen is descended from Elrond, Elros' twin brother who chose to be judged as an Elf (Tolkien 1999b, p.306). On top of this, Aragorn and Arwen's marriage is depicted as a device through which the Númenorean bloodline can be renewed, as it is stated in *The Silmarillion* that the Númenorean bloodline has been in decline since the people of Númenorean descent opted to marry with those outside of the bloodline

¹²⁶ It is possible that there was another interracial marriage of Elf and Man, as in *Unfinished Tales of Númenor and Middle-earth* (1998) two alternative origin stories are given for the line of Imrahil. In one instance, a mortal Man, Imrazôr marries an Elven woman Mithrellas and they have two children together (Tolkien 1998, p.321). In the second instance, the line of Imrahil are said to be of Númenorean descent (Tolkien 1998, p.409). However, from the information provided in *LotR* it would appear that it is the first of the origin stories that Tolkien had opted to go with, as he describes Prince Imrahil and his people as having "... Elvish blood in the[ir] veins ..." (Tolkien 1994c, p.106). Indeed this is attributed to the fact that "... the people of Nimrodel dwelt in that land once long ago" (Tolkien 1994c, p.106). This is again emphasised when Legolas meets Prince Imrahil in Minas Tirith. In this instance Tolkien states that Legolas 'bowed low; for he saw that here indeed was one who had elven-blood in his veins. 'Hail, lord!' he said. 'It is long since the people of Nimrodel left the woodlands of Lórien, and yet still one may see that not all sailed from Amroth's haven west over water.' 'So it is said in the lore of my land,' said the Prince; 'yet never has one of the fair folk been seen there for years beyond count. ...'" (Tolkien 1994c, pp.169-170).

¹²⁷ For example, in addition to being the first union of Elf and man, Beren and Lúthien's marriage is the first instance in Tolkien's mythology whereby an Elf renounces her immortality to share the same fate as her husband (Tolkien 1999b, p.221). Meanwhile it is Tuor and Idril's son Eärendil, that is able to go to the Blessed Realm and speak before the Valar on behalf of both the Elves and Men of Middle-earth, due to his position as a Half-elven character. It is this speech which persuades the Valar to go to Middle-earth, with the Vanyar and a few of the Teleri from the Blessed Realm, to aid the peoples of Middle-earth against Morgoth (Tolkien 1999b, pp.295-306). In addition, Melian and Thingol are the parents of Lúthien.

(Tolkien 1999b, pp.355-356).¹²⁸ Although it could be argued that Tolkien is expressing Orientalist/colonialist tendencies here, blaming the mixing of bloodlines for the diminishment of the superior Númenorean bloodline, this idea is complicated by the fact that the bloodline can only be renewed through an inter-racial marriage of man and Elf. Indeed, Tolkien relates this fact in his letters when he writes that Aragorn will inherit ‘all that can be transmitted of Elfdom in his high marriage with Arwen daughter of Elrond ...’ (Tolkien cited in Carpenter and Tolkien 2000, p.160). The renewal of the Númenorean bloodline is therefore important in this context because it can only be achieved by the successful inter-marriage of man and Elf, thus opposing the idea that Tolkien’s text reflects the ideology of literature of this period, as Tolkien ultimately does not portray inter-marriage between different cultures or races as dangerous or unacceptable.

The final era outlined in this literary period is The Era of Melancholy, which occurred from 1935-1960. According to Greenberger the writers of this era are derived from the group which oscillated in its attitude towards the system of Empire during the Era of Doubt:

[t]heir foundation was based on the position that the Empire in India was at an end, although in fact it was still a living institution. With this belief as their starting point they felt that they no longer had to attack the institution or even defend it. Although most of these writers were friendly towards the historical Empire they were not particularly concerned with evaluating the successes or failures of the British in India. ... More than this they were interested in the personal position of the English in India. They show a one-sided concern with their own fates. Through this they express a deep love for their India and also a conflict between their love and their recognition that India no longer wants them.

(Greenberger 1969, p.6)

This era was demarcated by two chief phenomena: the sudden reappearance of the historical novel as the authors of this period predominantly chose to ‘look backwards rather than forwards’ (Greenberger 1969, p.179), and a change in attitude in the authors of this period as these authors began to focus their attention upon the feelings of isolation that the colonial

¹²⁸ In Appendix A (Tolkien 1994c, pp.379-447) to *LotR* the diminishment of the Númenorean line is also attributed ‘to Middle-earth itself, and to the slow withdrawing of the gifts of the Númenoreans after the downfall of the Land of the Star’ (Tolkien 1994c, p.400).

settlers were beginning to suffer. These feelings of isolation stemmed not only from their remoteness from their mother country, but rather ‘their isolation from *both* [sic] England and India’ (Greenberger 1969, p.180).

In light of the chronological period which comprises the Era of Melancholy, it would appear at first glance that this era would be the most influential of the three eras in relation to the themes and attitudes espoused in *LotR*, as it was during this era that Tolkien both composed and revised *LotR*. However, owing to the fact that Empire has not yet succeeded in Middle-earth it is difficult to ascertain whether or not the attitudes/characteristics incumbent to the literature of this period played an influential role on his text as even though feelings of melancholia and disillusionment are present in *LotR*, these feelings cannot be attributed to the effects of colonialism, as to reiterate Empire has not yet succeeded in Middle-earth. Indeed, Tolkien’s text is chiefly concerned with resisting the threat of colonisation and domination as posed by both Sauron and Saruman, and the consequential effects such a threat has on all people. Moreover, it can be argued that although both Sauron and Saruman can be perceived as representing the colonial power in their motivations for power over others and their attempts at dominating other people, due to Sauron’s unsuccessful attempts at colonising Middle-earth, and Saruman’s short-lived experience as a colonial power in the Shire, which ends with his death, there is no character in his text that can attest for the feelings of the settled colonial power as expressed during the Era of Melancholy, as none of the characters can attest to the feelings of the colonial power as Empire begins to disintegrate.

However, even though aspects of this era can be found in Tolkien’s text, for the most part the attitudes incumbent to this era cannot be seen to be replicated in *LotR*, as their relevance to his text contrasts to the way that they were employed by authors during the Era of Melancholy. This conclusion chiefly stems from the fact that the authors of this period ‘no longer had to attack the institution or even defend it’ (Greenberger 1969, p.6), instead they

became focused upon their feelings and ‘the personal position of the English in India’ (Greenberger 1969, p.6) more or less overlooking the social issues of the period. In contrast to this, Tolkien’s text engages with the issues of the time, as *LotR* clearly contests the morality of issues such as war and colonisation. Consequently, Tolkien’s text cannot be accused of practising indifference towards real-world events.

Having examined the three Eras outlined in Greenberger’s text *The British Image of India: A Study in the Literature of Imperialism 1880-1960*, it is clear that the prevailing attitude in the British society to which Tolkien belonged, was to construct the Orient as the Other. Indeed, to reiterate, each of the literary eras outlined above emphasis the fact that in the literature of empire:

[t]he emphasis is always on England rather than on India. It is events in England, and in the West in general, which determine the image held of India at any particular time. ... The changing images appear to have had little to do with the developments in India.

(Greenberger 1969, pp.6-7)

Thus, while it is not possible to indisputably attribute any Orientalist ideology in *LotR* to his personal interaction with the Orient, or to the literary texts that Tolkien is known to have been familiar with, it is possible that any Orientalist ideology which may be found in the text could be accredited to the historical period, and the society in which Tolkien lived because as Tolkien has stated ‘[a]n author cannot of course remain wholly unaffected by his experience ...’ (Tolkien 1994a, p.xviii). Indeed, this notion is made manifest in *Orientalism* when Said states that:

[n]o one has ever devised a method for detaching the scholar from the circumstances of his life, from the fact of his involvement (conscious or unconscious) with a class, a set of beliefs, a social position, or from the mere activity of being a member of a society. These continue to bear on what he does professionally, even though naturally enough his research and its fruits do attempt to reach a level of relative freedom from the inhibitions and the restrictions of brute, everyday reality.

(Said 2003, p.10)

However, having undertaken an investigation into whether or not Tolkien’s text can be seen to replicate the attitudes incumbent in the Anglo-Indian colonial literature published

during his early life up to the time that *LotR* was published by ascertaining the extent to which his text can be seen to replicate the evolving ideas incumbent in the three Eras outlined by Greenberger, attitudes which arguably must have been present in British society given that these types of texts were popular reading materials at the time, it would appear that rather than support Orientalist/colonial ideology, Tolkien can be seen to take an anti-imperialistic, anti-racist stance, because even though he engages with many of the issues incumbent in each of Greenberger's eras, it would appear that he overcomes the stereotypical, racist stance that Orientalist/colonialist writers took.¹²⁹ This is evident by the fact that, in *LotR* Tolkien allows for characters that stand in an intermediary position, while he can concurrently be seen to portray the peoples in both the eastern and western regions as being 'brave', 'forceful' and 'daring' (Greenberger 1969, p.11). Furthermore, he clearly believes that interracial marriage is not necessarily dangerous or a thing to be opposed/feared, because, as aforementioned, he provides a number of examples of interracial marriages in his text. In addition, through his depiction of Saruman and his desire to exert his authority over the Shire-folk in a colonially inspired manner, it is clear that Tolkien is attempting to illustrate the anti-imperialist viewpoint that 'absolute authority brings out the worst in those who possess it' (Greenberger 1969, p.88).

Thus, having undertaken an examination into Tolkien's personal life to ascertain

¹²⁹ It is possible to attribute Tolkien's aversion to racism to his early life experience, and in particular the influence that Mabel Tolkien had on her son's worldview as Mabel's beliefs were arguably the foundation upon which her son's beliefs would be established, as Mabel was the main influence on Tolkien's spiritual and moral values, through her decision to raise her children in the Catholic faith. In addition, Mabel can also be seen to have been a major influence on Tolkien educationally, as not only did she provide Tolkien with his early reading materials (Carpenter 2002, p.39), she also home-schooled her sons (Carpenter 2002, p.38) until J. R. R. entered '... King Edward's in September 1900' (Carpenter 2002, p.41), before subsequently transferring to St. Philip's School in 1902, where Hilary is also enrolled (Carpenter 2002, p.44). However, realising St. Philip's School did not offer the same level of academic education that J. R. R. needed she removed the boys from the school, and taught them at home until J. R. R. 'won a Foundation Scholarship to King Edward's' (Carpenter 2002, p.45), following which Mabel continued to educate Hilary at home as he had not yet passed 'the entrance examination to King Edward's ...' (Carpenter 2002, p.45), although he later would (Carpenter 2002, p.53). In light of the influential role she had upon Tolkien in areas such as these, it is highly likely that she had equal influence on Tolkien and his views on racism too. Thus, her recorded dislike for the ill-treatment that the native peoples received from the colonial settlers which she witnessed first-hand in South Africa must be taken into consideration here (Carpenter 2002, p.26), as it is likely that due to her role as Tolkien's mother, her aversion to this ill-treatment would manifest itself in Mabel instructing the boys against treating other people in such a way.

whether any Orientalist ideology which may be found in *LotR* can be attributed to either Tolkien's literary interests or to his personal interaction with the Orient, it is clear that any Orientalist leanings which may be found in *LotR* cannot, without reasonable doubt, be attributed to either of these things. Moreover, although Orientalist attitudes and colonial racist attitudes dominated British society for much of Tolkien's early life and throughout the period prior to *LotR* composition, it is clear that rather than instil his text with these attitudes, Tolkien chooses to approach the issues raised by an Orientalist or colonially racist viewpoint from an anti-imperialist stance. As a result, it is improbable that any content which can be viewed as racist in intent was consciously included in Tolkien's descriptions other than as an instigator to encourage the reader to question the 'space of representation' (Bhabha 2004, p.66).

3.6 Conclusion

To conclude, although it may appear at first glance that Tolkien has imbued *LotR* with Orientalist ideology a close examination of *LotR* with regards to the four dogmas outlined by Said reveals that Tolkien's text does not support this stance. For instance, while the first dogma of Orientalism appears to have merit in its application to *LotR* owing to the fact that Tolkien has clearly created a metaphorical East/West divide between the peoples and places in Middle-earth and given that Tolkien appears to have depicted the peoples from the East in such a way that they appear to be inversions of their western counterparts, a close scrutiny of the imagery employed by him in *LotR* reveals that this is only true on a superficial level. Indeed, when a close examination of the imagery employed by him with regards to the peoples in Middle-earth is undertaken it quickly becomes apparent that, rather than rely on stereotypical Orientalist imagery in his depictions of the peoples from either the eastern or the western regions of Middle-earth, Tolkien chooses to complicate the imagery inherent in his

text by opting not to use ‘colours as specific signifiers’ (Winegar 2005, p.9). Instead he can be seen to be demonstrating the fact that physiological factors such as skin tone do not connote good/evil in his text.

In addition, while an investigation into the third dogma of Orientalism outlined by Said raises a number of important issues in its applicability to *LotR*, these points of interest are relevant from a post-colonial rather than an Orientalist viewpoint. Its irrelevance from an Orientalist viewpoint stems from the fact that even though general terms are used on occasion by peoples from the West with regards to their eastern counterparts, nowhere in *LotR* can Tolkien be seen to promote the idea that ‘a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically “objective”’ (Said 2003, p.301). Neither is there any evidence to support the notion that Tolkien portrays any culture in the East as being ‘eternal, uniform, and incapable of defining itself ...’ (Said 2003, p.301). Furthermore, an investigation into the relevance of the fourth dogma of Orientalism, as proposed by Said, to *LotR* revealed that this dogma has no basis in the text. This can be attributed to the fact that even though Tolkien can be observed as depicting the eastern regions of Middle-earth as something to be feared, this is ultimately depicted as being the result of Sauron’s occupation of the East, and not the result of something inherent in the lands or peoples in the East. Moreover, Tolkien can be seen to depict the West itself as something to be feared, as through his depiction of Saruman and his desire for the One Ring, Saruman ultimately becomes a counterbalance to Sauron in the East. In the meantime it was also determined that Tolkien cannot be accused of depicting the East as something in need of being controlled, as there is no evidence in the text to support such a view, as while Tolkien provides two examples of people wishing to exert control over others in the text, in the form of both Sauron in the East and Saruman in the West, these characters

wish to exert their control over Middle-earth in its entirety and, as such, do not differentiate between the eastern and western regions.

Finally, an investigation into the relevance of the second dogma of Orientalism to *LotR* came to the conclusion that this dogma is the most subjective of those outlined by Said in its application. This subjectivity stems from the fact that it is not possible to ever be completely certain why an author depicted their work in the way it is presented in its final format nor is it possible to fully account for all of the things that could have influenced the author at the time of composition. However, having undertaken an investigation into this dogma in light of Tolkien's biographical information, it was determined that it is improbable that any Orientalist leanings in *LotR* are the result of Tolkien's first-hand experience of 'modern Oriental realities' (Said 2003, p.300) as the only recorded experience that Tolkien had with a non-European country was his short residency in South Africa as a child. In addition, having listed the different genres that Tolkien was familiar with throughout his lifetime, it was ascertained that Tolkien's professed interest in Haggard as both a child and an adult was the only possible Orientalist influence with regards to his literary interests. However, it was subsequently determined that while Haggard may have been an influence on Tolkien regarding his thematic material and the way in which some of the 'pattern[s] of action' (Giddings and Holland 1981, p.46) can be seen to develop in Tolkien's text, his influence on Tolkien cannot be seen to stem from a shared belief in Orientalism. This can be accredited to the fact that while Haggard can be accused of reverting to the use of stereotypical images in his portrayal of the people of Africa, as revealed in the investigation into the relevance of the first dogma of Orientalism to *LotR*, the same cannot be said of Tolkien and his depiction of the people from the East.

Moreover, although Orientalist attitudes and colonial racist attitudes dominated British society for much of Tolkien's early life and throughout the period prior of *LotR* composition,

as evidenced by the investigation into the extent to which his text can be seen to replicate the evolving ideas incumbent in the three Eras outlined by Greenberger, it would appear that even though he engaged with many of the issues incumbent in each of Greenberger's eras, he overcomes the stereotypical, racist stance that many of the Orientalist/colonialist writers of these periods took. As a result, it is improbable that any content which can be viewed as racist in intent was consciously included in Tolkien's descriptions other than as an instigator to encourage the reader to question the 'space of representation' (Bhabha 2004, p.66). The discussion shall now turn its attention towards an investigation into the way in which language is depicted by Tolkien in his texts regarding Middle-earth.

Chapter Four

Language as a Post-colonial Concern

4.1 Introduction

From the topics discussed in the previous two chapters, it should now be apparent that the issue of representation is a central concern to post-colonial theorists. However, as seen in the previous chapters, this concern with representation is not based solely on physiological characteristics such as skin tone, or sociological factors such as the location of a residence. Instead, post-colonial theory is interested in representation as it relates to all the facets of a culture. Thus, even though the central issue to be discussed in this chapter is language, its uses and its relevance to post-colonial theory, the subject of representation is still at the forefront of this discussion as the relevance of this subject matter to a post-colonial analysis of the text is founded upon the way that language is represented in the text, and the uses to which it is put. However, an investigation into the use of language in a text should not be constrained to just the examples of speech in the text where examples of other forms of linguistic expression exists; therefore, in an examination into the use of language in his texts regarding Middle-earth, it is necessary to inspect the three forms of linguistic expression in Middle-earth: speech between peoples, oral verse and the written word. Consequently, the following sections shall examine the role that language plays in the world and the reason that language is a cause of contention in post-colonial scholarship. It will then investigate the way in which Tolkien's characters employ language in Middle-earth in order to ascertain if his depictions of the various languages in his text replicate twentieth century post-colonial concerns regarding language and the use to which it is put.

A language is a system of sounds and symbols used by a people as a device through which people can communicate with each other:

... its primary function is to communicate, to express meaning in ways that others around us can understand. Language is also a reflection of culture, in that the ... languages that spring from a particular culture reflect the way in which that culture ... understands the world.

(Dawson 2005, p.117)

Interestingly, the language system adopted by a people can differ from that of neighbouring peoples to both a small or large degree. In the world today, every country has their own agreed-upon official language which has been created by that nation in response to the needs and experiences of its people. Yet, within each country, at a regional level, it is possible to find variations made to the language, or different languages used altogether. However, language as a means of communication can only be successful if the nation/people agree upon a meaning for each of the 'particular sequence of sounds' (Culler 1976, p.19) being employed as words. For example, as Jonathan D. Culler points out:

[s]ince I speak English I may use the signifier represented by *dog* [sic] to talk about an animal of a particular species, but this sequence of sounds is no better suited to that purpose than another sequence. *Lod*, *tet*, or *bloop* [sic] would serve equally well if they were accepted by members of my speech community.

(Culler 1976, p.19)

Yet, as Ashcroft argues, language acts not only as 'a device for reporting experience, but also, and more significantly, as a way of defining experience for its speakers' (Ashcroft 2006, p.280). Indeed, language is 'both a means of communication and a carrier of culture' (wa Thiong'o 1986, p.13). Thus, language can be perceived as a discourse of power. As Tómas Sæmundsson has stated:

‘Languages are the chief distinguishing marks of peoples. No people in fact comes into being until it speaks a language of its own; let the languages perish and the peoples perish too, or become different peoples. But that never happens except as the result of oppression and distress.’

(Sæmundsson cited in Tolkien 2006, p.166)

It is as a result of the power which is incumbent in language that, when colonialism began, the colonial power tried to strip the native people of their languages and opted instead to impose the colonial tongue, generally either the English, Portuguese or French language upon the natives. The destruction of the native language by the colonists was a way to gain power and control over the Other and also as a means through which the colonists could inflict their own culture upon the inhabitants of the land. Ngũgĩ wa Thiong’o calls this the cultural bomb, and proclaims that:

[t]he effect of a cultural bomb is to annihilate a people’s belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. It makes them see their past as one wasteland of non-achievement and it makes them want to distance themselves from that wasteland. It makes them want to identify with that which is furthest removed from themselves ...

(wa Thiong’o 1986, p.3)

One way that this was achieved was through the colonially controlled education system, whereby the children were being taught to think, write and speak in English rather than in their native tongue, or face punishment.¹³⁰ These punishments often took the form of corporal

¹³⁰ Indeed, according to Ngũgĩ ‘the languages of Europe – here, English – were taught as if they were our own languages, as if Africa had no tongues except those brought there by imperialism, bearing the label MADE IN EUROPE [sic]’ (wa Thiong’o 1993, p.35). However, it is important to note that while English remained the dominant languages in Kenyan schools during the colonial period, according to Ngũgĩ himself, native African languages were taught for four years at the primary school level during this period too, and it was not until independence from the colonial power was achieved that ‘this concession to African languages was stopped’ (wa Thiong’o 1997, p.61). Moreover, attention must be drawn to the fact that while Ngũgĩ declares that ‘it was after the declaration of a state emergency over Kenya in 1952 ... [when] all the schools run by patriotic nationalists were taken over by the colonial regime and were placed under District Education Boards chaired by Englishmen’ (wa Thiong’o 1986, p.11) that ‘English became the language of my formal education’ (wa Thiong’o 1986, p.11), according to Achebe this is not the whole truth in relation to the role that English had in education for Africans. Indeed, Achebe draws attention to the ‘fact that already in the 1920s and 1930s ‘the Kikuyu Independent Schools which were started by the Kikuyu after their rift with the Scottish missionaries, *taught in English* [sic] instead of the vernacular even in the first grade’ (Symonds 1966:202; emphasis added). For the avoidance of doubt, the scenario here is of imperialist agents (in the shape of Scottish missionaries) desiring to teach Kikuyu children in their mother tongue while the patriotic Kikuyu peasants broke away because they preferred English!’ (Achebe 2006b, p.270).

punishment whereby the child in question would be given ‘three to five strokes of the cane on bare buttocks’ (wa Thiong’o 1986, p.11) for speaking in their native tongue, ‘[s]ometimes the culprits were fined money they could hardly afford’ (wa Thiong’o 1986, p.11), while ‘[o]thers have been made to carry humiliating signs for speaking African languages, signs saying “I am stupid!”’ (wa Thiong’o cited in Martini et al. 2006, p.119). According to Ngũgĩ, this ultimately results in the child associating:

... that language with inferiority or with humiliation and punishment, so he must somehow develop antagonistic attitudes to that language which is the basis of his humiliation. By extension he becomes uncomfortable about the people who created that language and the culture that was carried by it, and by implication he comes to develop positive attitudes to the foreign language for which he is praised and told that he is intelligent once he speaks it well. He also comes to respect and have a positive attitude to the culture carried by the foreign language, and of course comes to have a positive attitude to the people who created the language which was the basis for the high marks he was getting in school.

(wa Thiong’o cited in Martini et al. 2006, p.119)

Thus, it is possible to argue that by indoctrinating the youth of a culture to think and speak in the colonially imposed tongue it reinforces the hold that the colonial power has over the people while ensuring that future generations, children of the aforementioned youth being indoctrinated, will be raised speaking the colonial tongue instead of the native language of their people.

Thus, language as an entity is integral to the study of post-colonial analysis as post-colonial theorists are aware of two facts. Firstly that ‘the colonial process itself begins in language’ (Ashcroft *et al* 2006d, p.261), and secondly that language ‘remains the most potent instrument of cultural control’ (Ashcroft *et al* 2006d, p.261). Consequently, as a result of the significant role that language plays for a people, post-colonial theorists are divided in their opinion on whether formerly colonised people should employ the colonially enforced tongue. Indeed, post-colonial theorists from all over the world, such as Ngũgĩ wa Thiong’o, Salman Rushdie, Braj B. Kachru, Chinua Achebe and Raja Rao are engaged in this debate. Thus,

even though this chapter is primarily concerned with adopting a post-colonial investigation into the ways in which language is depicted in Tolkien's texts regarding Middle-earth, it is necessary to begin the discussion with an investigation into the central issues of consequence to twentieth century post-colonial theorists. This will be achieved by concentrating upon the arguments put forward by the post-colonial theorists Ngũgĩ wa Thiong'o and Chinua Achebe, as both of these theorists take opposing viewpoints regarding whether or not it is right to use a colonially enforced tongue, and as such, their works can be seen to respond directly to each other. Furthermore, attention must be drawn to the fact that while Ngũgĩ and Achebe's arguments focus specifically on the colonially imposed language English, their arguments carry equal weight regarding the other colonially imposed languages French and Portuguese.

4.2 The post-colonial stance

In his seminal work, *Decolonising the Mind: The Politics of Language in African Literature*, Ngũgĩ engages in the debate regarding 'the language practice of African writers' (wa Thiong'o 1986, p.xi). In particular he is criticising the colonial and neo-colonial processes which have occurred in Africa, and which have resulted in many African writers and/or scholars employing English rather than their mother tongues in their writings (wa Thiong'o 1986, p.xii). The main issues of contention for Ngũgĩ with regards to 'the language practice of African writers' (wa Thiong'o 1986, p.xi) are whether African writers should employ a colonially enforced/European language in their writings, and, if they choose to do so, whether this literature should be considered part of the African literary canon. After much consideration, the conclusions which Ngũgĩ reaches with regards to these issues are firstly that African writers should ideally write in their African languages, and secondly, that the writings produced by African writers in colonially enforced/European languages should not

be classified as African literature, as he argues that this type of literature forms a ‘hybrid tradition ... that can only be termed as Afro-European literature; that is, the literature written by Africans in European languages’ (wa Thiong’o 1986, pp.26-27). This stance can be seen to stem from his belief that:

... African literature can only be written in African languages, that is, the languages of the African peasantry and working class, the major alliance of classes in each of our nationalities and the agency for the coming inevitable revolutionary break with neo-colonialism.

(wa Thiong’o 1986, p.27)

Ngũgĩ’s aversion to writers employing colonially enforced/European languages in their writings is largely the result of his belief that these languages were used historically as a device through which the colonial settlers could gain control over the native people on a mental level, a feat which was largely achieved through the colonially controlled education system, whereby the children were largely taught in the language of the European, colonial settler. Indeed, in Ngũgĩ’s own words:

[t]he language of an African child’s formal education was foreign. The language of the books he read was foreign. The language of his conceptualisation was foreign. Thought, in him, took the visible form of a foreign language. So the written language of a child’s upbringing in the school (even his spoken language within the school compound) became divorced from his spoken language at home. There was often not the slightest relationship between the child’s written world, which was also the language of his schooling, and the world of his immediate environment in the family and the community. For a colonial child, the harmony existing between the three aspects of language as communication was irrevocably broken. This resulted in the disassociation of the sensibility of that child from his natural and social environment, what we might call colonial alienation. The alienation became reinforced in the teaching of history, geography, music, where bourgeois Europe was always the centre of the universe.

(wa Thiong’o 1986, p.17)

Thus, in addition to making the African children believe that their African languages were something to be viewed negatively, while the European languages they were being taught were something to be viewed positively (wa Thiong’o cited in Martini et al. 2006, p.119), the

colonially controlled education system can also be seen to have created a mental rift between the children and their communities and cultural heritage.

Moreover, this emphasis on the colonial/European language is further heightened as the child progresses through the education system, a feat which is most clearly evidenced by one of the anecdotes recounted by Ngũgĩ in his text with regards to the pyramid structure of the education system:

As you may know, the colonial system of education in addition to its apartheid racial demarcation had the structure of a pyramid: a broad primary base, a narrowing secondary middle, and an even narrower university apex. Selections from primary into secondary were through an examination, in my time called Kenya African Preliminary Examination, in which one had to pass six subjects ranging from Maths to Nature Study to Kiswahili. All the papers were written in English. Nobody could pass the exam who failed the English language paper no matter how brilliantly he had done in the other subjects. I remember one boy in my class of 1954 who had distinctions in all subjects except English, which he had failed. He was made to fail the entire exam. He went on to become a turn boy in a bus company. I who had only passes but a credit in English got a place in the Alliance High School, one of the most elitist institutions for Africans in colonial Kenya. The requirements for a place at the University, Makerere University College, were broadly the same: nobody could go on to wear the undergraduate red gown, no matter how brilliantly they had performed in all other subjects unless they had a credit – not even a simple pass! – in English. Thus the most coveted place in the pyramid and in the system was only available to the holder of an English language credit card. English was the official vehicle and the magic formula to colonial elitedom.

(wa Thiong'o 1986, p.12)

In 1968, having gone through this type of education system himself, Ngũgĩ, along with two of his colleagues, appealed to the University of Nairobi to eliminate the University's English department from the campus (Marx 2004, p.85). According to Ngũgĩ's own account of the events surrounding this appeal, it was largely the result of the English department as it then consisted being too focused upon texts which expounded a Eurocentric viewpoint. Indeed, according to Ngũgĩ, 'the Department of English was still organised on the basis that Europe was the centre of the universe' (wa Thiong'o 1993, p.8). This focus upon the European viewpoint, Ngũgĩ argues, is not an adequate way to educate African people. Instead, Ngũgĩ and his colleagues argued that the studies undertaken by the students in Africa

should be focused upon their African culture. Thus, in Ngũgĩ's own words, it was the professors' intention that:

[t]he department ... be replaced by one which put Third World literatures, available either directly in English or through translations into English, at the centre of the syllabus without of course excluding the European tradition. Such a syllabus would emphasise the literaturness of literature rather the Englishness of that literature. The department would thus be recognising the obvious fact ... there could never be only one centre from which to view the world but that different people in the world had their culture and environment as the centre.

(wa Thiong'o 1993, p.9)

Indeed, according to Marx, these professors:

... maintained that reading African creative writing would help students at the University of Nairobi to recover distinctly African ways of seeing, which habitation to European texts had corrupted. ... Ngugi has subsequently elaborated on this argument in his book *Decolonising the Mind*, wherein he describes literature as a "collective memory bank of a people's experience in history" (1986: 15). Literature creates a "whole conception of ourselves as a people"(15). It mediates our relationship to the world. If we read about that world in English fiction we will see it differently than if we read about it in fiction composed, for instance, in Gikuyu. For this reason, Ngugi argued not only that English departments should be abolished in Africa, but also that English itself ought to be avoided by African writers as a medium of literary expression.

(Marx 2004, pp.85-86)

Thus, by attempting to establish a new department more focused upon African literature and the fact that there are multiple ways to view the world, Ngũgĩ and colleagues can be seen to be attempting to combat the loss of the African perspective which has been occurring as a result of 'habitation to European texts' (Marx 2004, p.85).

Indeed, he states that, historically, '[t]he best minds among lettered Africans have been channelled into the developing of English, French, and Portuguese' (wa Thiong'o 1993, p.40), and while it is true that the colonial languages 'are still spoken only by a minority within each of the nationalities that make up these countries' (wa Thiong'o 1993, p.37) as '[t]he majority of the working people in Africa retain our African languages' (wa Thiong'o

1993, p.37),¹³¹ the fact remains that the educated people in Africa are being taught and encouraged to use colonial tongues instead of their mother tongues. This is significant as by educating the African children in European/colonial languages, a divide can already be seen to have occurred between the educated and the non-educated peoples in Africa, as in Ngũgĩ's words 'the elite in Africa ... [are], in linguistic terms, completely uprooted from the peoples of Africa and tied to the West' (wa Thiong'o 1993, pp.37-38). Moreover, this practice may result in a decline in the number of people using African languages in the future. It is for these reasons, and the fact that '[l]anguage as culture is the collective memory bank of a people's experience in history' (wa Thiong'o 1986, p.15), that Ngũgĩ finds it incomprehensible that African writers continue to write and publish their works in English instead of their African mother-tongue, as to reiterate, he argues that by writing in a European tongue these writers cannot be seen to be creating African Literature (wa Thiong'o 1986, p.27). Instead they are creating 'a hybrid tradition ... that can only be termed as Afro-European literature' (wa Thiong'o 1986, pp.26-27). Hence, his chief question for these African writers is 'why not create literary monuments in our own languages?' (wa Thiong'o 1986, p.8).

However, it is important to note that, although Ngũgĩ is critical of the role that English, French and Portuguese have played in Africa as a result of their colonial associations, he is not adverse to the publication of translations of texts written in African

¹³¹ Indeed, in Ngũgĩ's own words, '[w]hat prevented our languages from being completely swallowed up by English and other oppressor languages was that the rural and urban masses, who had refused to surrender completely in the political and economic spheres, also continued to breathe life into our languages and thus helped to keep alive the histories and cultures they carried. The masses of Africa would often derive the strength needed in their economic and political struggles from those very languages. Thus the peoples of the Third World had refused to surrender their souls to English, French, or Portuguese' (wa Thiong'o 1993, p.35).

languages originally,¹³² or of a universal language. Indeed, in relation to the idea of a universal language, Ngũgĩ has stated that:

[i]t would certainly be good for each country in the world to have a language in which all nationalities inhabiting its boundaries could participate. It would be equally good if the world had a language in which all the nations of the earth could communicate. A common language of communication within a country, a common language of communication for the world: that is the ideal, and we have to struggle for it.

But that language, whichever it would be, should not be planted in the graveyard of other languages within one country or in the world ... The death of many languages should never be the condition for the life of a few. On the contrary, the lives of many languages should add life to whichever language emerges as the transnational or universal language of communication between people.

(wa Thiong'o 1993, pp.38-39)

Moreover, it is important to note that, while Ngũgĩ offers Kiswahili as his ideal candidate for a universal language, he states that 'despite its history of imperialist aggression against other languages and peoples, English would make a credible candidate' (wa Thiong'o 1993, p.40).

What is particularly interesting about Ngũgĩ's stance on the subject of language however is that at the beginning of his career as a writer Ngũgĩ chose to write and publish his texts in English. However, in 'A Statement' (wa Thiong'o 1986, p.xiv) at the beginning of his text *Decolonising the Mind: The Politics of Language in African Literature* Ngũgĩ proclaimed that:

[t]his book, *Decolonising the Mind*, is my farewell to English as a vehicle for any of my writings. From now on it is Gikũyũ and Kiswahili all the way.

(wa Thiong'o 1986, p.xiv)

This is significant as even though although Ngũgĩ had renounced writing his plays, novels and short stories in English following the publication of *Petals of Blood* in 1977, up until this point he had continued to write his 'explanatory prose in English' (wa Thiong'o 1986,

¹³² This is most clearly evident by his statement at the beginning of *Decolonising the Mind: The Politics of Language in African Literature* that although he is forsaking English as his medium of literary expression following the publication of this text he 'hope[s] that through the age old medium of translation ... [he] shall be able to continue dialogue with all' (wa Thiong'o 1986, p.xiv).

p.xiv).¹³³ This decision can be seen to have been motivated by three main factors; the first being that Gĩkũyũ is Ngũgĩ's mother-tongue (wa Thiong'o 1986, p.27), the second being his desire to contribute to what he perceives as being true African literature, i.e. literature written by African peoples in African languages (wa Thiong'o 1986, p.27), and the third being that, writing in Gĩkũyũ and Kiswahili is, for Ngũgĩ, a device through which he can oppose the imperial legacy imparted upon the people of African people as he states that:

I believe that my writing in Gĩkũyũ language, a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples. In schools and universities our Kenyan languages – that is the languages of the many nationalities which make up Kenya – were associated with negative qualities of backwardness, underdevelopment, humiliation and punishment. We who went through that school system were meant to graduate with a hatred of the people and the culture and the values of the language of our daily humiliation and punishment. I do not want to see Kenyan children growing up in that imperialist-imposed tradition of contempt for the tools of communication developed by their communities and their history. I want them to transcend colonial alienation.

(wa Thiong'o 1986, p.28)

Nevertheless, many African/formerly colonised writers and scholars take a different stance on the matter, and instead embrace their colonial tongues and advocate the use of colonial tongues amongst formerly colonised peoples. Some of these writers and scholars include Chinua Achebe, Gabriel Okara and Salman Rushdie, and although these theorists recognise the negative historical associations that colonially enforced tongues such as English, French and Portuguese represent to the formerly oppressed peoples, each of these theorists also realise and choose to concentrate upon the advantages that the colonial tongue offers to a person. For example, in the words of Albert Memmi, in colonised and formerly colonised countries:

[t]he entire bureaucracy, the entire court system, all industry hears and uses the colonizer's language. Likewise, highway markings, railroad station signs, street signs and receipts make the colonized feel like a foreigner in his own country.

¹³³ Ngũgĩ draws attention to this fact in *Decolonising the Mind: The Politics of Language in African Literature* when he states that 'I started writing in Gĩkũyũ language in 1977 after seventeen years of involvement in Afro-European literature, in my case Afro-English literature' (wa Thiong'o 1986, p.27).

In the colonial context, bilingualism is necessary. It is a condition for all culture, all communication and all progress. But while the colonial bilinguist is saved from being walled in, he suffers a cultural catastrophe which is never completely overcome.

... Possession of two languages is not merely a matter of having two tools, but actually means participation in two psychical and cultural realms. Here, the two worlds symbolized and conveyed by the two tongues are in conflict; they are those of the colonizer and the colonized.

Furthermore, the colonized's mother tongue, that which is sustained by his feelings, emotions and dreams, that in which his tenderness and wonder are expressed, thus that which holds the greatest emotional impact, is precisely the one which is the least valued. ... If he wants to obtain a job, make a place for himself, exist in the community and the world, he must first bow to the language of his masters. In the linguistic conflict within the colonized, his mother tongue is that which is crushed. He himself sets about discarding this infirm language, hiding it from the sight of strangers.

(Memmi 2003, pp.150-151)

Thus, given that areas such as the former colonies industrial sector, governmental sector and even the signposts are still dominated by the former imperial power's language, it is evident why many theorists defend the use of the colonial tongue and the advantages that using it offers to a people.

On top of this, the use of a colonial tongue is often the most practical way of achieving an end. For example, as Philip G. Altbach points out:

[c]olonial languages have been used as a means of national unification in a number of Third World nations, particularly those in which no one indigenous language commands the loyalty of the entire population.

(Altbach 2006, p.409)

Indeed, Achebe presents the example of Nigeria to showcase the practicalities of employing a colonial tongue as a means of national unification when he states that 'I can speak across two hundred linguistic frontiers to fellow Nigerians only in English' (Achebe 2006b, p.269).

Thus, Achebe accepts the fact that for the time being at least, Nigeria will need to utilise an alien language if the people of Nigeria are to be united.¹³⁴ However, even though Achebe

¹³⁴ The Indian post-colonial theorist Kachru offers another example of a colonial tongue helping to aid national unification. According to Kachru, in the Indian context English is employed for practical uses, as even though it is a colonially imposed language, it has an advantage over the native languages of India as it is not perceived as having connections with religious or ethnic groups. Thus, 'it has acquired a *neutrality* [sic] in a linguistic context where native languages, dialects, and styles sometimes have acquired undesirable connotations' (Kachru

supports the use of the colonial tongue, he also maintains that for the use of a colonial tongue to continue in Nigeria, it must be the Nigerian people's own version of the English language, that they must acculturate it to reflect the society which intends to use it.¹³⁵ This is clearly evident by Achebe's statement that:

... I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings.

(Achebe 1993, p.434)

Nevertheless, whilst Achebe encourages the refashioning of the colonial tongue into a new one, Achebe warns that this new English should not be altered to such an extent 'that its value as a medium of international exchange will be lost' (Achebe 1993, p.433). Thus, the objective that Achebe sets out for African writers is to create a new version of the English language which can continue to function as a universal common speech, whilst simultaneously being a language which the writer feels comfortable enough in using to convey his experience (Achebe 1993, p.433).

Another point which must be raised here is that while Achebe embraces the use of a colonial tongue, such as English, as a means of communication, he does not say that a colonial tongue should be used instead of a mother tongue. Indeed, Achebe can be seen to be expounding the belief that a writer can employ both their colonial tongue and their mother tongue in their writings. This, in the words of Achebe, is:

2006, p.272). Thus, the negative aspect of English as the colonial rulers' language 'is often overshadowed by what it can do for its users' (Kachru 2006, p.272).

¹³⁵ Achebe is not the only post-colonial theorist to encourage the idea of acculturating a language. Okara, another theorist who chooses to write in English can also be observed as encouraging this notion, through his argument that '[t]here are American, West Indian, Australian, Canadian and New Zealand versions of English. All of them add life and vigour to the language while reflecting their own respective cultures. Why shouldn't there be a Nigerian or West African English which we can use to express our own ideas, thinking and philosophy in our own way?' (Okara cited in wa Thiong'o 1986, p.9). Moreover it is not just the African theorists who expound this belief. For example, Salman Rushdie has remarked that '... I hope all of us share the view that we can't simply use the language in the way the British did; that it needs remaking for our own purposes. Those of us who do use English do so in spite of our ambiguity towards it, or perhaps because of that, perhaps because we can find in that linguistic struggle a reflection of other struggles taking place in the real world, struggles between the cultures within ourselves and the influences at work upon our societies. To conquer English may be to complete the process of making ourselves free' (Rushdie 2006, p.432).

... the difference between Ngũgĩ and myself on the issue of indigenous or European languages for African writers ... [as] while Ngũgĩ now believes it is *either / or* [sic], I have always thought it was *both* . . . [sic]

(Achebe 2006b, p.268)

Thus, '[t]he real question' (Achebe 1993, p.434) being addressed by post-colonial theorists in relation to the issue of language is, in Achebe's words:

... not whether Africans *could* [sic] write in English but whether they *ought* [sic] to. Is it right that a man should abandon his mother tongue for someone else's? It looks like a dreadful betrayal and produces a guilty feeling.

But for me there is no other choice. I have been given this language and I intend to use it. I hope, though, that there will always be men ... who choose to write in their native tongue and insure that our ethnic literature will flourish side by side with the national ones.

(Achebe 1993, p.434)

In this way, Achebe and the other theorists who make similar points to Achebe, can be seen to be supporting Kachru's statement that '[t]he medium is non-native, but the message is not' (Kachru 2006, p.274).

Therefore it is evident regarding the subject matter of language in post-colonial theory that the field is divided in their responses to whether or not formerly colonised people should use or forgo their colonially imposed languages. Theorists such as Achebe condone the use of the colonial tongue, arguing that the advantages of employing these languages for the people outweigh the negatives, yet they promote the concept of remaking it into a language which is more in line with their situation. They argue that if it is imbued with meanings that are specific to their culture then it will be more adapt at adequately portraying their position. On the other hand, Ngũgĩ argues that the use of the colonial tongue allows the former imperial power to continue to influence the now independent peoples, thus, the use of their colonial tongue rather than the native tongue is contributing to the demise of the native peoples own culture. Albeit many of the arguments made by the post-colonial theorists mentioned in this chapter were released in the years after the publication of *LotR*, it is clear that the ideas

espoused by these theorists were being conveyed by others at the time of *LotR* composition because as Ashcroft, Griffith and Tiffin remark:

... the Indian novelist Raja Rao voices, in a piece written as long ago as 1938, the challenge of the post-colonial writer to adapt the colonial language to local needs.

(Ashcroft *et al* 2006d, p.262)

Thus, due to the prevalence of colonisation and the issues that it raised in society at the time, together with Tolkien's job as a philologist, it is probable that Tolkien was aware of post-colonial concerns regarding the use of a colonial tongue. Therefore, the rest of this chapter will examine the relevance of these post-colonial concerns regarding language in *LotR*, as even though *LotR* is a work of fiction, Tolkien has provided a large diversity of cultures and language in his fictitious world. Hence an investigation into whether or not the issue of languages in his world reflect the post-colonial concerns outlined above is integral to a post-colonial analysis of the text.

4.3 The languages of Middle-earth

Akin to the real world, in Tolkien's *LotR*, most of the races which form the peoples of Middle-earth, as well as the majority of cultures within Middle-earth, have a unique language which identifies them from their counterparts.¹³⁶ For instance, the Dwarves of Middle-earth have a secret language which they teach to few outsiders,¹³⁷ while the Elves found in the

¹³⁶ Many of these languages, including Dwarvish and the Elvish speeches, were created by Tolkien but modelled upon tongues already in existence such as Celtic, Welsh, Norse and Finnish.

¹³⁷ 'But in the Third Age close friendship still was found in many places between Men and Dwarves; and it was according to the nature of the Dwarves that, travelling and labouring and trading about the lands ... they should use the languages of Men among whom they dwelt. Yet in secret ... they used their own strange tongue, changed little by the years; for it had become a tongue of lore rather than a cradle-speech, and they tended it and guarded it as a treasure of the past' (Tolkien 1994c, p.514). Indeed, their own tongue is kept so secret that even '[t]heir own secret and 'inner' names, their true names, the Dwarves have never revealed to any one of alien race. Not even on their tombs do they inscribe them' (Tolkien 1994c, p.514). Hence, the Dwarves can be seen to have recognised the value of their native tongue and, as a result, appear to have been unwilling to allow it to fade into extinction. Instead they can be seen to have chosen to cherish it as though it were a precious object. Nevertheless, a number of examples of Dwarvish words can be found in the text. However, these instances are

western regions of Middle-earth in the Third Age use two main Eldarin tongues, ‘the High-elven or *Quenya* [sic], and the Grey-elven or *Sindarin* [sic]’ (Tolkien 1994c, p.507). What is interesting in relation to the use of language in *LotR* however, is that, as a professional philologist and as a person who was simply fascinated by language, Tolkien must have been aware of the contentious issues regarding language and its usage, yet he has chosen to depict many of the cultures/races in Middle-earth as choosing to replace their birth-tongue/cultural tongue with either the languages of people nearby or the Common Speech of Westron.¹³⁸ Indeed, in Appendix F (Tolkien 1994c, pp.506-522) to *LotR* it is stated that over the course of the Third Age Westron:

... had become the native language of nearly all the speaking-peoples ... who dwelt within the bounds of the old kingdoms of Arnor and Gondor ...

(Tolkien 1994c, p.506)

This immediately highlights the relevance of a post-colonial approach to the issue of language in the text, as rather than having a personal language for each of the cultures and races in his text; Tolkien has depicted a number of his peoples as having decided to change the tongue that they use in their daily lives. Indeed, two prominent examples of peoples appropriating languages other than their own can be found in Appendix F (Tolkien 1994c, pp.506-522) to *LotR*. The first of these examples is concerned with the Orc-folk as in

largely with Gimli’s battle-cries, as in the case of “... *Khazâd ai-mênu!* [sic]” (Tolkien 1994b, p.167), or with his revelation of Dwarvish place names to the company, examples of which are “... *Khazad-dûm ... Zirakzigil and Bundushathûr. ... Azanulbizar ...*” (Tolkien 1994a, pp.371-372), “...*Kheled-zâram,*” and “... *Kibil-nâla ...*” (Tolkien 1994a, p.372).

¹³⁸ ‘The *Westron* [sic] was a Mannish speech, though enriched and softened under Elvish influence. It was in origin the language of those whom the Eldar called the *Atani* [sic] or *Edain* [sic], ‘Fathers of Men’ ...’ (Tolkien 1994c, p.508). These Men later people the Númenoreans/Dúnedain (Tolkien 1994c, p.508). According to Tolkien, ‘[i]n the years of their power the Númenoreans had maintained many forts and havens upon the western coasts of Middle-earth for the help of their ships; and one of the chief of these was at Pelargir near the Mouths of Anduin. There Adûnaic was spoken, and mingled with many words of the languages of lesser men it became a Common Speech that spread thence along the coasts among all that had dealings with the Westerne. After the Downfall of Númenor, Elendil led the survivors of the Elf-friends back to the North-western shores of Middle-earth. There many already dwelt who were in whole or part of Númenorean blood; but few of them remembered the Elvish speech. ... They used therefore the Common Speech in their dealing with other folk and in the government of their wide realms; but they enlarged the language and enriched it with many words drawn from Elven-tongues. In the days of the Númenorean kings this ennobled Westron speech spread far and wide, even among their enemies; and it became used more and more by the Dúnedain themselves ...’ (Tolkien 1994c, p.509).

Appendix F (Tolkien 1994c, pp.506-522) it is made clear that the Orcs have ‘no language of their own, but took what they could of other tongues and perverted it to their own liking ...’ (Tolkien 1994c, p.512). The rest of the information provided regarding their use of language goes on to divulge a very interesting fact from a post-colonial viewpoint, however, as it imparts upon the reader the knowledge that even though the Orcs utilised and corrupted other languages, there was still no one Orc speech which could be employed when different tribes of Orcs were interacting. Indeed the appendix states that the Orcs:

... quickly developed as many barbarous dialects as there were groups or settlements of their race, so that their Orkish speech was of little use to them in intercourse between different tribes.

So it was that in the Third Age Orcs used for communication between breed and breed the Westron tongue; and many indeed of the older tribes, such as those that still lingered in the North and in the Misty Mountains, had long used the Westron as their native language, though in such a fashion as to make it hardly less unlovely than Orkish.

(Tolkien 1994c, pp.512-513)

This is interesting because the idea expressed here can be seen to address the concerns outlined earlier by Achebe in relation to remodelling the colonial tongue into a new version of the language. However, while Achebe encourages the refashioning of the colonial tongue into a new one, his stance on the issue is that this new English should not be altered to such an extent ‘that its value as a medium of international exchange will be lost’ (Achebe 1993, p.433), it is clear from the statements made above with regards to the Orcs adoption and alteration of the different languages in Middle-earth that they have altered these tongues to such an extent ‘that ... [their] value as a medium of international exchange ... [have] be[en] lost’ (Achebe 1993, p.433), as, to reiterate, their adoption and perversion of other tongues has resulted in:

... as many barbarous dialects as there were groups or settlements of their race, so that their Orkish speech was of little use to them in intercourse between different tribes.

(Tolkien 1994c, pp.512-513)

Instead they too have to rely on the Common Speech so that they can communicate with Orcs from outside of their linguistic tradition.

The second example which is brought to light in the text regarding the adoption of a language by a people in place of a language of their own is in connection with the Hobbits, as in Appendix F (Tolkien 1994c, pp.506-522) it is revealed that:

[t]here is no record of any language peculiar to Hobbits. In ancient days they seem always to have used the languages of Men near whom, or among whom, they lived. Thus they quickly adopted the Common Speech after they entered Eriador, and by the time of their settlement at Bree they had already begun to forget their former tongue.

(Tolkien 1994c, pp.510-511)

Moreover, in the prologue to *LotR* it is stated that not only did the Hobbits forget:

... whatever languages they had used before ... [they] spoke ever after the Common Speech, the Westron as it was named, that was current through all the lands of the kings from Arnor to Gondor, and about all the coasts of the Sea from Belfalas to Lune.

(Tolkien 1994a, p.5)

This is significant on a number of levels, as even though it is stated that the Hobbits ‘kept a few words of their own, as well as their own names of months and days, and a great store of personal names out of the past’ (Tolkien 1994a, p.5), it is possible to argue that the Hobbits’ decision to change their linguistic habits in accordance with their movements questions the idea that the Hobbit culture offers ‘a stable resting place for all its members’ (wa Thiong’o 1993, p.xv) because as Fanon points out ‘[t]o speak a language is to take on a world, a culture’ (Fanon 1986, p.38). However, as Ngũgĩ draws attention to, a person’s culture ‘is [ultimately] a product of the development of ... [the] society [to which they belong]’ (wa Thiong’o 1993, p.xv), while also being:

... a repository of all the values that have been evolved by the different social strata in that society over time ... It therefore tends to appear as both neutral, (equally expressive of all and accessible to all) and unchanging, a stable resting place for all its members.

(wa Thiong’o 1993, p.xv)

Moreover, '[l]anguage as culture is the collective memory bank of a people's experience in history' (wa Thiong'o 1986, p.15). Therefore, it is possible to argue that through their decision to keep just 'a few words of their own' (Tolkien 1994a, p.5) when assimilating 'the languages of Men near whom, or among whom, they lived' (Tolkien 1994c, pp.510-511), the Hobbits are forsaking both their traditional form of communication and their traditional cultural values, as through their adoption of a foreign language, the Hobbits must learn to communicate anew, thus, becoming disengaged from their previous linguistic habits; a feat which clearly questions the idea that the Hobbit culture offers 'a stable resting place for all its members' (wa Thiong'o 1993, p.xv). Nevertheless, this notion is further complicated by the fact that a culture can also be inhibited from growing and developing into a stable locale for the people if a threat of external domination occurs against the said culture. Indeed, in order for a culture to survive the external threat, the culture must change and adapt as needs be to divest itself of the menace. However, if the culture refuses to or is unable to divest itself of its weakness to hinder the menace, and the external threat is instead successful, '[t]his may result in the society becoming deformed, changing course altogether or even dying out' (wa Thiong'o 1993, p.xvi). This corruption of the weaker culture occurs because '[c]onditions of external domination and control ... do not create the necessary climate for the cultural health of any society' (wa Thiong'o 1993, p.xvi). Certainly it is:

[c]ultures that change to reflect the ever-changing dynamics of internal relations and which maintain a balanced give and take with external relations are the ones that are healthy.

(wa Thiong'o 1993, p.xvi)

In light of this then, it is possible to argue that the Hobbits' decision to alter their tongue as they settled into each new place to suit the languages of the Men near whom they lived was seen as a necessity in their cultural survival, as in the prologue to *LotR* it is recorded that the Hobbits 'had, in fact, lived quietly in Middle-earth for many long years

before other folk became even aware of them' (Tolkien 1994a, p.3), and that prior to their colonisation of The Shire in the west of Middle-earth, the Hobbits had no record of their 'original home' (Tolkien 1994a, p.3). Instead, the Hobbits had spent much time wandering throughout the landscape of Middle-earth before they crossed the Misty Mountains and eventually settled in The Shire. No substantive reason is provided for their decision to move westward, yet:

[t]heir own accounts speak of the multiplying of Men in the land, and of a shadow that fell on the forest, so that it became darkened and its new name was Mirkwood.

(Tolkien 1994a, pp.3-4)

Therefore, although the official motivation behind their migration westward 'is no longer certain' (Tolkien 1994a, p.3) it is implied that Hobbit folk moved westward as the threat of domination from Men and the shadow, i.e. Sauron, became stronger for them.¹³⁹ Hence, as an external threat to the Hobbit culture became apparent, the Hobbit-folk moved westward to lessen their chance of being subjugated by an external threat. Yet, in their westward movement, it would have been essential for them to learn the ways of the people in the new lands that they encountered, and to learn to converse with these people for trade. Thus, it is probable that the Hobbits' decision to adapt their tongue to 'the languages of Men near whom, or among whom, they lived' (Tolkien 1994c, pp.510-511) was seen as a necessity in their cultural survival, as to reiterate Ngũgĩ's earlier statement:

[c]ultures that change to reflect the ever-changing dynamics of internal relations and which maintain a balanced give and take with external relations are the ones that are healthy.

(wa Thiong'o 1993, p.xvi)

¹³⁹ Indeed this notion is confirmed in Tolkien's essay 'Of Dwarves and Men' (Tolkien 2002, pp.295-330), as in this essay Tolkien states that '[t]he increase in Men was not the normal increase of those whom they had lived in friendship, but the steady increase of invaders from the East, further south held in check by Gondor, but in the North beyond the bounds of the Kingdom harassing the older 'Atanic' inhabitants, and even in places occupying the Forest and coming through it into the Anduin valley. But the shadow of which the tradition spoke was not solely due to human invasion. Plainly the Hobbits had sensed, even before the Wizards and the Eldar had become fully aware of it, the awakening of Sauron and his occupation of Dol Guldur' (Tolkien 2002, p.311).

As a result of the information provided in both the appendices and the prologue to *LotR*, the Hobbits arguably come to reflect the archetypal colonised people as they appear to be invisible to the other peoples of Middle-earth. It is not that the Hobbits cannot be seen by the other peoples of Middle-earth, rather it is that the other people of Middle-earth have in general overlooked/ignored their existence. For example, both Saruman and Sauron are guilty of overlooking the Hobbits as inconsequential and of no concern to their ultimate plans. Meanwhile, with the exception of Théoden who has heard ‘report’ of their race (Tolkien 1994b, p.195), the Dúnedain who are recorded as having kept watch on the borders of Bree at the very least,¹⁴⁰ and the characters, such as Gandalf and Glóin, who had dealings with Bilbo in *The Hobbit*, few people had ever heard of a race called Hobbits/Halflings. Even Treebeard, the oldest Ent and one of the most ancient beings within Middle-earth, does not know to which race Merry and Pippin belong to when he first meets them, as they are not in the lists of the Living Creatures of Middle-earth that he was taught in his youth (Tolkien 1994b, p.72). Thus, as Battis observes:

[t]hey are ignored by Elves, Dwarves, and humans, condescended to by Wizards, nameless (and therefore bodiless) within the collective memory of the Ents (the giant tree-folk), and, furthermore, the object of *each other's* [sic] critical and doubtful gaze.

(Battis 2004, p.909)

Indeed, the lack of identity which the Hobbits are subjected to/given by the other peoples of Middle-earth is further emphasised when attention is drawn to the fact that, even though the Hobbits have been present in Middle-earth since the Elder Days, their voices have been omitted from the recorded annals of history. At that time, the Hobbits were not

¹⁴⁰ This is evidenced by Aragorn’s statement at the Council of Elrond that “If Gondor, Boromir, has been a stalwart tower, we [the Rangers of the North/Dúnedain] have played another part. Many evil things there are that your strong walls and bright swords do not stay. You know little of the lands beyond your bounds. Peace and freedom, do you say? The North would have known them little but for us. ... ‘And yet less thanks have we than you. Travellers scowl at us, and countrymen give us scornful names. “Strider” I am to one fat man who lives within a day’s march of foes that would freeze his heart, or lay his little town in ruin, if he were not guarded ceaselessly. ...’” (Tolkien 1994a, pp.325-326), as it is the people of Bree who refer to Aragorn as Strider. As Barliman Butturbur says “... What his right name is I’ve never heard: but he’s known round here as Strider. ...” (Tolkien 1994a, p.207).

interested in the keeping of records,¹⁴¹ in fact, only the Elves had kept records of the events that occurred at this time. In spite of this, the Elvish records were ‘concerned almost entirely with their own history, in which Men appear seldom and Hobbits are not mentioned at all’ (Tolkien 1994a, p.3). Yet, conversely, it is as a result of this predominant perception of the Hobbit race as unimportant due to their simplistic and rural lifestyle which makes them invisible to power hungry dictators such as Sauron and ultimately aids them in their quest to destroy the One Ring. Their invisibility to the eyes of Sauron ensures that Sauron does not consider the idea that a Hobbit may be conferred with the keeping of the One Ring, nor does he consider the idea that a Hobbit will go to Mordor to try to destroy it.

Instead he assumes that Aragorn or another strong man will take the One Ring and try to challenge him. Thus, he does not keep his borders guarded strongly enough and assails the Free Peoples earlier than he had anticipated, as he believes that the Free Peoples will act the way he would have done in their place and expects them to assail him:

‘... The Enemy, of course, has long known that the Ring is abroad, and that it is borne by a hobbit. He knows now the number of our Company that set out from Rivendell, and the kind of each of us. But he does not yet perceive our purpose clearly. He supposes that we were all going to Minas Tirith; for that is what he would himself have done in our place. And according to his wisdom it would have been a heavy stroke against his power. Indeed he is in great fear, not knowing what mighty one may suddenly appear, wielding the Ring, and assailing him with war, seeking to cast him down and take his place. That we should wish to cast him down and have *no* [sic] one in his place is not a thought that occurs to his mind. That we should try to destroy the Ring itself has not yet entered into his darkest dream. In which no doubt you will see our good fortune and our hope. For imaging war he has let loose war, believing that he has no time to waste; for he that strikes the first blow, if he strikes it hard enough, may need to strike no more. So the forces that he has long been preparing he is now setting in motion, sooner than he intended. Wise fool. For if he had used all his power to guard Mordor, so that none could enter, and bent all his guile to the hunting of the Ring, then indeed hope would have faded: neither Ring nor bearer could long have eluded him. But now his eye gazes abroad rather than near at home ...’

(Tolkien 1994b, pp.115-116)

¹⁴¹ ‘Their own records began only after the settlement of the Shire, and their most ancient legends hardly looked further back than their Wandering Days’ (Tolkien 1994a, p.3).

Hence, the Hobbits ‘have greater social mobility *because* [sic] they are invisible ... it is their ambivalent subjectivity that makes them heroically effective’ (Battis 2004, p.909). Therefore, it is evident from the text that, consciously or not, Tolkien is clearly engaging with post-colonial issues regarding language and colonial subjectivity, as the Hobbits become a fictionalised representation of the ideal colonial subject as they willingly adapt their culture, including their language, to coincide with those of the nearby peoples to ensure their continued existence. In addition, through their initial invisibility to other peoples and their omission from history the Hobbits also appear to reflect the experience of the real-world colonised subject. However, Treebeard’s later insertion of the Hobbit folk into the lists of Living Creatures ‘undoes their isolation from the world and history ...’ (Malpas 2005, p.96), a feat which is not a frequent occurrence for the colonial subject in real world events.

Nevertheless, attention must be drawn to the fact that while Tolkien depicts a number of his peoples as having adopted the Common Speech as a native tongue over the course of the Third Age (Tolkien 1994c, p.506), this is not the case for many of his other characters. Indeed, Tolkien is also careful to depict his characters linguistic choices in such a way that, in addition to those characters who have opted to adopt Westron in place of their birth-tongue/cultural tongue, Tolkien has also included characters who have chosen not to learn Westron at all, and others who have chosen to learn it but who utilise it as ‘a second language of intercourse ...’ (Tolkien 1994c, p.506), to be used when interacting with people outside of one’s community/culture, ‘... as is the custom in the West ...’ (Tolkien 1994b, p.131).¹⁴² In this way, it is clear that Westron is simply intended as a language of convenience for the characters, as not only are there a number of characters who opt not to learn, and thus use

¹⁴² Indeed, Tolkien is careful to emphasise that the use of Westron is just an agreed upon custom between the peoples in the West of Middle-earth and it is not, nor was it ever a decree by the King, rather its use appears to have come about as a result of the Dúnedains decision to use ‘the Common Speech in their dealing with other folk and in the government of their wide realms ...’ (Tolkien 1994c, p.509). Indeed, Tolkien states that ‘[i]n the days of the Númenorean kings this ennobled Westron speech spread far and wide, even among their enemies; and it became used more and more by the Dúnedain themselves ...’ (Tolkien 1994c, p.509).

Westron, there are also no instances to be found in the text whereby the Common Speech is forced upon a character. Consequently, it is possible to argue that Tolkien is not attempting to suggest that Westron is intended as a replacement for a people's birth-tongue, rather it is a language of convenience which the peoples of Middle-earth can employ if they so choose.

Indeed, the idea that the Westron language is not intended as a replacement for a people's birth-tongue, but rather as a language of convenience for the people of Middle-earth to use if they so choose is most clearly evident in the scenes regarding the Elves and their interaction with people outside of their linguistic community, as while Gildor and his companions use the Common Speech when interacting with Frodo, Sam and Pippin when they meet them in the woods in the Shire, when Pippin asks them about the purpose of the Black Riders, the Elves opt to converse together in their own tongue prior to responding (Tolkien 1994a, pp.106-107). In addition, the majority of the songs and poems which the Elves recite during the Fellowship's short stays in both Rivendell and Lothlórien are either recorded as being sung in or are provided in Elvish writing in the text.¹⁴³ On top of this, when the Fellowship enters Lothlórien and encounter Haldir and his brothers, it is recorded that they question Legolas in their own tongue while the other members of the Fellowship wait (Tolkien 1994a, p.448). Moreover, upon meeting Haldir and his brothers, Haldir makes the following statement to the members of the Fellowship:

‘Welcome!’ the Elf then said again in the Common Language, speaking slowly. ‘We seldom use any tongue but our own; for we dwell now in the heart of the forest, and do not willingly have dealings with any other folk. ... But there are some of us still who go abroad for the gathering of news and the watching of our enemies, and they speak the languages of other lands. I am one. Haldir is my name. My brothers, Rúmil and Orophin, speak little of your tongue. ...’

(Tolkien 1994a, p.449)

¹⁴³ For example in Lothlórien upon hearing of Gandalf's fall in Moria, the Elves create lamentations for him in Elvish. ‘Often they heard nearby Elvish voices singing, and knew that they were making songs of lamentation for his fall, for they caught his name among the sweet sad words that they could not understand’ (Tolkien 1994a, p.471). Also, in Rivendell there is a written record of a hymn to Elbereth (Tolkien 1994a, p.311) to which Bilbo declares ‘‘They will sing that, and other songs of the Blessed Realm, many times tonight. ...’’ (Tolkien 1994a, p.312).

The fact that few of the Galadhrim know or choose to speak the Westron language is further emphasised by the passage in the text which states that, other than in Legolas' case, during the Fellowship's residence in Lothlórien 'they had little speech with the Elven-folk; for few of these knew or would use the Westron tongue' (Tolkien 1994a, p.471).

Thus, owing to the fact that Westron can be described as being a language of convenience for those people who chose to retain their native tongue instead of adopting the Common Speech as a native tongue, as in the case of the Elves as outlined above, it is possible to argue that Westron reflects the post-colonial idea that in many countries colonially enforced tongues such as English are only used as a device through which these peoples can interact with people outside of their culture, a fact which Ngũgĩ draws attention to with the following statement:

Take English. It is spoken in Britain and in Sweden and Denmark. But for Swedish and Danish people English is only a means of communication with non-Scandinavians. It is not a carrier of their culture. For the British, and particularly the English, it is additionally, and inseparably from its use as a tool of communication, a carrier of their culture and history.

(wa Thiong'o 1986, p.13)

However, the true significance of having a Common Speech available to the people of Middle-earth comes to prominence in the text when the Free Peoples have to unite in opposition of the threat of tyranny and dictatorship posed by both Saruman and Sauron, as, due to both the racial and/or cultural differences between the peoples in the West, as well as the different languages native to these peoples, it is likely that had these peoples not had a common language to employ in their interactions, the forging of an alliance between them would have been much more difficult.

Indeed, this is clearly evident when the scenes regarding the Council of Elrond are taken into consideration, as this is the first major instance in *LotR* whereby a number of peoples from the different races and/or cultures in the western regions of Middle-earth are

unwittingly united together in one place to decide what to do to combat the increasing threat posed by Sauron, as Elrond has not actually called the meeting (Tolkien 1994a, p.317). Some of the peoples present at the Council are the Hobbits Bilbo, Frodo and Sam from the Shire, the Dwarves, Glóin and Gimli, from the Lonely Mountain, the man Boromir from Minas Tirith, the Elves Galdor from the Grey Havens and Legolas from Northern Mirkwood and the wizard Gandalf (Tolkien 1994a, pp.313-314). Thus, owing to the fact that so many different races and/or cultures are present at the Council, it is possible to argue that this group can only agree upon a path of action because each of them is able to speak Westron, the universal language, as with Elves, Dwarves, Men, Wizards and Hobbits present, it is unlikely that all of the people in attendance at the Council would be able to comprehend each tongue native to the speaker if a common language was not spoken, as the Tale of the Ring is not recounted by a single voice. Instead many of the people present each reveal a different section of the story, which they have experienced or studied over time.

For example, Elrond, Gandalf, Bilbo, Boromir and Glóin each fill in a piece of the tale with other peoples interjecting at certain moments with comments and questions. Thus, due to the ability of the council members to converse with one another in a single language, they are able to examine the facts and to agree on what course of action should be taken. In this way, Westron can ultimately be seen to be a language of convenience, because as Winegar points out:

[i]t is convenient that almost all the characters are able to speak Westron, and it becomes a sort of “universal translator” for the citizens of Middle-earth. While it may seem a bit Orientalist to impose one language on all the peoples in the book, again, that assumption would be a superficial misreading. The Common Speech is a convenience, but Tolkien fully expects all his characters [or at least those who have not adopted Westron as their native tongue] to revel in the use of their native languages ...

(Winegar 2005, p.2)

Moreover, as a result of its employment at the Council of Elrond, and its employment in the forging of alliances between different races and cultures throughout *LotR*, it is possible to argue that the availability of Westron as a device which the Free Peoples can utilise to overcome the linguistic barriers which could have halted their alliance engages with twentieth century post-colonial concerns as its employment in the text reflects the idea behind Achebe's statement that 'I can speak across two hundred linguistic frontiers to fellow Nigerians only in English' (Achebe 2006b, p.269).

Therefore, even though the texts written by Tolkien which were discussed in this chapter were for the most part published prior to Achebe and Ngũgĩ's publications, it is clear that the concerns which both Achebe and Ngũgĩ were espousing later in the century were also issues of importance in the early to mid twentieth century as according to Ashcroft, Griffiths and Tiffin:

... the Indian novelist Raja Rao ... in a piece written as long ago as 1938, [can be seen to have been writing about] the challenge of the post-colonial writer to adapt the colonial language to local needs.

(Ashcroft *et al* 2006d, p.262)

Thus, it is unsurprising that in his texts, Tolkien can be seen to be implicitly engaging with the ways in which people engage with the different languages available to them, as in addition to depicting a number of his characters as having chosen to adopt the Common Speech as a native/birth/cultural tongue over the course of the Third Age (Tolkien 1994c, p.506), he is careful to include other peoples who have chosen not to learn Westron at all, as well as a number of characters who have chosen to learn it but who have also chosen not to adopt it in place of their native/birth/cultural tongue. Instead these peoples are depicted as alternating the linguistic method employed depending upon the social situation they are in.

By doing so, Tolkien can be seen to be highlighting the benefits that a Common Speech can offer to its users whether as a tongue to be used in place of a birth-tongue or as a secondary language. In light of this then, it would appear that his stance on the subject aligns itself more fully with Achebe's argument rather than that espoused by Ngũgĩ, as through his depiction of his characters approaches to the languages that are available to them, Tolkien is clearly promoting the idea that it doesn't have to be either/or it can be both, a viewpoint which Achebe has argued in response to Ngũgĩ's statements on the subject.¹⁴⁴ This is clearly evident by the fact that in addition to providing characters in his text who have adopted the Common Speech in place of their native/birth/cultural tongue over the course of the Third Age (Tolkien 1994c, p.506), and others who have chosen not to learn, and thus use, the Common Speech, Tolkien has provided characters who have chosen to retain their native/birth/cultural tongue while simultaneously choosing to learn and use the Common Speech when necessary, such as when interactions with people outside one's linguistic community is needed.

4.4 Language as a barrier to the Other

Although the employment of Westron in *LotR* is clearly important to a post-colonial analysis of the text, due to the ways in which its use connects *LotR* with twentieth century post-colonial concerns, there are, in fact, numerous other ways in which Tolkien's texts regarding Middle-earth replicate the key concerns of this discipline. Indeed, this section will focus upon the way in which Tolkien's decision to portray language as a device for exclusion successfully engages with the key issues of post-colonial theory in relation to language. As

¹⁴⁴ To reiterate Achebe's statement '... the difference between Ngũgĩ and myself on the issue of indigenous or European languages for African writers ... [as] while Ngũgĩ now believes it is *either / or* [sic], I have always thought it was *both* . . . [sic]' (Achebe 2006b, p.268).

this issue is most apparent within *LotR*, this section shall concentrate upon the applicability of the use of language as a device for exclusion in *LotR* specifically rather than *The Hobbit* or *The Silmarillion*. Certainly, the use of language as an exclusionary means takes two distinct forms in this text, both literal and metaphoric, as language becomes a physical barrier designed to prevent entry to the Other, as well as becoming a linguistic device to be utilised when in the company of others to exclude them from the conversation at needs be. Hence it is immediately apparent that Tolkien's text engages with post-colonial concerns through the utilisation of language as a method of exclusion because the issue of the Self and Other are once again brought to the forefront in the text. Although there are numerous examples of these two forms occurring in the text, there are three predominant instances in the text whereby language becomes a physical barrier to admission for the members of the Fellowship, these occur at the gates of the Mines of Moria and Rohan, as well as at the Rammas Echor, the wall surrounding the Pelennor Fields and Minas Tirith. In addition, there is one particularly dominant instance whereby language becomes a linguistic device to be utilised when in the company of others to exclude them from the conversation at needs be.

The initial obstacle which the Fellowship encounter on their journey, whereby the use of a language becomes a physical barrier to protect against the Other, occurs as the Fellowship attempts to gain entry to the Mines of Moria, a former Dwarvish realm. Once the hidden access doors into Moria are located, an inscription (in Elvish) reveals that to gain entry into the confines of Moria, the correct password must be spoken for the door to open from the outside. As Gimli explains: "[i]f you are a friend, speak the password, and the doors will open, and you can enter" (Tolkien 1994a, pp.400-401). Therefore, in the text, language immediately becomes a barrier in the physical form of the doorway, as a password is needed to open the doors. This raises a number of issues regarding language in the text however, as to gain entry to the Dwarvish realm of Moria, a knowledge of the Elvish language is

necessary as the inscription upon the door is written in “... the elven-tongue of the West of Middle-earth in the Elder Days” (Tolkien 1994a, p.400), while the password itself is the Elvish word ‘*Mellon* [sic]’ (Tolkien 1994a, p.404), which means friend (Tolkien 1994a, pp.404-405). Moreover, this scene is also significant to a post-colonial reading of the text as it is through the presence of both the Elvish inscription and the need to know a password that the post-colonial issue of Self and Other are once again brought to the forefront in *LotR* as the Elvish message declares that if you are a friend, i.e. part of the Self, you will know/should know the password to enter. Otherwise you are deemed Other, with the password thus becoming a device through which the Other could be prohibited entry. This is particularly true if the doorwards who formerly guarded the doors were not on duty, as according to Gandalf the doors to Moria:

‘... have no key. [This can be attributed to the fact that] [i]n the days of Durin they were not secret. They usually stood open and doorwards sat here. But if they were shut, any who knew the opening word could speak it and pass in. ...’

(Tolkien 1994a, p.401)

Thus, the doors were clearly designed to prevent outsiders from entering the realm, as it is not possible to open the doors to Moria unless the password is known.

Both the second and third examples of the use of language as a physical barrier are similar to each other, as once again, in both instances language is used a device through which the Other can be excluded. For example, the second example whereby language is used as a physical barrier to the Other occurs in *TTT*, when Gandalf, Legolas, Gimli and Aragorn attempt to enter Rohan to see King Théoden. However, the King has decreed that nobody should be permitted entry to Rohan lest they speak the language of the Riddermark, thus, when the companions approach the gates the gate guards speak to them in the language of Rohan, a feat which is in opposition to the custom of using Westron in dealing with outsiders (Tolkien 1994b, p.131). The significance of this stems from the fact that although Gandalf

can speak the tongue of the Riddermark, his companions cannot, thus, the gate guards contemplate refusing them entry (Tolkien 1994b, pp.131-133). According to Chance, the reasons for this change in linguistic mode can be attributed to '[t]he assumption ... that Rohan's folk will speak their own tongue and thus will pose no threat to their tribe' (Chance 2001, p.67), thus, implying that anyone outside of their tribe is/may pose a threat to the people of Rohan. Furthermore, it is important to point out that in this instance it is not just language which becomes a barrier to the Other, indeed, outsiders technically face three barriers to their entry; the first being the gate itself, the second being the gate guards and the third being the language of Rohan.

As aforementioned, the final prominent example of language being used as a physical barrier to entry occurs when Gandalf and Pippin arrive at Rammas Echor in *RotK*, and as aforesaid the issue of the Self and Other comes to the forefront of the text again. Akin to the companions encounter with the gate guards at Rohan, when Gandalf and Pippin attempt to pass through Rammas Echor, a number of men stand in his way, loath to permit Pippin entry to the land beyond the wall. This can be attributed to the fact that these men once again appear to be under orders not to let anyone pass through into the Pelannor and onto the city of Minas Tirith itself unless they know the passwords, as Gandalf does, or are “... mighty men of arms ...” (Tolkien 1994c, p.7). The use of a pass-word is significant once more as the pass-words to the city of Minas Tirith are known by those in service to the Steward, and most probably by the people who reside in the city, making it impossible for outsiders to know them and to thus gain entry to the land. For example, when Pippin swears his service to the Steward of Minas Tirith he is “... taught the lesser pass-words. ...” (Tolkien 1994c, p.19). These examples, particularly the latter two, are important to the text and to a post-colonial analysis of it because these instances, can be seen to reflect the tension that is prevalent throughout Middle-earth as a whole, as to reiterate Haldir, “... in nothing is the power of the

Dark Lord more clearly shown than in the estrangement that divides all those who still oppose him. ...” (Tolkien 1994a, p.456), as differences such as differences in language result in those opposed to Sauron othering each other.

The main example of the second form that language as an exclusionary device takes in the text occurs towards the beginning of *FotR*, when Frodo, Sam and Pippin encounter the Exiled Elves of Finrod’s line in the woods, as the Hobbits are journeying towards Bree. As mentioned earlier, having encountered one of the Black Riders from a distance in the woods, Pippin opts to question Gildor and his companions about the Black Rider’s purpose (Tolkien 1994a, pp.106-107). Instead of responding immediately and either assuaging the Hobbits fears or confirming they were right to hide from it, the Elves converse together, in their own tongue. ‘The Elves did not answer at once, but spoke together softly in their own tongue’ (Tolkien 1994a, p.107). Despite the fact that this action allows the Elves to guardedly discuss what action should be taken without alerting the Hobbits to the danger that was pursuing them and the One Ring, it emphasises the concept of language being used as a device through which the Other can be excluded from matters, as language becomes a metaphorical barrier to those who do not speak Elvish.

Thus, while the Elves decision to converse in their own tongue arguably functions as a device to heighten the suspense for the reader, as the Elves reluctance to open discuss how to answer Pippin’s questions hints at the Black Rider’s presence being of significance, with the application of post-colonial theory it illustrates once again the distinction between the Self and Other. When Frodo, who has previously been taught some Elvish by Bilbo, subsequently, speaks some High-Elven words in thanks to the Elves for their hospitality, Gildor jokingly warns the other Elves to “[s]peak no secrets! Here is a scholar in the Ancient Tongue. ...” (Tolkien 1994a, p.107). The reason for this is that, as Frodo has the ability to

speaking Elvish, he may be able to translate/understand what is said,¹⁴⁵ and as a consequence the Elves use of “... the Ancient Tongue ...” (Tolkien 1994a, p.107) in the Hobbits presence may not be enough to keep Frodo separate from their deliberations. Thus, even though the Elves ultimately declare that “... it is fair to hear words of the Ancient Speech from the lips of other wanderers in the world” (Tolkien 1994a, p.112), these examples stress how language can openly prevent the Other from being incorporated into matters of importance.

4.5 Refusal to use a language as a process of othering

It is significant that, in Tolkien’s texts regarding Middle-earth, language is not just used as a means to differentiate the different races from each other, rather as post-colonial theory affirms, language in Tolkien’s text is generally portrayed as being a carrier of culture. Indeed, Tolkien’s text highlights the idea put forward by Ngũgĩ that ‘[l]anguage as culture is the collective memory bank of a people’s experience in history’ (wa Thiong’o 1986, p.15), as, in the words of Deidre Dawson, ‘Middle-earth is a multilingual and multicultural universe in which linguistic changes reflect the history of its peoples’ (Dawson 2005, p.117). Indeed, there are a number of instances in Tolkien’s texts regarding Middle-earth whereby a people have changed their language in proportion to their historical experience. For example, as discussed earlier the Hobbit-folk have adapted their language in accordance with their movements, choosing to adopt the language of the Men near whom they lived. However, the idea that a language can perform the function of being both a ‘collective memory bank of a people’s experience in history’ (wa Thiong’o 1986, p.15), as well as reflecting ‘the history of its peoples’ (Dawson 2005, p.117) through its changes is most clearly evident in the history and evolution of the Elvish tongues Quenya and Sindarin. The first language, Quenya, is the

¹⁴⁵ Indeed, Frodo has previously been recorded as focusing ‘chiefly on the words spoken. He knew a little of the elf-speech and listened eagerly’ (Tolkien 1994a, p.109).

High-Elven language. It ‘was an ancient tongue of Eldamar beyond the Sea, the first to be recorded in writing’ (Tolkien 1994c, p.507). The second language, Sindarin, is the Grey-Elven tongue, which ‘was in origin akin to *Quenya* [sic] ...’ (Tolkien 1994c, p.507). Sindarin was initially employed by those Elves that chose not to go to Valinor, and who opted instead to stay in Middle-earth, in Beleriand (Tolkien 1994c, p.507).

The significance of these two languages to the subject matter being discussed in this chapter is that by the Third Age of Middle-earth’s history, i.e. the age in which *LotR* is set; Quenya has become an inactive language in Middle-earth. Quenya’s inactive state is largely the result of King Thingol of Doriath’s pronouncement, upon hearing of the Kinslaying at Alqualondë,¹⁴⁶ that the language of the Noldor never be spoken in his realm again:

‘... But hear my words! Never again in my ears shall be heard the tongue of those who slew my kin in Alqualondë! Nor in all my realm shall it be openly spoken, while my power endures. All the Sindar shall hear my command that they shall neither speak with the tongue of the Noldor nor answer to it. And all such as use it shall be held slayers of kin and betrayers of kin unrepentant.’

... And it came to pass even as Thingol had spoken; for the Sindar heard his word, and thereafter throughout Beleriand they refused the tongue of the Noldor, and shunned those that spoke it aloud ...

(Tolkien 1999b, pp.149-150)

This decision can be seen to have had a number of adverse social and cultural effects for the Noldorin Elves as not only were all of those who continued to use the Quenya language shunned by the Sindar of Beleriand, causing a further estrangement between the two Elven cultures,¹⁴⁷ as aforementioned, this decision ultimately resulted in Quenya becoming an

¹⁴⁶The Kinslaying of Alqualondë refers to the slayings of the Teleri Elves by the Noldorin Exiles as a result of the Teleri Elves refusal to either give the Noldor any of their boats or to help the Noldor make some so that they could follow Melkor/Morgoth to Middle-earth as it was against the wishes of the Valar (Tolkien 1999b, pp.92-94).

¹⁴⁷ Examples of the estrangements which had occurred within the Elvish community prior to this include the first estrangement which occurred between the Elvish peoples happened as a result of the Elves of Middle-earth having to decide whether to embark on the journey to Valinor or to stay in Middle-earth, with the Elves who opted to embark on the journey coming to be known as ‘the Eldar’ (Tolkien 1999b, p.50), while those who refused the journey were called ‘the Avari, the Unwilling’ (Tolkien 1999b, p.50). The Eldar were subsequently categorised into three groups/kindreds, the Noldor, the Vanyar and the Teleri (Tolkien 1999b, p.50). However, some of the Elves who set out to go to Valinor ‘became lost upon the long road, or turned aside, or lingered on

inactive language, as the Noldorin Elves in Doriath are now forced to use the Sindarin tongue in their everyday lives (Tolkien 1999b, p.150). This in turn eventually results in Quenya no longer being taught as a birth-tongue, with it instead becoming a form of “Elven-latin” (Tolkien 1994c, p.507), only being used by the High-Elves ‘for ceremony, and for high matters of lore and song ...’ (Tolkien 1994c, p.507).

The relevance of Quenya becoming an Elven-latin to post-colonial theory lies in the fact that post-colonial theorists espouse the belief that:

[t]he choice of language and the use to which language is put is central to a people’s definition of themselves in relation to their natural and social environment, indeed in relation to the entire universe.

(wa Thiong’o 1986, p.4)

Therefore, it is possible to argue that with the banning of Quenya and its eventual diminishment into a language of ceremony, the Noldor lost their cultural identity and sense of Self, as they could no longer revel in the use of their birth tongue. Indeed, this notion appears to be supported by Tolkien’s statement earlier in *The Silmarillion* (prior to Thingol’s pronouncement) that ‘[i]n many parts of the land the Noldor and the Sindar became welded into one people, and spoke the same tongue ...’ (Tolkien 1999b, p.133), however, Tolkien is quick to point out that a number of differences still remained between them which differentiated one from the other (Tolkien 1999b, p.133). In addition, the Noldor’s decision to adopt Sindarin as their everyday tongue is further significant as it reinforces Dawson’s earlier

the shores of Middle-earth ...’ (Tolkien 1999b, p.51). These Elves came to be known as the Úmanyar (Tolkien 1999b, p.51). Although many subdivisions of these groupings occurred as the years progressed, ‘[t]he most basic distinction between the different groups of Elves are those who are the ‘Light-elves’ and those who are ‘Dark-elves’ (Shippey 2001, p.229). However, this is not a separation based on racial colouring. ‘The elves are not separated by colour (black, white, and ‘dingy’), but by history. The ‘Light-elves’ are those who have ‘seen the Light’, the Light of the Two Trees which preceded the Sun and Moon, in Aman, or Valinor, the Undying Land in the West; the ‘Dark-elves’ are those who refused the journey and remained in Middle-earth ...’ (Shippey 2001, p.229). Another major estrangement occurred when many of the Noldorin Elves decided to leave Valinor to return to Middle-earth as a result of Fëanor’s words regarding Middle-earth and the desire to defeat Melkor/Morgoth and regain the Silmarils, as many of the Elves wishing to depart did not want Fëanor as King, preferring Fingolfin and his sons, thus ‘as two divided hosts the Noldor set forth upon their bitter road’ (Tolkien 1999b, p.90). Moreover, it is recorded that ‘one tithe [of the Noldor] refused to take the road [at all] ...’ (Tolkien 1999b, p.90).

statement that ‘Middle-earth is a multilingual and multicultural universe in which linguistic changes reflect the history of its peoples’ (Dawson 2005, p.117), as the linguistic change amongst the Noldorin Elves is evidence of a significant event in their history. Their adoption of the Sindarin tongue in place of Quenya signifies their choice between estranging themselves from the Sindarin Elves by keeping their own language or forsaking their birth-tongue to continue to interact with the other Elves in Middle-earth, as well as being a reminder of the Kinslaying.

A further point of interest with regards to the linguistic theme in *LotR* comes to light however when recognition is given to the fact that the language of the Noldor is not the only example of a tongue whose use is forbidden in Middle-earth, and whereby any who do use the tongue become othered, as there is one other language in Middle-earth which the peoples of Middle-earth will not utter - the Black Speech of Mordor. The reason that the Black Speech of Mordor is not spoken by the Free Peoples of the World is that it is ultimately the language of Sauron, a language which he had ‘desired to make ... the language of all those that served him ...’ (Tolkien 1994c, p.513). However, Sauron ultimately ‘failed in that purpose’ (Tolkien 1994c, p.513) as it is stated in the appendices to *LotR* that ‘after the first overthrow of Sauron this language in its ancient form was forgotten by all but the Nazgûl’ (Tolkien 1994c, p.513). However, it is also recorded that ‘[w]hen Sauron arose again, it became once more the language of Barad-dûr and of the captains of Mordor’ (Tolkien 1994c, p.513).¹⁴⁸ In contrast to the Elvish speech which is portrayed as euphonic and beautiful to listen to, when Gandalf begins to recite the inscription on the One Ring in the Black Speech

¹⁴⁸ Moreover, although the Orcs are not included in this statement regarding the peoples who spoke the Black Speech, it is stated in Appendix F (Tolkien 1994c, pp.506-522) that ‘[f]rom the Black Speech, however, were derived many of the words that were in the Third Age wide-spread among the Orcs ... [For example,] ... the curse of the Mordor-orc on II, p. 47 [sic] was in the more debased form used by the soldiers of the Dark Tower ...’ (Tolkien 1994c, p.513).

at the Council of Elrond his voice is described as becoming ‘menacing, powerful, harsh as stone’ (Tolkien 1994a, p.333).¹⁴⁹

It can be argued that this speech sounds harsh to listeners because it is a reflection of the brutality craved by its inventor and this is why it is seldom recorded in the text. Moreover, when the Black Speech of Mordor is approached from a post-colonial perspective it would appear that the Black Speech best represents the colonially imposed language, or rather the threat of it, as even though the Black Speech has not yet been imposed upon the peoples of Middle-earth, a feat which can be attributed to the fact that Sauron has not succeeded in gaining dominion over all the peoples of Middle-earth, as aforementioned it is the language that he intended ‘to make ... the language of all those that served him ...’ (Tolkien 1994c, p.513). Hence similarly to the actions of the colonial settlers during the historical colonisation of continents such as Africa, Sauron has premeditated the removal of the native tongues of the peoples of Middle-earth so that it can be substituted for his creation, the Black Speech. Thus, akin to the threat that the One Ring poses to difference in society, if Sauron were to regain control of Middle-earth even linguistic differences would be no more.

In addition, even though the Black Speech represents tyranny and the possibility of colonisation by Sauron if he regains the One Ring, Tolkien’s decision to disallow its use in the western regions of Middle-earth, and the infrequency of its application by Sauron and his servants, also serves as a method through which they can be further marginalised in the text, a feat which is further heightened by the fact that Sauron and his servants the Orcs and the Ringwraiths are never given the opportunity to tell their stories in the text. Indeed, this is especially true in the case of Sauron himself, as while the Orcs and the Ringwraiths are provided with the opportunity to speak on a number of instances in *LotR*, albeit these

¹⁴⁹ According to Gandalf, the inscription carved on the One Ring is in Elvish but it actually records Sauron’s Black Speech (Tolkien 1994a, p.66).

instances are limited and the language used is that of the Common Speech, Sauron ‘never speaks ...’ (Eaglestone 2005, p.79). As Battis remarks:

[t]he truth is that Sauron himself is unknowable, for he offers no voice, no text, no image, no body-just the gaze itself. He is the ultimate, ungraspable form of power ... He is the eye without a voice, the silent text, and, most suitably, Deleuze and Guattari's "body without organs" ...

He is the Enemy, yet we have no real proof of his ability to control, or even of his existence, save for stories, dreams, and visions.

(Battis 2004, p.919)

Thus, taking the Black Speech from Sauron and in fact not allowing him the opportunity to speak in any language deprives him of the opportunity to form his own identity in the text. As Battis points out, Sauron is not offered the opportunity in the text to recount his version of events, ‘[h]e doesn't have the luxury to un-tell this story, to unsay the name that his conquerors have given him’ (Battis 2004, p.923).

Indeed, it would appear that ‘Sauron, the voiceless Enemy, has been colonized into a story not of his own telling ...’ (Battis 2004, p.923), as Sauron’s part in the story is recounted by characters such as Boromir of Minas Tirith whose homeland is constantly under threat of attack from Sauron, and Elrond of Rivendell who participated in the Last Alliance of Elves and Men against Sauron (Tolkien 1994a, p.318). Thus, it can be argued that:

... there are two potential sites of conflict, one conscious – in the sense of being present in the text; the other unconscious – in the sense that it is present only in its absence and must be reconstructed from the trace it leaves.

(Hulme 2006, p.328)

Although Hulme’s statement is made in reference Columbus’ journal entries regarding his voyage to the New World, and not in reference to *LotR*, this idea is remarkably relevant to the character of Sauron because his character is ‘present only in its absence and must be reconstructed from the trace it leaves’ (Hulme 2006, p.328), his trace primarily being the stories about him, recounted by his enemies, and the presence of the One Ring. Thus, akin to

the proposition of Spivak in her essay ‘Can the Subaltern Speak?’, Sauron’s representation is subjectively identified by the role he has been cast in, as the way in which a person represents another is dependent upon the position that one speaks from. Sauron is the primary source of evil in the text, thus, he has to be othered by his actions, due to their non conformity with the overall values of the peoples of Middle-earth, regardless of his intentions to dominate.

Although both the Quenya language and the Black Speech of Mordor are prohibited in Middle-earth, resulting in the othering of those cultures that recognise them as their language both are ultimately approached and treated differently by Tolkien. For example, it can be argued, in the case of the Elvish language Quenya, that Tolkien is clearly employing this language to both demonstrate the fact that languages can cause internal divisions between peoples, and to warn readers about the dangers associated with allowing the native languages of the world to dwindle out of use, as Quenya becomes a type of “Elven-latin” (Tolkien 1994c, p.507) as a consequence of Thingol’s banning of it. If a culture willingly allows its tongue to diminish the result will inevitably be a devaluing of that culture, a feat which is becoming evident in the real world in the case which Ngũgĩ has attempted to convey regarding Africa and how the African students are forsaking their heritage in place of a European one, even though the former African colonies have been granted independence from the former colonial power. On the other hand, while the Common Speech of Westron can be interpreted as a metaphorical representation of colonial tongues such as English, French and Portuguese; it is not represented as a colonially enforced tongue. In fact, it is the Black Speech of Mordor which most closely corresponds with the ideology of a colonially imposed tongue, as Sauron’s intention in creating it was to make it ‘the language of all those that served him ...’ (Tolkien 1994c, p.513). Thus, from a post-colonial viewpoint it would appear that, through the provision of the Black Speech, Tolkien is intimating at the threat that a colonially imposed language will have on its people, because akin to the threat that the One

Ring poses to difference in society, had Sauron regained the Ring and succeeded in his attempts to dominate Middle-earth even linguistic differences between the peoples would be no more. To once again reiterate ‘[i]n Mordor, there is no such thing as separation of Self from Other: difference is consumed, swallowed up, by the Self’ (Chance 2001, p.81).

4.6 The relevance of written literature and orature

Although this chapter has primarily focused upon the notion of language as a spoken device through which people can communicate with each other, this is not the only function that it serves as language can also be used as a way to record historical events. There are two principal forms that language takes in order to record historical events, that of written literature and orature. Unsurprisingly, the utilisation of both written literature and orature is an issue of contention for many post-colonial theorists because ‘[w]ritten literature and orature are the main means by which a particular language transmits the images of the world contained in the culture it carries’ (wa Thiong’o 1986, p.15), yet they too are imbued with a ‘history of imperialist aggression’ (wa Thiong’o 1993, p.40), against the formerly colonised people and their languages. Indeed, the ‘history of imperialist aggression’ (wa Thiong’o 1993, p.40), which Ngũgĩ alludes to, is most evident in the absence of written literature belonging to the formerly colonised peoples, particularly when they were still colonial subjects, as the colonial subjects were unable to find the means to write back in response to their representations by the colonial power.¹⁵⁰ This idea is most clearly demonstrated in

¹⁵⁰ However, attention must also be drawn to the fact that problems still arose for the (formerly) colonised writers with regards to their writings when they did begin to write back to the colonial centre in an effort to challenge the dominant ideology of the period, and in response to the process of colonisation and what it meant for the (former) colonial subjects, as these writers had to choose which language to write in, because as Memmi states, ‘[i]f he persists in writing in his language, he forces himself to speak before an audience of deaf men. Most of the people are uncultured and do not read any language, while the bourgeoisie and scholars listen only to that of the colonizer. Only one natural solution is left; to write in the colonizer’s language’ (Memmi 2003, pp.152-153).

Stephen Slemon's article 'The Scramble for Post-colonialism' (2006) as in this article Slemon directs the reader's attention to the fact that the colonial subject was, for the most part, unable to rectify their misrepresentation in the literature and ideology of the colonial power.¹⁵¹

Of the two principal forms that language takes in order to record historical events, written literature is largely perceived and accepted as the more dominant of the two in the world today. However, post-colonial theory, while it recognises that the dominant mind-set is that written literature should be valued higher than orature, acknowledges the orature of a people as intrinsic to their culture, and as playing an important role for the people. Certainly, the post-colonial theorist Ngũgĩ places great weight upon the role that oral verse, in his native tongue Gĩkũyũ, played socially within the community he grew up in. As Ngũgĩ recounts:

I can vividly recall those evenings of story-telling around the fireside. It was mostly the grown-ups telling the children but everybody was interested and involved. We children would re-tell the stories the following day to other children who worked in the fields picking the pyrethrum flowers, tea-leaves or coffee beans of our European and African landlords. . . . [sic].

(wa Thiong'o 2006, p.265)

These stories passed on orally from person to person were an essential part of life for Ngũgĩ and his community, as orature has been for many other cultures worldwide, such as the Irish and Native American cultures. Indeed, it is possible that the importance of these stories contributed to Ngũgĩ's decision to stop writing in English and to instead concentrate on Gĩkũyũ, because as Spivak remarks '[t]he complexity of Ngũgĩ's staging of the relationship between English and Gikuyu also involves the relationship between dominant *literature* [sic] and subordinate *orature* [sic]' (Spivak 1996, p.238). It is for this reason that this section of the chapter will examine the role that both written literature and orature play in Tolkien's texts about Middle-earth.

¹⁵¹ This misrepresentation of the colonial subject was supported by western institutions such as the mass media, the church and schools as well as the economic policies of the time.

The evolution of language and literature in Tolkien's Middle-earth is primarily accredited to the Elves, as it is disclosed in *The Silmarillion* that the Elves:

... began to make speech and to give names to all things that they perceived. Themselves they named the Quendi, signifying those that speak with voices; for as yet they had met no other living things that spoke or sang.

(Tolkien 1999b, p.45)

In fact, according to Treebeard it was also the Elves that awakened the creatures of Middle-earth, such as the Ents, and taught them speech. "... Elves began it, of course ... They always wished to talk to everything, the old Elves did. ..." (Tolkien 1994b, p.78). Moreover, it is recorded in *The Silmarillion* that the first examples of writing in Middle-earth were provided by the Elves too:

... Rúmil of Tirion was the name of the loremaster who first achieved fitting signs for the recording of speech and song, some for graving upon metal or in stone, others for drawing with brush or with pen.

(Tolkien 1999b, p.63)

However, 'the Tengwar of Rúmil, were not used in Middle-earth' (Tolkien 1994c, p.493), instead '[t]he scripts and letters used in the Third Age were all ultimately of Eldarin origin ...' (Tolkien 1994c, p.493), with the alphabets used being 'of two main, and in origin independent, kinds: the *Tengwar* [sic] or *Tîw* [sic], here translated as 'letters'; and the *Certar* [sic] or *Cirth* [sic], translated as 'runes'' (Tolkien 1994c, p.493).¹⁵² However, 'older modes in which only the consonants were denoted by full letters were still in use' (Tolkien 1994c,

¹⁵² 'The *Tengwar* [sic] were the more ancient; for they had been developed by the Noldor, the kindred of the Eldar most skilled in such matters, long before their exile. The oldest Eldarin letters, the Tengwar of Rúmil, were not used in Middle-earth. The later letters, the Tengwar of Fëanor, were largely a new invention, though they owed something to the letters of Rúmil. They were brought to Middle-earth by the exiled Noldor, and so became known to the Edain and Númenoreans. In the Third Age their use had spread over much the same area as that in which the Common Speech was known' (Tolkien 1994c, p.493). 'The *Tengwar* [sic] were devised for writing with brush or pen ...' (Tolkien 1994c, p.493). 'The *Cirth* were devised first in Beleriand by the Sindar, and were long used only for inscribing names and brief memorials upon wood or stone. ... The *Cirth* in their older and simpler form spread eastward in the Second Age, and became known to many peoples, to Men and Dwarves, and even to Orcs, all of whom altered them to suit their purposes and according to their skill or lack of it. One such simple form was still used by the Men of Dale, and a similar one by the Rohirrim' (Tolkien 1994c, pp.493-494). The *Cirth*/*Certar* [sic] were devised and mostly used only for scratched or incised inscriptions' (Tolkien 1994c, p.493).

p.493). What is of particular interest, from a post-colonial viewpoint, is that neither *The Silmarillion* nor *The Hobbit* are particularly concerned with the issue of written records, thus the majority of the references to writing occur in *LotR*. Yet, even in *LotR*, Tolkien has placed most of the information in relation to the development of writing into the prologue and appendices to the text.

Although a number of allusions to the presence of written records, as well as references to characters keeping written records, are actually made throughout *LotR*, these allusions are sparse and are mainly contained within the *FotR* volume. Moreover, the written texts which are mentioned in *LotR* are largely concerned with the recording of historical events, for instance, the scrolls in Minas Tirith that Denethor hoards record the “ “... ancient days, and the beginnings of the City ...” ...” (Tolkien 1994a, p.330), while the Elvish records were ‘concerned almost entirely with their own history, in which Men appear seldom and Hobbits are not mentioned at all’ (Tolkien 1994a, p.3). The most noteworthy aspect in relation to the written literature that appears in *LotR*, however, is that although the Men of Minas Tirith and the Elves are recorded as having kept historical records, the majority of the allusions to writing and written literature are mostly concerned with the Hobbit community. What is interesting about this is that the Hobbits of the Shire are not recorded as having kept records prior to their habitation of the Shire (Tolkien 1994a, p.3). Moreover, even though they are recorded as having been present in Middle-earth since the Elder Days (Tolkien 1994a, p.3), their presence in Middle-earth has been overlooked by the peoples who did keep records of earlier times. This has particular significance from a post-colonial perspective because the absence of the Hobbit-folk’s voices from the chronicles of history, even though they had been present in Middle-earth since the Elder Days (Tolkien 1994a, p.3), connects the Hobbit folk with the formerly colonised peoples of the real-world whose voices were also, historically, absent from written record.

However, according to the ‘Note on Shire Records’ (Tolkien 1994a, pp.19-21) in the prologue to *LotR*, as the end of the Third Age approached, ‘a more widespread interest in their own history ...’ (Tolkien 1994a, p.19) awakened in the Hobbits of the Shire. According to the text, this renewed interest was attributable to:

... the part played by the Hobbits in the great events that led to the inclusion of the Shire in the Reunited Kingdom ... [The result of which being that] many of their traditions, up to that time still mainly oral, were collected and written down. ... By the end of the first century of the Fourth Age there were already to be found in the Shire several libraries that contained many historical books and records.

(Tolkien 1994a, p.19)

Nevertheless, the most important written record which is mentioned regarding the Hobbits as a people is Bilbo Baggins diary. While this item is initially presented as little more than a record of Bilbo’s adventure with the Dwarves throughout *The Hobbit*, by the end of *LotR* it has evolved into an essential heirloom of the kingdom and an important historical record of the Third Age, as not only does it entail Bilbo’s memoirs from his adventure, it also contains Frodo’s account of the War of the Ring. On top of this, it is also ‘supplemented by the accounts of their friends and the learning of the Wise’ (Tolkien 1994c, p.373), eventually developing into the Red Book of Westmarch.¹⁵³ Indeed, according to the ‘Note on Shire Records’ (Tolkien 1994a, pp.19-21), the Red Book of Westmarch:

... was in origin Bilbo’s private diary, which he took with him to Rivendell. Frodo brought it back to the Shire, together with many loose leaves of notes, and during S.R. 1420-1 he nearly filled its pages with his account of the War. But annexed to it and preserved with it, probably in a single red case, were the three large volumes, bound in red leather, that Bilbo gave to him as a parting gift. To these four volumes there was added in Westmarch a fifth containing commentaries, genealogies, and various other matter concerning the hobbit members of the Fellowship.

(Tolkien 1994a, p.19)

¹⁵³ Indeed, in the section entitled ‘Note on the Shire Records’ (Tolkien 1994a, pp.19-21) it is stated that although ‘[t]he original Red Book has not been preserved ...’ (Tolkien 1994a, p.19) many additional copies were made. However, only the Red Book itself and the Thain’s Book which was the first copy of the Red Book contained the same information, as Tolkien has declared that ‘[t]he Thain’s Book ... contained much that was later omitted or lost’ (Tolkien 1994a, p.20).

The significance of the Red Book of Westmarch can thus be seen to stem from the fact that it is the first book mentioned in Middle-earth that contains any record of Hobbit history, let alone the substantial amount of information that it is said to encompass at the end of the text. As such it can be argued that the written records, in the form of the Red Book of Westmarch, not only keep a note of historical proceedings that happened in Middle-earth, but also ensures both their continued survival through historical record, as well as allowing the Hobbits perspective on seminal events of the Third Age, to be revealed to other races/cultures in Middle-earth. However, from a post-colonial analysis of the text, the presence of the Red Book of Westmarch within the text is additionally important because, it can be argued that, for the most part, it embodies an ideology which post-colonial theory supports, the ideology of inclusion. This can be largely be attributed to the fact that, in the ‘Note on Shire Records’ (Tolkien 1994a, pp.19-21) Tolkien states that ‘[t]his account of the end of the Third Age [i.e. *LotR*] is drawn mainly from the Red Book of Westmarch’ (Tolkien 1994a, p.19).

Thus, the fact that the text of *LotR* mentions races and cultures other than Hobbits, including but not limited to Elves, Men, Dwarves, Ents, Orcs, Uruk-hai and wizards, infers that the Red Book is not excluding the other peoples of Middle-earth as both the Ents list of Living Creatures (Tolkien 1994b, p.72) and the Elves’ historical record had done in relation to Hobbits (Tolkien 1994a, p.3). Thus, while the Red Book of Westmarch can be seen as one means through which the Hobbits are both rectifying their omission from historical records, and ensuring that they are no longer forgotten in the history of Middle-earth, it also diminishes the process of othering as difference is included and portrayed in their accounts, albeit not always favourably as in the case of the Orcs and Uruk-hai. Moreover, the Red Book of Westmarch can be observed as a way of ensuring that the Elvish culture is not entirely forgotten in Middle-earth too, as even though the majority of Elves depart to the Grey Havens to leave Middle-earth by the end of the text, the translations of Elvish poems and stories

which Bilbo has included in his section of the book, ensure that records will continue to depict their culture when they are gone. Yet, for the most part there are few references or examples made about the written literature of the people of Middle-earth, in any of the Tolkien's texts regarding Middle-earth, even that of the Hobbits.

Interestingly, the second form of literary expression in Tolkien's texts of Middle-earth, the oral verse belonging to the peoples, is depicted in an entirely different way. In contrast to the sparse number of references which are made in relation to written literary expression, great emphasis is placed upon the oral verse of the respective races and cultures in Middle-earth. In fact, in opposition to the idea that written literature is the dominant form of literary expression, orature appears to be the primary means through which Tolkien opts to convey the images of the different cultures in the text. Indeed, *LotR* is full of examples of oral verse by the different peoples present in Middle-earth, with the most prominent examples of oral verse credited to the Elves, whose songs and poems are deeply steeped in historical events. The Elvish songs often take the form of celebration as they rejoice in recalling great love stories through their verse, such as *The tale of Tinúviel* (Tolkien 1994a, pp.252-254),¹⁵⁴ which Aragorn recounts to the Hobbits on their journey. However, much of their orature tends to be in lamentation of past events.

For example, the song of the maiden Nimrodel (Tolkien 1994a, pp.444-446), focuses on the sorrow of lost love, while others are more prominently focused upon Valinor, the Blessed Realm, which the Elves opted to leave in another Age, as can be seen by Galadriel's song of Eldamar¹⁵⁵ in the *FotR*:

¹⁵⁴ The tale of Tinúviel celebrates the struggles that Beren and Lúthien faced to be united together in marriage. It is also celebrated because theirs was the first relationship that saw an elf (Lúthien) and a human (Beren) united in matrimony.

¹⁵⁵ The following part of the song has been translated as "Ah! Like gold fall the leaves in the wind, long years numberless as the wings of trees! The years have passed like swift draughts of the sweet mead in lofty halls beyond the West, beneath the blue vaults of Varda wherein the stars tremble in the song of her voice, holy and

*Ai! laurië lantar lassi súrinen,
yéni únótimë ve rámar aldaron!
Yéni ve lintë yuldar avánier
mi oromardi lisse-miruvóreva
Andúnë pella, Vardo tellumar
nu luini yassen tintilar i eleni
ómaryo airetári-lírinen.*

Sí man i yulma nin enquantuva?

*An sí Tintallë Varda Oiolossëo
ve fanyar máryat Elentári ortanë,
ar ilyë tier undulávë lumbulë;
ar sindanóriello caita mornië
i falmalinnar imbë met, ar hísië
untúpa Calaciryo míri oialë.
Sí vanwa ná, Rómello vanwa, Valimar!*

*Namárië! Nai hiruvalyë Valimar.
Nai elyë hiruva. Namárië! [sic]*

(Tolkien 1994a, p.496)

As well as this, the Elves also employ their orature to mourn the marring of the world by the actions of both Melkor/Morgoth and Sauron, and to honour the Valar named Varda whom the Elves refer to as Elbereth (Tolkien 1994a, p.311).

Accordingly, the instances in the text whereby the oral literature of a culture is recited in their cultural tongue, rather than in the Common Speech should not be neglected as even though many of the instances of poems/songs recited by characters in *LotR* have to be translated by characters in the text, or in the appendices to the text for example,¹⁵⁶ the presence of these tongues is significant to a post-colonial analysis of the text as according to Ashcroft, Griffith and Tiffin, it can ultimately be viewed as a device through which the author can assert the cultural difference between the different races/cultures in his world:

queenly. Who now shall refill the cup for me? For now the Kindler, Varda, the Queen of the Stars, from Mount Everwhite has uplifted her hands like clouds, and all paths are drowned deep in shadow; and out of a grey country darkness lies on the foaming waves between us, and mist covers the jewels of Calacirya for ever. Now lost, lost to those from the East is Valimar! Farewell! Maybe thou shalt find Valimar. Maybe even thou shalt find it. Farewell!” (Tolkien 1994a, pp.496-497).

¹⁵⁶ One example of this is the sentence in *TTT* which reads “... *Taurelilómëa-tumbalemorna Tumbaletaurëa Lómëanor* [sic] ...” (Tolkien 1994b, p.77). This sentence is not translated in the text itself; rather a footnote directs the reader to ‘See Appendix F under *Ents* [sic]’ (Tolkien 1994b, p.77).

[t]he technique of selective lexical fidelity which leaves some words untranslated in the text is a more widely used device for conveying the sense of cultural distinctiveness. Such a device not only acts to signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts.

(Ashcroft *et al* 2002, p.63)

Additionally, as aforementioned, post-colonial theory expresses the belief that ‘[l]anguage as culture is the collective memory bank of a people’s experience in history’ (wa Thiong’o 1986, p.15). Thus, as Dawson has observed:

[w]hen Legolas sings a song in Sindarin ... it is because that language is the best expression of the collective memory of his people. His willingness – when able – to translate such a song into the Common Tongue is a sign of his desire to understand and be understood by others.

(Dawson 2005, p.118)

Therefore, even though the orature of the Elves is clearly deeply reflective of the Elvish culture and beliefs, emotions and dreams, being as complex and remote as the Elves themselves, and beset with the sorrow that the experience of three ages in the world of Middle-earth has bestowed upon them, from a post-colonial viewpoint regarding the orature in the text asserts that the language which is used when expressing the oral verse of a culture is equally as important to what the orature is actually articulating.

Yet, it is not only the Elvish culture in Middle-earth that has been presented with a strong oral tradition as the bulk of other races/cultures which are introduced in Tolkien’s texts have also been gifted with strong oral verse which is reflective of their communities too. For example, when Aragorn begins to chant in Rohirric, the language of Rohan, Legolas describes the orature/chant as being:

‘... like to this land itself; rich and rolling in part, and else hard and stern as the mountains. But I cannot guess what it means, save that it is laden with the sadness of Mortal Men.’

(Tolkien 1994b, p.130)

Indeed, from the examples which have been provided of the Rohirrim orature, and particularly through the Lament of the Rohirrim (Tolkien 1994b, pp.130-131), it becomes apparent that the songs of the land of Rohan are resplendent with the dignity that their history has imbued them with, as their songs both celebrate their cultures days of yore, and mourn the passing of the glory that the tribe once had, under the leadership of Eorl the Young.

In contrast to the melancholy sentiments which much of the orature of the Elves and the Rohirrim is immersed in, is the oral tradition which the Hobbit-folk maintain. Their songs are for the most part more simplistic, delighting in everyday simplicities such as hot baths, rather than the goings-on in the world. Indeed, according to Ralph C. Wood:

[t]he songs and poems that the hobbits sing and recite serve to deepen our love and sharpen our sense of the delight to be found in ordinary things-and thus of the wonder inherent in such simple gifts as fresh air and broad light, deep sleep and hot baths.

(Wood 2003, p.23)

One instance of the simplistic nature of their poetry is the song that Frodo delivers at the inn of the prancing pony in Bree (Tolkien 1994a, p.209-211). The song is ridiculous and concerns events that transpire in an inn. It celebrates beer and merry festivities, but it is an example of how their orature reflects the interests of the Hobbit culture as it is light hearted and the words are simple. Thus, akin to the way in which the Hobbits lived their everyday lives, their orature too is 'plain, simple, straight-forward in theme and expression ...' (Shippey 2001, p.188).

However, this does not mean that the Hobbits are incapable of creating more meaningful oral verse. Take Bilbo's walking song for example, this song is clearly more reflective and reminiscent of life than most Hobbit verse:

*The Road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can,
Pursuing it with eager feet,
Until it joins some larger way
Where many paths and errands meet.
And whither then? I cannot say. [sic]*

(Tolkien 1994a, p.47)

Certainly, Bilbo's walking song can be seen to prove that the Hobbits were capable of creating melancholy verse that was instilled with philosophical thought in relation to each person's purpose in life and the road they must travel. Moreover, this particular song is adapted three times in the text, once by Frodo and twice by Bilbo, and each time it is given minor amendments to acclimatize it to become 'immediately relevant to his own personal circumstances, to what is happening in the room at the time' (Shippey 2001, p.190). However, in general the Hobbits preferred to celebrate life through their orature.

In addition, it is also interesting to note that the orature in *LotR* has an underlying significance to the text because, as Wood remarks, the majority of the songs which are present in *LotR* recount events which occurred in the earlier ages of Middle-earth, reminding those engrossed in the tale that no matter how evil times may appear for the quest, it 'belongs to a much larger and older drama than their own immediate failure or success might indicate' (Wood 2003, p.37). Although much of the Elvish orature hints at these connections, it is through Sam that it comes to the forefront of the text, as Sam appears to break through the fourth wall when he realises that he is just a character in a never-ending and larger tale. "... I never thought of that before! ... Why, to think of it, we're in the same tale still! It's going on. ..." (Tolkien 1994b, p.400).¹⁵⁷ This in turn opens up new questions of discussion on the topic of orature in the text, as Battis argues that:

¹⁵⁷ However, Flieger disagrees with this opinion, as she argues that in this scene Tolkien 'has not broken through the confines of his narrative. We are still within the Secondary World. This kind of imaginative

Sam's discussion of stories and tales, of commemoration through narrative, is a metacommentary upon the text of *The Lord of the Rings* itself. He cites characters in other tales and is able to identify himself as a character within a tale whose eventual restructuring and narrativization will distort and alter the actions (his own actions) that constituted it in the first place.

For how will they be received? What kind of heroes will they be described as? And how, specifically, will the hobbit community-whose storytelling is firmly located within a tradition of orality-name them as historical figures?

(Battis 2004, p.913)

The issue of how the Hobbits will be received by the public is interesting, particularly by their own communities who have demarcated them as Other due to their perceived peculiarities. However, by the end of the text, the Hobbit community although it has experienced a number of changes, has changed little with regards to their disinterest in events outside the Shire, as their immediate concerns lie in overcoming the ruffians in the scouring of the Shire and in subsequently restoring the Shire. As a result, Frodo and his deeds are overlooked by the Shire community; instead it is Pippin, Merry and Sam who receive the greatest esteem from the community (Tolkien 1994c, p.371).

Even in the immediate aftermath of events, the actual story of events has been exaggerated into a more heroic feat than the true account, in an effort to make Frodo appear more of a hero and to make it a more heroic tale, a feat which is clearly evident when Ioreth's conversation with her cousin is taken into consideration, as during this conversation Ioreth states that:

'Those are *Periain* [sic], out of the far country of the Halflings, where they are princes of great fame, it is said. I should know, for I had one to tend in the Houses. They are small, but they are valiant. Why, cousin, one of them went with only his esquire into the Black Country and fought with the Dark Lord all by himself, and set fire to his Tower, if you can believe it. At least that is the tale in the City. ...'

(Tolkien 1994c, p.294)

speculation is right in character for Sam, who, as we have been told repeatedly, loves stories and is always talking about them' (Flieger 2005, p.24).

Although ‘[t]he tale is wrong ... it is a *heroic* [sic] tale, and that is the kind of tale people prefer to hear ...’ (Shippey 2001, p.186). Thus, even though the orature in *LotR*, conforms to Ngũgĩ’s argument as the oral verse of each race is a manifestation of how they view the world, Tolkien’s use of written and oral literature also contrasts sharply to Ngũgĩ’s notion that the colonial tongue will become the dominant literature while the birth-tongue is its subordinate. Instead Tolkien places greater emphasis upon the importance of orature in a native tongue as a carrier of culture than the written word. In fact, the orature within *LotR*, and in particular that of the Elves, is important because, in addition to highlighting the post-colonial idea that the language which is used when expressing the oral verse of a culture is equally as important to what the orature is actually articulating, Tolkien uses it as a device which links the current climate of Middle-earth being reflected in the text, to events which occurred in the earlier ages of Middle-earth’s history, as recounted in *The Silmarillion*.

4.7 The relevance of names and naming

The issue of names and the part that names play in society is another topic of interest to post-colonial studies as post-colonial studies accentuates the belief that:

[t]o name the world is to ‘understand’ it, to know it and to have control over it. ... To name reality is therefore to exert power over it, simply because the dominant language becomes the way in which it is known. In colonial experience this power is by no means vague or abstract. A systematic education and indoctrination installed the language and thus the reality on which it was predicated as pre-eminent.

(Ashcroft *et al* 2006d, p.261)

By endowing a person with a name, that name offers the person an identity in society,¹⁵⁸ as by employing the person’s given name he/she can be distinguished from another individual.

¹⁵⁸Moreover, according to his biographer, throughout Tolkien’s life names, particularly his personal and family names were an issue for him. His grandfather placed great emphasis on ancestry as ‘the failure of his fortunes had only strengthened his pride in the old and respectable Midland family from which he was descended’

In fact, in a person's lifetime they can experience many different names dependent upon their relationship with the individuals around them, from father/mother, brother/sister, husband/wife:

[i]n each case, the name chosen by the name-user indicates something about their mutual relationship and power levels--anything from "I am more important than you" through "our relationship is neutral or equal" to "you have power over me."

(Chance 2009)

In the same way, a person's name is important as it offers them a connection to their past and to their family. For example, in the Irish language a person's name is a link to their ancestry. If a boy is called Seán Ó Cinnéide it means son of Kennedy, while a girl's name such as Eiméar Ní Riordáin means daughter of Riordan. Therefore, names are not just an arbitrary set of sounds designated as a way a person is known, names are in fact indicative of something more. They are the connections of culture. However, in relation to names, it is not the issue of naming itself, which interests post-colonial theorists; rather it is the process of renaming that is a source of controversy to post-colonial theorists.

Renaming is important to post-colonial studies as it is one of the many areas through which the residual impact of the colonial period can still be witnessed amongst the formerly colonised people. Historically, when the colonial power settled in the new land one of their first actions was to rename the inhabitants of the land with Europeanised names in place of their native names. This renaming was primarily achieved in two ways, through baptism into European religions, whereby the missionaries would baptise the native converts with new European names in place of their native names, and through slavery, whereby the settler would replace the slaves' native names with more European ones. As Ngūgĩ declares:

(Carpenter 2002, pp.22-23). While Tolkien himself has said that he could not relate to Ronald as his name. 'Yet he sometimes said that he did not feel it to be his real name; indeed people seemed to feel faintly uncomfortably when choosing how to address him' (Carpenter 2002, p.26).

Christianity even denies that the African has a right to his name. A name is a simple symbol of identity. The African convert will discard his African name and give himself such good Christian names as Smith, Welensky, Verwoerd, Robert, James, Julius, Ironmonger, Winterbottom, Elizabeth, Mary, Margaret, Summer and Winter! He does not realize that this business of getting new names has roots in slavery where the slave dealer branded the slave with his own mark and gave him his name so that he would forever be known as that master's property.

(wa Thiong'o 1983, p.94)

The process of replacing the native names with colonially-enforced counterparts can be observed as a way in which the colonial settler could exert power over the inhabitants of the land, yet, it is also clearly an attempt by the settler to take away these peoples native identities, as new names ultimately removed the familial heritage and traditional connotations that their birth names were associated with. Thus, even though a person's name is often taken for granted in the real world today, to post-colonial theorists, names are a significant indicator of culture, this is primarily due to historical circumstances as outlined above where name ultimately become a symbol for the colonial experience as the colonisers, an external power, tried to exert their power by replacing the natives' traditional names. However, it is important to recognise the fact that the colonial people did not always submissively accept these new names. In fact, as a mark of resistance to imperial rule, the colonised people would often continue to use their traditional names amongst themselves or rename themselves again in secret.

Therefore, while the colonisers perceived renaming the people as a way to exert control over inferior beings, the colonised people perceived the opposition of the colonisers renaming of them, and their subsequent renaming of themselves as a way to defy colonial rule. Interestingly, the idea of renaming oneself in defiance of colonialism still pervades the minds of many formerly oppressed people, and many have opted to change their colonial legacy imposed names in what they perceive as an effort to renounce their colonial heritage. Indeed, both Ngũgĩ wa Thiong'o and Chinua Achebe have renamed themselves in an effort to

renounce their colonial heritage. Although Ngũgĩ now answers to the name Ngũgĩ wa Thiong’o, he was in fact christened James Ngũgĩ by his parents, a name which he contributes to the imposition of the Christian religion upon his parents during the period of colonisation. However, during the 1970s when Ngũgĩ became particularly critical of colonialism and its enduring legacy, he opted to discard the aspects of his life which continued to tie him to this colonial legacy. This resulted in his decision to abandon his colonial religion, his colonial tongue English and his colonially inspired name. ‘In the 1970s, Ngugi rejected Christianity, changed his original name (James) due to its colonial ties, and began to write in Gikuyu’ (Liukkonen cited in Rice 2007, p.124).

Instead, he renamed himself Ngũgĩ wa Thiong’o, Ngũgĩ son of Thiong’o. In addition, the prominent post-colonial theorist now known as Chinua Achebe was actually christened Albert Chinualumogu Achebe. However, akin to Ngũgĩ, Achebe also decided to renounce his colonially inspired name Albert, a result of British colonisation of Nigeria in order to be known as Chinua Achebe instead. As he says:

I dropped the tribute to Victorian England when I went to the university ... As for the second name which in the manner of my people is a full-length philosophical statement I simply cut it in two, making it more businesslike without, I hope, losing the general drift of its meaning.

(Achebe 2006a, p.143)

Thus, the importance of names for post-colonial theorist cannot be denied as names are a significant indicator of culture, however, it is not the name itself which interests the post-colonial theorist, rather it is the context in which the name comes to be used/denied. Thus, owing to Tolkien’s professional career as a philologist,¹⁵⁹ and his statement that ‘[t]o me a

¹⁵⁹ As a philologist, Tolkien would have been conscious of the role that language plays and the power that language possesses on the landscape of the world, as philologists are interested in ‘the connection between words and objects’ (Lobdell 2004, p.39). In fact, as a result of his academic interests, Tolkien would have been acutely aware of the influence that language possesses in relation to language and its function because, as Shippey states, ‘[a]nother reason for the feeling of intimate involvement with history, though, lies in the philologists’ awareness of the shaping of the present by the past – the stalactites of words again, but also the creation of nation-states by language-separation (e.g. Dutch and German), the growth of national myth from

name comes first and the story follows' (Tolkien cited in Carpenter and Tolkien 2000, p.219), the following section shall focus its attention upon investigating the way in which Tolkien uses the names in his texts regarding Middle-earth, and whether or not his use of names in these texts can be seen to replicate twentieth century post-colonial concerns regarding the matter.

Upon approaching *LotR* in light of the issue of naming, one of the first things to become apparent is that Tolkien appears to be reinforcing the idea that no one language should dominate the lands of Middle-earth as most of the people and the places regardless of their geographical location have been bestowed with names in multiple languages. Indeed throughout the text the majority of places have dual names, the name which has been designated by the community which resides in the land, and are thus signifiers of that peoples tongue, while there is also for the most part an Elvish equivalent. For example, in Rohan, Gandalf is known as "Gandalf Greyhame ..." (Tolkien 1994b, p.34), "... Gandalf Stormcrow" and "*Láthspell* [sic]..." (Tolkien 1994b, p.137), to the Hobbits of the Shire he is known as "... Gandalf the Grey ..." (Tolkien 1994a, p.44), in Minas Tirith he is referred to as "[t]he Grey Wanderer ..." (Tolkien 1994c, p.110), and to the Elves of Lothlórien he is 'Mithrandir' (Tolkien 1994a, p.471). In addition, Gandalf also comes to be known as "... Gandalf the White ..." (Tolkien 1994b, p.229) and "... the White Rider. ..." (Tolkien 1994b, p.121). Meanwhile the Entwood has been bestowed with that title but it is also known as "... Fangorn Forest ..." (Tolkien 1994b, p.185), while Fangorn itself can be translated as Treebeard (Tolkien 1994b, p.119).

However, one of the most interesting aspects in relation to names in Tolkien's texts regarding Middle-earth is that while Tolkien states in Appendix F (Tolkien 1994c, pp.506-

forgotten history (as with the Finnish *Kalevala*), but perhaps as much as anything the fastening down of landscape to popular consciousness by the habit of naming places' (Shippey 2005, p.33).

522) to *LotR* that Hobbit names have little to no meaning (Tolkien 1994c, p.518),¹⁶⁰ he can equally be seen to be highlighting the important role that names play in the world, in relation to the other peoples in Middle-earth, throughout both *The Silmarillion* and *LotR*. Indeed, rather than using one of the many Elves at his disposal, Tolkien opts to use Treebeard as the vessel through which he can articulate this. As Treebeard explains to Merry and Pippin “... [r]eal names tell you the story of the things they belong to in my language ...” (Tolkien 1994b, p.74). In light of Treebeard’s statement, it can be argued that, Tolkien employs Treebeard’s declaration as a way to dismiss the idea that the names provided in the text are arbitrary.

The idea that the names chosen in the text were not arbitrarily bestowed upon the characters becomes evident as, intriguingly, many of the names that have been given to the characters provide interesting insights into their personalities, while they also significantly foreground the nature of the individual and the events which will unfold because of their actions. For example, Saruman’s Elvish name Curunír means ‘man of skill’ (Day 2001, p.201), while the tower of Orthanc in Isengard is rendered ‘Cunning Mind’ in the tongue of Rohan (Day 2001, p.187). Hence, Sarumans name and the names associated with his lodgings indicate in advance the treachery that will arise through Sarumans deeds, as he initially hides his allegiance to Sauron, in opposition of the Free Peoples and their quest to destroy the One Ring, until he believes himself superior to the other peoples of Middle-earth. In addition, he devises new crafts and technological equipment to help in his purposes as he is a man of skill. Thus, Orthanc as a location can arguably be seen as housing a wizard of cunning mind. Therefore, since names are important commentaries upon the individual as they endow the person with an identity and place in society, the following section shall focus its attention

¹⁶⁰ In Appendix F (Tolkien 1994c, pp.506-522), Tolkien states that ‘[t]o their maid-children Hobbits commonly gave the names of flowers or jewels. To their man-children they usually gave names that had no meaning at all in their daily language; and some of their women’s names were similar. ... In some old families, especially those of Fallohide origin such as the Tookes and the Bolgers, it was, however, the custom to give high-sounding first-names’ (Tolkien 1994c, p.518).

upon investigating whether or not the removal of a person's birth name in *LotR* can be seen to ascribe to the arguments of twentieth century post-colonial theory.

Throughout the three ages that constitute the history of Middle-earth, there are numerous examples of characters who rename themselves or who are renamed by their communities. For example in *The Silmarillion*, Túrin over the course of his life renames himself 'Neithan, the Wronged' (Tolkien 1999b, p.238), 'Gorthol, the Dread Helm' (Tolkien 1999b p.245), "... Agarwaen the son of Úmarth (which is the Bloodstained, son of Ill-fate) ..." (Tolkien 1999b, p.250), and 'Mormegil, the Black Sword' (Tolkien 1999b, p.250) amongst others. Nienor, Túrin's sister was renamed "... Níniel, Tear-Maiden" by him (Tolkien 1999b, p.262) and Beren was renamed 'Erchamion, which is the One-handed' (Tolkien 1999b, p.215) and 'Camlost, the Empty-handed' (Tolkien 1999b, p.217), while in *LotR* Sméagol is just one of the characters who is renamed by others as he becomes known as Gollum due to his relations' decision to rename him (Tolkien 1994a, p.71). Each example of renaming is significant to that character, their situation and the text; however, it will not be possible to examine each of the relevant examples from the three texts regarding Middle-earth. Thus, the following discussion will focus upon the significance of the removal of a birth name and renaming that occurs in relation to the characters of Aragorn, Melkor and Sauron as the relevance of the process of renaming is most strongly depicted in these three characters.

In Appendix A (Tolkien 1994c, pp.379-447) to *LotR*, the tale of Aragorn and Arwen's relationship is expanded slightly. As a result of this expansion, more information is revealed in relation to Aragorn's history and early life (as well as the information disclosed about his marriage with Arwen after the War of the Ring). Some of the information revealed here includes the fact that when Aragorn was two years old his father was killed, and Aragorn was taken to stay in Rivendell with his mother (Tolkien 1994c, p.414). In an effort to protect

Aragorn from Sauron, who was trying to discover if Isildur had left behind an heir upon his death, and at his mother's request, Aragorn's 'true name and lineage were kept secret at the bidding of Elrond ...' (Tolkien 1994c, p.414). Aragorn was instead renamed 'Estel' while he resided in Rivendell with the Elves (Tolkien 1994c, p.414).¹⁶¹ It was not until Aragorn's twentieth birthday that his true lineage was made known to him, as Elrond revealed 'his true name, and told him who he was and whose son ...' (Tolkien 1994c, p.414).¹⁶²

From this point in the text, Aragorn assumes the mantle of a Ranger, and continues in the attempts at keeping his true identity secret. In an effort to continue to conceal his identity he adopts different aliases in the places that he has travelled through, a feat which is evident by his statement to Éomer that:

'... I have been in this land before, more than once, and ridden with the host of the Rohirrim, though under other name and in other guise. ...'

(Tolkien 1994b, p.38)

Indeed many of the names that he receives or has adopted throughout his life include "Wingfoot ..." (Tolkien 1994b, p.35), "... Longshanks" (Tolkien 1994a, p.238) and "... Strider. ..." (Tolkien 1994a, p.207). However, it is gradually revealed to those around him that he is in fact Aragorn, son of Arathorn, heir of Isildur, rightful (and future) King of Gondor and Arnor, a role he later accepts as King Elessar (Tolkien 1994c, p.296), having amassed throughout the text 'an ever-growing list of names, aliases, and titles in multiple languages' (Chance 2009).

Thus, even though Aragorn's birth name was taken from him temporarily in an effort to protect him, the removal of his name still connects him with the issues raised by post-colonial theorists, as an external power chose to replace his birth name Aragorn with a foreign name Estel, thus taking away his links to ancestry. The eventual revelation of his

¹⁶¹ Estel is the Elvish word for Hope (Tolkien 1994c, p.414).

¹⁶² Aragorn also received the shards of Narsil and the Ring of Barahir, heirlooms of his line (Tolkien 1994c, p.414).

birth name reconnects him with his ancestry and also the high lineage that his familial blood is associated with. Although it was this name and lineage which conversely provided him with the doom of needing to help defeat Sauron to correct his ancestor Isildur's error,¹⁶³ it also encourages him to continue in his endeavours even when despair is at the greatest. Thus, the revelation and acceptance of one's true name can have both positive and negative effects on a person. In revealing his true identity Aragorn is able to take solace and encouragement from the actions of his forefathers, which enable him to complete the quest. From the short summation of Aragorn's life, it is clear that the names, by which Aragorn comes to be known, are not as important as the significance that each name assumes in a given situation. When Aragorn wants to blend in to the surroundings at Bree and to appear as weather worn Ranger he accepts the name Strider (Tolkien 1994a, p.207), when he chooses to reveal his true lineage he introduces himself as "... Aragorn son of Arathorn ..." (Tolkien 1994b, p.134) and when he accepts the throne it is as King Elessar (Tolkien 1994c, p.296).

In contrast to the first example whereby Aragorn's name was taken from him in an effort to protect him, the second example of name changes in the text involves the character of Melkor, the first Dark Lord of Middle-earth, the removal of his name as a result of his actions and his subsequent renaming by the peoples of Middle-earth. It is recounted in *The Silmarillion* that Melkor was originally one of the Valar, yet as a result of his love for creating discord and chaos in Middle-earth he became a Fallen Vala and lost the right to use his Vala name Melkor.¹⁶⁴ Instead he was renamed by Fëanor '... *Morgoth* [sic], the Black Foe of the World; and by that name only was he known to the Eldar ever after' (Tolkien 1999b, p.83). As the text develops, Melkor/Morgoth is also renamed as '... *Bauglir, the Dark Lord,*

¹⁶³ It was Isildur who cut the One Ring from Sauron's hand during the battle of the Last Alliance of Men and Elves, and after this victory he had the opportunity to destroy the One Ring in the Cracks of Doom, where it was made, but he refused (Tolkien 1994a, p.319). Thus, Sauron has risen once more and is causing havoc in the Third Age.

¹⁶⁴ This primarily occurred because Melkor stole the Silmarilli, murdered Finwë and helped put out the light of the two trees in Valinor.

the Enemy [sic], etc' (Tolkien 1999b, p.410). Each time one of his alternate names are used it denotes fear, anxiety, defiance or hatred. However, Morgoth is the primary name used to signify the character Melkor. Thus, once again the issue of renaming reinforces the idea that the name itself is arbitrary and that the importance is in the significance that each name assumes in a given situation.

Prior to the name change, the Elves had been subject to Melkor, falling under his manipulations due to their love for knowledge, yet, it can be argued that by removing his birth name, it changes the relationship between the Elves and Melkor/Morgoth from one whereby the Elves were subject to Melkor's manipulations, to one in which the Elves hold the power, as it is now possible for the Elves to control the identity that Melkor/Morgoth will be given. His new name Morgoth means that he will forever be connected with and defined by his past actions in the First Age. Indeed:

[s]trikingly, the Elves are not afraid to utter the name Morgoth and do not resort to the sort of euphemisms and avoidance terms we see used later with Sauron; by this act of naming they actually assert their power to resist Melkor by rejecting his original name.

(Chance 2009)

Thus, the name that is bestowed upon Melkor is insignificant in this context, the importance lies in the connotations that removing his name entails, that is the change in power relations between the Elves and Morgoth. Additionally, unlike Aragorn, Melkor's birth name is never returned to him, thus, as the Elves choose what name he shall be identified by, and how much of an identity he will be permitted, the removal of Melkor's name also connects him with post-colonial concerns regarding othering, as he becomes a version of the post-colonial subject, dependent upon on outside force to give him an identity in society.

The third prominent example of renaming in Tolkien's texts is concerned with the character of Sauron. Again, this example is in contrast to Aragorn whose name was temporarily taken from him in an effort to protect him but whose name was ultimately

returned to him. Upon Melkor's eventual defeat his second in command, one of the Maia whom Melkor had corrupted, decided to continue with his masters' plan of creating discord in Middle-earth. This second in command was christened '... Sauron, or Gorthaur the Cruel' by the Eldar (Tolkien 1999b, p.23). However, prior to his christening as Sauron, no name is provided in the text for this character. Indeed, his original name is never revealed in any of Tolkien's texts regarding Middle-earth. Battis perceives this action as a method through which Sauron comes to portray the post-colonial subject, as 'he is named by others who refuse to believe that he may already be self-named ...' (Battis 2004, p.920). Akin to Melkor however, Sauron undergoes renaming on a regular basis in the text, as the Free Peoples seldom use the name Sauron in relation to him. Instead, he is referred to as "... the Enemy ..." (Tolkien 1994b, p.89), "... [t]he Nameless Enemy ..." (Tolkien 1994a, p.321), "... the Dark Lord. ..." (Tolkien 1994a, p.67), "... the Black One. ..." (Tolkien 1994b, p.309) and "... the Lord of the Rings. ..." (Tolkien 1994a, p.289) for example, while the enemies of Sauron also make infrequent references to the land of Mordor, which Sauron inhabits, calling it "... the Black Country ..." (Tolkien 1994c, p.294) or "... the Black Land ..." (Tolkien 1994a, p.194) in place of its actual name. The significance of the multiple names that Sauron receives in the text is again arbitrary unless the context in which each name is used is taken into consideration. Each time his name or an alternative name/term is used in conjunction with Sauron it portends to something more.

For example, the use of the term The Dark Lord by somebody opposed to Sauron generally indicates recognition of Sauron, but at the same time it generates fear in the Free Peoples. Treebeard's reference to Sauron as the Enemy in *TTT*, prior to the Ents decision to defend themselves against the threats to the forests indicates reluctant acceptance and helplessness that the end of the forests is drawing near (Tolkien 1994b, p.89). The people of Minas Tirith use the Nameless One (Tolkien 1994c, p.104) in defiance of the Orcs attempts

to breach the defences of the city, while the same term is used in anxiety by Boromir speaking of the troubles of his city. “... The Nameless Enemy has arisen again. ... The power of the Black Land grows and we are hard beset. ...” (Tolkien 1994a, p.321). However, according to Chance, Boromir’s decision not to use Sauron’s name in conjunction with the character may be:

... at least partly a proud refusal to grant Sauron the honor of using his proper name; for other Men, it may be based more on fear, superstition, and taboo.

(Chance 2009)

On the other hand, his servants refer to him reverentially as “... The Lord Sauron the Great ...” (Tolkien 1994a, p.315), or simply “... Sauron the Great ...” (Tolkien 1994c, p.192). Thus, similarly to the situation which arises in relation to the renaming of Melkor, Sauron’s renaming can be seen to identify him with post-colonial concerns as he is othered by the Elves who chose the name by which he is primarily called, Sauron (Tolkien 1999b, p.23). In addition, from the multiple titles that he receives in the text he also replicates the issues raised by post-colonial theorists regarding names and naming as the name by which he is known becomes significant only in the context in which it is used, and because of the people who bestow it upon him.

Thus, removing the names Melkor and Sauron cannot be seen as a way to strip these characters of identity because they are simply referred to in different terms such as Morgoth in Melkor’s case or Dark Lord or Lord of the Rings in Sauron’s case. Instead, like Achebe and Ngũgĩ’s decision to remove their European names in rebellion of the historical events of imperialism, the Free Peoples’ decision to remove the names Sauron and Melkor from these characters is their way of rebelling and declaring that these tyrants no longer have power over the Free Peoples. Furnishing Sauron and Melkor with alternative names/titles also gives the Free Peoples the opportunity to regulate the identities which these characters are given in

society. In addition, it allows the Free Peoples to deny any connection that they once had with Sauron and Melkor, while it can also be perceived as a way to emphasise the lack of respect and honour that they receive in Middle-earth because of their past, and present, deeds. This is particularly important as names in the text can generate much honour for the person or within the person themselves because of their lineage. For example, when Merry and Pippin initially acquaint themselves with Treebeard they introduce themselves initially by their family and then by their birth-name and nickname:

‘As a matter of fact I’m a Brandybuck, Meriadoc Brandybuck, though most people just call me Merry.’

‘And I’m a Took, Peregrin Took, but I’m generally called Pippin, or even Pip.’

(Tolkien 1994b, p.73)

Another example is Aragorn introducing himself as ‘... Aragorn, son of Arathorn, Elendil’s heir of Gondor’ (Tolkien 1994b, p.134), and ‘... heir of Isildur ...’ (Tolkien 1994c, p.50). Thus, as post-colonial theory advocates, the use of a particular name can indicate much more than is what is apparent at first, although the name itself may seem to be arbitrarily imposed upon a person, through the process of renaming the connotations can be very different depending upon the context in which it is used. This reinforces Chance’s argument that:

[i]n each case, the name chosen by the name-user indicates something about their mutual relationship and power levels--anything from "I am more important than you" through "our relationship is neutral or equal" to "you have power over me" .

(Chance 2009)

4.8 Conclusion

In conclusion, language is integral to the study of post-colonial theory as it is a primary ‘carrier of culture’ (wa Thiong’o 1986, p.13); it is ‘from a word, a group of words, a sentence ... one can glean the social norms, attitudes and values of a people’ (Okara cited in

wa Thiong'o 1986, p.8). Through Tolkien's depiction of the importance of language and the use to which it is put, post-colonial concerns regarding language can be perceived as being implicitly addressed in *LotR*. One way that this occurs is through Tolkien's depiction of the Common Speech and the benefits that it offers to its users, as it is only through the use of this common language, Westron, that the linguistic barriers of his fictitious people can be overcome to defeat Sauron and Saruman and their threats to peace and stability in Middle-earth. Another way that this occurs is through his decision to depict his characters use of the languages available to them in three different ways, the first being his decision to have a number of his characters choose to adopt the Common Speech in place of their native/cultural/birth tongues, the second being his decision to allow a number of his characters to choose not to learn, and thus use, Westron, and the third being his decision to have a number of his characters choose to employ Westron/the Common Speech as a secondary language, or a language of convenience, in their dealings with people outside of their linguistic tradition. On top of this, Tolkien can also be seen to be engaging with post-colonial concerns regarding language and the use to which it is put is through his attempts at demonstrating the fact that language is a powerful tool that can work for, and against, a person by providing a number of examples whereby language can be seen to be a device through which the Other can be included or excluded. The custom of using a Common Speech is the most prominent way in which it is used to incorporate the Other, yet there are numerous examples in the text where language can create an obstacle to the Other too. This is particularly evident through the use of passwords to prevent entrance to a city/realm.

Moreover, as a philologist, the relevance of names would have been a prominent issue for Tolkien. Indeed, Tolkien has said that '[t]o me a name comes first and the story follows' (Tolkien cited in Carpenter and Tolkien 2000, p.219). From the investigation which thus ensued in relation to removal of Aragorn, Melkor and Sauron's names, and their subsequent

renaming, it is clear that Tolkien's texts regarding Middle-earth can be seen to be engaging with post-colonial concerns regarding the issue, as it is possible to argue that through his removal of Aragorn, Melkor and Sauron's names, Tolkien is addressing the issues which arise as a result of removing a person's name, such as how the removal of a name can strip a person of their identity. Moreover, the investigation into the removal of Aragorn's birth name, and the subsequent restoration of that name when he was twenty, illustrated the fact that a person's name can connect a person with their ancestry and spur them on in times of trouble. Yet in the case of all three it was deduced that Tolkien is advocating an ideal that corresponds to the idea that the name itself is arbitrary until its context in a given situation is considered. The removal of Melkor and Sauron's names does not really take away their identities, due to their bestowal with other terms of reference. Instead the names which are used in reference to these characters are what are important as, when placed in context they connote more than an arbitrary set of sounds. Therefore, although *LotR* is a work of fiction, the diversity of languages and cultures in Middle-earth enables Tolkien to address a key concept of post-colonial theory in his fictitious world, as the subject of language becomes an integral part of gaining a greater understanding of the text. Having thus investigated the ways in which the linguistic environment in Tolkien's text can be seen to replicate many of the concerns espoused by twentieth century post-colonial theorists with regards to the issue of language, the following chapter shall discuss the ways in which Tolkien's depiction of the physical environment in *LotR* replicates twentieth century post-colonial ecocritical concerns.

Chapter Five

The Relationship between Humanity and the Natural World

5.1 Introduction

While the discussion undertaken in the previous three chapters has largely been concerned with undertaking an investigation into the issue of representation in Tolkien's texts, specifically the way in which the physiological, socio-cultural and linguistic phenomenon in his texts engages with twentieth century post-colonial concerns, this chapter shall focus its attention upon investigating the relevance of twentieth century post-colonial ecocritical concerns to *LotR*. Consequently, the following sections shall investigate the ways in which the natural world is depicted in Tolkien's text. This will involve investigating both its depiction in general and the ways in which the various peoples of Middle-earth view and interact/treat the natural world. In particular, this chapter shall focus its attention upon discussing the two instances in the text where his text can most clearly be seen to relate to the issues raised by post-colonial ecocritics in relation to the destruction of the environment in the name of progress. These are the ecological subplot which occurs between Saruman and the Ents, and the semi-industrialisation of the Shire towards the end of the novel. In order to undertake a post-colonial ecocritical analysis of the text however, it is necessary to focus on the arguments raised by the post-colonial ecocritic Val Plumwood, who is arguably the principal theorist in the field of post-colonial ecocriticism as it relates to Tolkien's work. Plumwood's work can be seen to engage with ideas, such as, those that suggest that, in modern life, nature is still largely 'represented as inessential and massively denied as the unconsidered background to technological society' (Plumwood 2003, p.57), as well as the idea that 'modern urban life has 'overcome' the need for nature or has become disconnected from nature' (Plumwood 2003. p.61).

Although there is no set definition as to what post-colonial ecocriticism is, at its core post-colonial ecocriticism can be perceived as an amalgamation of two distinct fields, post-colonial theory and ecocriticism. While ecocriticism ‘seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis’ (Kerridge cited in Garrard 2004, p.4), the post-colonial ecocritic approaches the issue of environmental degradation and environmental crises from the post-colonial belief that ‘current crises of ecological mismanagement [cannot be separated] from historical legacies of imperialistic exploitation and authoritarian abuse’ (Huggan 2004, p.702). Consequently, even though there are many things which have combined and contributed to the destruction of the environment, the post-colonial ecocritics chief interest lies in how this issue is connected with and rooted in the attitudes and actions of humanity towards the environment during the colonial period. This can be attributed to the fact that the quest for colonisation and the desire for imperial rule are two entities which have added tremendously to condoning humanities actions against the natural world as during the colonial period, in addition to demarcating the native peoples of the colony as Other and treating them as inferior beings, it also became commonplace for the European/colonial settler to adopt a ‘hyper-separation’ (Plumwood 2003, p.54) approach to the natural world. This type of approach largely involved the colonial settlers overlooking/denying the intricate relationship that humanity and the natural world share, with the colonial settlers instead coming to view, and treat, the natural world of the colony as the passive inferior Other, whose needs were less important than the desires of the colonial settlers. However, it is important to note that, according to Plumwood:

... *hyper-separation* [sic] – [is] an emphatic form of separation that involves much more than just recognizing difference. Hyper-separation means defining the dominant identity emphatically against, or in opposition to, the subordinated identity, by exclusion of their real or supposed qualities. The function of hyper-separation is to mark out the Other for separate and inferior treatment.

(Plumwood 2003, p.54)

The colonial settlers' assumption of a hyper-separation approach towards the natural world of the colony is significant, as through the assumption of such an approach it was possible for the colonial settlers to justify both their actions and the subsequent effects that many of these actions had upon the natural world of the colony as a result of the European settlers' attempts at imposing their culture and cultural practices upon the natural world of the colony in a process known as ecological imperialism.¹⁶⁵ Moreover, while it is true that '[n]ot all colonial introductions led to ecological disaster: [as] in some cases, crops became indigenized, fully integrated within local production systems' (Adams 2003, p.21),¹⁶⁶ attention must be drawn to the fact that in the majority of instances it would appear that the ecological imperialism which occurred had negative results for the natural world of the colony. One reason for this is that many of the species which were introduced to the colonies brought with them a number of 'accidental arrivals' (Adams 2003, p.21) such as:

... diseases that wiped out local competitors, [while] others ran wild (such as horses, donkeys, cattle, camels and the water buffalo, among domestic livestock alone); some propagated prodigiously, reaching plague proportions (for example, the European rabbit in Australia or the red deer in New Zealand). Indigenous species, particularly island species or those long isolated and ill adapted to competition, became extinct.

(Adams 2003, p.21)

Nevertheless, much of the blame must be directed towards the colonial settlers themselves and the way in which they perceived and approached the natural world of the colony, as one of the chief concerns for the colonial settlers with regards to the natural world was the need to make the natural world of the colony productive/more productive. However, as Adams points out 'the resulting strategies rarely worked with nature, but against it'

¹⁶⁵ Although the ecological imperialism which occurred in the colonial period was most often the result of the introduction of foreign species and practises into the colony, it is important for one to recognise the fact that ecological imperialism can take many forms. For instance, in their text *Postcolonial Ecocriticism: Literature, Animals, Environment* Huggan and Tiffin offer three examples regarding the forms that this process can take. These examples are concerned with the treatment of nature and animals as Other, biocolonisation and environmental racism (Huggan and Tiffin 2010, pp.3-4).

¹⁶⁶ Adams uses 'the introduction to the Ivory Coast of a host of new crops from the New World (cassava, groundnut, tomato, maize, sweet potato, cocoyam, pineapple, papaya, avocado, hot peppers, tobacco and New World cottons), and from Asia (Asian rice, taro, sweet banana, sugar cane, orange, grapefruit, lemon and mango; Weiskel, 1988)' as a result of the African slave trade as one case in point (Adams 2003, pp.21-22).

(Adams 2003, p.43), as the colonial settlers ultimately ‘set about rendering them [the settler colonies] productive and profitable through imported methods rather than by accommodating them to local circumstances’ (Huggan and Tiffin 2010, p.8). Thus, for example, ‘[t]he genuinely natural ways of indigenous ecosystems were irretrievably undone as ‘wild’ lands were cleared for farming or opened up to pastoralism’ (Huggan and Tiffin 2010, p.8), while, in addition, traditional farming systems were replaced with European practices such as those concerned with the growth of cash crops. In this way, the natural world of the colony can be seen to have been ‘made productive, but only through a drastic restructuring’ (Adams 2003, p.43).

According to Ashcroft, Griffiths and Tiffin then, these actions and their subsequent effects can be seen to have changed not only the face of the landscape, but also the way in which the natural world came to be perceived by humanity itself, as in their own words:

[d]isease, destruction of native flora and fauna, the felling of forests and land clearing, and the introduction of grazing animals and ‘pest’ species all transformed not only the land, but reconstituted the ways in which ‘land’ could be apprehended. Instead of an intrinsic part of human ‘being’ and at least partially *constitutive* [sic] of human identities, it became the inert background for profit making and taking.

(Ashcroft *et al* 2006a, p.491)

Thus, in the words of Plumwood, the ideology of colonization can therefore be seen to have resulted in a:

... Eurocentric form of anthropocentrism [which] draws upon, and parallels, Eurocentric imperialism in its logical structure. It tends to see the human sphere as beyond or outside the sphere of ‘nature’, construes ethics as confined to the human (allowing the non-human sphere to be treated instrumentally), treats non-human *difference* as inferiority, and understands both non-human agency and value in hegemonic terms that deny and subordinate them to a hyperbolized human agency.

(Plumwood 2003, p.53)

While it is true that colonial settlers can later be seen to have become concerned with the idea/need for conservation, as according to William M. Adams and Martin Mulligan:

[b]y the 19th century, ideas about nature, whether as an economic resource that needed conserving and exploiting, or as a precious reservoir of unchanged wildness, were an important element in colonial ideology, at home and abroad

(Adams and Mulligan 2003, p.1)

attention must still be drawn to the fact that many of the environmental problems which prevail in the world today can be perceived as having roots in the practices utilised during the colonial period when earning a profit was weighted higher than conserving and protecting the natural world. For example, according to Ashcroft, Griffiths and Tiffin, the salinification of soils and the poor soil fertility experienced by the natural world in many of the former colonies can be attributed to the practices enacted upon it during the colonial period, as in their own words, '[e]arly despoilation paved the way for many contemporary environmental problems – salinification of soils in Australia and the lowering of the water table in Eastern Canada' (Ashcroft *et al* 2006a, p.491), while the usurpation of traditional farming methods with the practice of growing 'cash crops' can be seen to have 'eventually resulted in [the] loss of soil fertility and desertification leading to famine in, for example, the countries surrounding the Sahara Desert' (Ashcroft *et al* 2006a, p.491). Moreover, while ignorance is the excuse which is arguably used most often in an effort to condone both the destructive actions which were enacted upon the natural world during the colonial period, and the enduring effects that those actions can be seen to be having in the world today, this wanton destruction of the natural world is still an ongoing process in the world today, as humanity's desire for modernity, wealth and progress continues to result in the natural worlds needs being viewed as inferior to the desires of humanity.

What is more, it is not just the developed countries in the world that are guilty of performing these destructive acts against the natural world; many of the countries in the developing world can equally be seen to enact destructive acts upon the natural world in their

own respective countries. According to Ashcroft, Griffiths and Tiffin, this can be accredited to the desire/quest for modernity, as:

... the scramble for modernization has enticed developing countries into the destruction of their own environments ... [As a result, it can be argued that] [p]ost-colonial societies have taken up the 'civilizing' benefits of modernity, only to find themselves the 'barbaric' instigators of environmental damage.

(Ashcroft *et al* 2006c, p.6)

Thus, regardless of the fact that the issue of ecological mismanagement and the need for conservation became global concerns throughout the twentieth century, it is clear that in modern society, the natural world is still frequently treated as the inferior Other whose needs are seen to be less important than human desire. As such, it is true to say that in the modern world '[n]ature is [still largely] represented as inessential and massively denied as the unconsidered background to technological society' (Plumwood 2003, p.57).

It is therefore largely the result of humanity's continued perception and treatment of the natural world as the passive inferior Other whose needs are less important than the desires of humanity, and the fact that in many former colonies of occupation, the natural world continues to experience the effects of the practices enacted upon it during the colonial period, that contemporary post-colonial theorists have turned their attention to ecocritical matters, as while, as Graham Huggan points out:

[d]eep ecologists might argue that postcolonial criticism has been, and remains, resolutely human-centered (anthropocentric); committed first and foremost to the struggle for social justice, postcolonial critics have been insufficiently attuned to life-centred (eco- or biocentric) issues and concerns. A growing body of work exists, however, to suggest a convergence between the interests of postcolonial and ecologically minded critics (see, for example, Adams and Mulligan; Ashcroft, Griffiths, and Tiffin; O' Brien; Platz ["Greening" and "Literature"] [sic]; Sluyter). From recent reports on the devastating impact of transnational corporate commerce on local/indigenous ecosystems (Young) to more theoretically oriented reflections on the efficacy of postcolonial literatures and/or literary criticism as vehicles for Green ideas (Green), postcolonial criticism has effectively renewed, rather than belatedly discovered, its commitment to the

environment, reiterating its insistence on the inseparability of current crises of ecological mismanagement from historical legacies of imperialistic exploitation and authoritarian abuse.

(Huggan 2004, p.702)

However, an important point must be raised here, that is that, while post-colonial ecocritics are interested in how current environmental issues are related to ‘historical legacies of imperialistic exploitation and authoritarian abuse’ (Huggan 2004, p.702), there is no principal focus in the field.

As such, there is a wide range of issues of consequence to post-colonial ecocritics. For example:

... ecologically related contributions to postcolonial criticism have tended until fairly recently to focus on the former ... “settler cultures,” taking in such issues as the use of territorial metaphor to reflect changing patterns of land use and spatial perception, the geopolitics of colonial occupation and expansion, the rival claims of Western property rights and Native/indigenous title, destructive encounters between conflicting ecosystems, and the mutual entanglement of biological and cultural factors in providing the ideological basis for imperial rule (Carter; Crosby; Darian-Smith et al.; New).

(Huggan 2004, pp.703-704)

In addition, theorists such as Ramachandra Guha and Vandana Shiva are concerned ‘with the neo-colonialist imperatives of the postindependence Indian state’ (Huggan 2004, p.704), with Shiva being particularly interested in:

... two symbiotically related crises in postcolonial India: an ecological crisis brought about by the use of resource-destructive technological processes and a cultural/ethnic crisis emerging from an erosion of the social structures that make cultural diversity and plurality possible (12, 235).

(Huggan 2004, pp.704-705)

On top of this, the discipline is also comprised of theorists who investigate the relationship between the environment and gender, as well as those that critique the destruction of the environment in the name of modernity.

Nevertheless, even though the themes being discussed by this discipline are diverse, post-colonial ecocritics can be seen to be concerned with highlighting four central ideas. The first of these ideas is that the well-being of the environment is hugely important in sustaining human life. The second of the ideas being ‘that nature has extrinsic, as well as intrinsic value for us all’ (Huggan 2004, p.703). The third being that the decimation of this finite natural resource for human gain is hindering rather than helping humanity, and the fourth being the need to adopt:

... a broadly materialist understanding of the changing relationship between people, animals and environment – one that requires attention, in turn, to the cultural politics of representation as well as to those more specific ‘processes of mediation [...] [sic] that can be recuperated for anti-colonial critique’ (Cilano and DeLoughrey 2007: 79).

(Huggan and Tiffin 2010, p.12)

In this way, post-colonial ecocriticism can be seen to perform:

... an *advocacy* [sic] function both in relation to the real world(s) it inhibits and to the imaginary spaces it opens up for contemplation of how the real world might be transformed.

(Huggan and Tiffin 2010, p.13)

At first glance, it may appear that analysing *LotR* from such a perspective is unwarranted; after all, Middle-earth does not appear to have an ecologically mismanaged environment as a result of a historical imperial legacy. Furthermore, the ecological theme in *LotR* is generally perceived as a subplot in the text, as *LotR* is most often viewed as a heroic romance, and because the environment plays little part in ridding Middle-earth of Sauron and his minions. However, knowing that Tolkien was an advocate for the needs of the environment in his personal life,¹⁶⁷ and from the additional information available regarding

¹⁶⁷ Tolkien was particularly critical of the decimation of the environment in the name of technological progress. Although not explicitly averse to all forms of technology, Tolkien was against modern technology which would harm the English landscape. This included destroying the natural landscape to accommodate new technologies such as cars by placing roads in once green areas. In fact, in response to a ‘proposal for a ‘relief’ road through Christ Church Meadow’ (Carpenter and Tolkien 2000, p.446), Tolkien compares the proposition to the devilry of Saruman in his text, as Tolkien wrote that in the real world ‘the spirit of ‘Isengard’, if not of Mordor, is of

Tolkien's outlook on the text, it is clear that the ecological theme is much more than a subplot in the author's eyes as it is clear that the environment that constitutes Middle-earth was, for Tolkien, much more than just a background to the unfolding events of the War of the Ring.¹⁶⁸ A close scrutiny of Tolkien's portrayal of the environment as an entity, as well as an examination of the ecological subplot occurring throughout *LotR* reveals that the principal ecological concern in *LotR* is the relationship between the Middle-earth inhabitants and the natural world, how this has changed and developed over time, and how it needs to change once again. As this is the central concern of post-colonial ecocriticism, it is immediately apparent that a post-colonial ecocritical analysis of the text is warranted. The primary focus of this chapter will thus be centred upon whether or not the concerns posed by post-colonial ecocritics in relation to human interaction with the natural world can be seen to be replicated in Tolkien's *LotR*.

course always cropping up. The present design of destroying Oxford in order to accommodate motor-cars is a case' (Tolkien cited in Carpenter and Tolkien 2000, p.235). Indeed when he fully realised the damage that motor cars were wreaking on the environment he chose not to drive anymore (Carpenter 2002, p.212).

¹⁶⁸Indeed, it is clear that the environment was more than just a background to the unfolding events of Tolkien's personal life too. For example, the environment of the countryside village of Sarehole would prove to be essential to Tolkien in the long term regarding his fiction, as Tolkien's memories of the time that he spent there in childhood greatly inspired his fiction, as well as awakening his interest in the natural world. It was in Sarehole that Tolkien's interest was piqued in relation to drawing, botany and most importantly trees. 'Though he liked drawing trees he liked most of all to be *with* [sic] trees. He would climb them, lean against them, even talk to them' (Carpenter 2002, p.38). 'It was also in Sarehole that Tolkien's love for trees was born, as well as his loathing for those who destroyed them for no good reason' (Pearce 1998, p.14). Indeed, from an early age the needless destruction of trees would haunt him. 'One incident in particular remained in his memory: 'There was a willow hanging over the mill-pool and I learned to climb it. It belonged to a butcher on the Stratford Road, I think. One day they cut it down. They didn't do anything with it: the log just lay there. I never forgot that'' (Carpenter 2002, p.39). 'In a letter to his son Christopher in 1944 he remarked caustically that he wouldn't mind if something akin to the Norse Ragnarok (cataclysmic end of the world) wiped out all the shabbiness of the modern industrial age along with its pitiful attempts at art (LET, 96). In his eyes, fallen humanity seemed to have little regard for life in any form' (Petty 2003, p.79).

5.2 Nature as an entity which reflects post-colonial concerns within *The Lord of the Rings*

As aforementioned, from the additional material available regarding Middle-earth such as the early mythological drafts, Tolkien's letters, Carpenter's official biography, and the text of *LotR* itself, it is clear that the environment that constitutes Middle-earth was, for Tolkien, much more than just a background to the unfolding events of the War of the Ring. Indeed, as Curry remarks, there is a 'profound presence of the natural world: geography and geology, ecologies, flora and fauna, the seasons, weather, the night-sky, the stars and the Moon' (Curry 2004, p.50) in *LotR*. Certainly, this is clearly evident by the fact that the majority of the locations that readers are introduced to in the text are provided with a description that is unique to both its position on the map and to the people residing in the different areas, whether it is the rich, rural land of the Hobbits or the dry, dusty landscape of Mordor. Of particular interest to this undertaking however, is the relationship that the peoples of Middle-earth share with the natural world, and the different ways in which they can be seen to interact with it. The first thing which comes to light with regards to this investigation is that there appears to be two dominant ways in which the inhabitants of Middle-earth interact with/view the natural world around them – they either respect the natural world, recognising its needs, the role that it plays and the advantages it can have for humanity, or they view it in hegemonic colonially inspired ways.

For example, Tolkien can generally be seen to employ the former approach to the natural world in his depiction of the Hobbits, Elves and Dúnedains interaction with the natural world, as other than two prominent examples in *LotR* whereby the Hobbits can be seen to inflict themselves upon the natural world of the Shire,¹⁶⁹ none of these peoples is

¹⁶⁹ The two examples which can be found in the text are firstly, the Hobbits historic cutting down and burning of ‘... hundreds of trees ...’ (Tolkien 1994a, p.146) belonging to the Old Forest, their subsequent burning of ‘... all the ground in a long strip east of the Hedge. ...’ (Tolkien 1994a, p.146) after the trees ‘... attacked the

depicted as either causing unnecessary harm to the natural world, or inflicting themselves upon the natural world unnecessarily. Indeed, the Shire is depicted as a Utopia, with the majority of Hobbits living in Hobbit holes, shaped into the land, or in ‘long, low’ houses (Tolkien 1994a, p.9). Meanwhile the Galadhrim Elves live in the trees and, for the most part the Dúnedain/Rangers live a nomadic life, moving from place to place and spending most of their time outdoors, protecting the boundaries of villages. Indeed, the Dúnedains outdoor, nomadic lifestyle becomes particularly significant in the text, as there are four prominent occasions in the text whereby Aragorn is able to offer aid/counsel to other characters due to his knowledge of the natural world.

The first of these instances occurs in the scenes immediately after Frodo has been stabbed by the Lord of the Nazgûl at Weathertop, as Aragorn uses his knowledge of the medicinal properties of the herb athelas to lessen the pain felt by Frodo as a result of the wound he has received (Tolkien 1994a, p.260-261). The second of these instances is concerned with the scenes in which Aragorn uses the leftover leaves of the athelas from the aforementioned instance to ease the pain of the injuries that Frodo and Sam received in Moria (Tolkien 1994a, pp.440-441). The third example whereby Aragorn can be seen to offer aid to the other characters in the text due to his knowledge of the natural world can be seen in the scenes in the Houses of Healing in Minas Tirith whereby Aragorn uses athelas to save Éowyn, Faramir and Merry from succumbing to darkness, and ultimately death, as a result of the Black Breath (Tolkien 1994c, pp.157-165),¹⁷⁰ as shall be discussed further in this section.¹⁷¹ Meanwhile, the fourth instance whereby Aragorn’s knowledge of the natural world

Hedge ...” (Tolkien 1994a, p.146), and the damage inflicted upon the natural world of the Shire as a result of Lotho’s (and Saruman’s) actions, as shall be discussed later in the chapter.

¹⁷⁰ The importance of athelas in combating the darkness caused by the Black Breath is clearly evident by the following rhyme “... *When the black breath blows / and death’s shadow grows / and all lights pass, / come athelas! come athelas! / Life to the dying / In the king’s hand lying!* [sic]” (Tolkien 1994c, p.160).

¹⁷¹ In addition, it is possible to argue that Aragorn’s knowledge of where to locate the athelas plant in the first instance is significant to the case in point also, as in Aragorn’s own words “These leaves,’ ... ‘I have walked far to find; for this plant does not grow in the bare hills; but in the thickets away south of the Road I found it in the

comes to the forefront in the text is in the scenes regarding the Fellowships stop in Hollin, as in these scenes it is only Aragorn who realises that there is something is not quite right at the location; he feels something is missing. It is his previous experience of the natural world of Hollin that awakens this sense of unease in him:

Only Aragorn was silent and restless. After a while he left the Company and wandered on to the ridge; there he stood in the shadow of a tree, looking out southwards and westwards, with his head posed as if he was listening. ...

‘What is the matter, Strider?’ Merry called up. ‘What are you looking for? Do you miss the East Wind?’

‘No indeed,’ he answered. ‘But I miss something. I have been in the country of Hollin in many seasons. No folk dwell here now, but many other creatures live here at all times, especially birds. Yet now all things but you are silent. I can feel it. There is no sound for miles about us, and your voices seem to make the ground echo. I do not understand it.’

Gandalf looked up with sudden interest. ‘But what do you guess is the reason?’ he asked. ‘Is there more in it than surprise at seeing four hobbits, not to mention the rest of us, where people are so seldom seen or heard?’

‘I hope that is it,’ answered Aragorn. ‘But I have a sense of watchfulness, and of fear, that I have never had here before.’

‘Then we must be more careful,’ said Gandalf. ‘If you bring a Ranger with you, it is well to pay attention to him, especially if the Ranger is Aragorn. We must stop talking aloud, rest quietly, and set the watch.’

(Tolkien 1994a, pp.372-373)

In stark contrast to this however, is the latter approach that characters such as Sauron can be seen to adopt with regards to the natural world, as in their eyes, the natural world comes to be viewed ‘in colonial justifications as unused, underused or empty – areas of rational deficit ...’ (Plumwood 2003, p.53), which can and should be colonised and if possible harnessed into something productive. Indeed, this is clearly evident when Sauron’s occupation of the land of Mordor is taken into consideration, as Sauron appears to have colonised this land largely because in his mind it was an ‘unused’ area ‘of rational deficit’ (Plumwood 2003, p.53). By occupying such an area, Sauron was free to envisage his plans for domination without being interrupted. Yet, even though Sauron has colonised Mordor, for

dark by the scent of its leaves.’ ... ‘It is fortunate that I could find it, for it is a healing plant that the Men of the West brought to Middle-earth. *Athelas* [sic] they named it, and it grows now sparsely and only near places where they dwelt or camped of old; and it is not known in the North, except to some of those who wander in the Wild. It has great virtues, but over such a wound as this its healing powers may be small.’ (Tolkien 1994a, p.261).

the most part it remains an area of rational deficit. This can be seen in the description provided as Frodo and Sam near the Black Gate entrance to Mordor:

[u]pon the west of Mordor marched the gloomy range of Ephel Dúath, the Mountains of Shadow, and upon the north the broken peaks and barren ridges of Ered Lithui, grey as ash. But as these ranges approached one another, being indeed but parts of one great wall about the mournful plains of Lithlad and of Gorgoroth, and the bitter inland sea of Núnnen amidmost, they swung out long arms northward; and between these arms there was a deep defile. This was Cirith Gorgor, the Haunted Pass, the entrance to the land of the Enemy. High cliffs lowered upon either side, and thrust forward from its mouth were two sheer hills, black-boned and bare.

(Tolkien 1994b, p.299)

This description emphasises the fact that Mordor is still for the most part empty of buildings and development. Indeed, the few constructed buildings/occupied territories that Frodo and Sam encounter during their time in Mordor are the city and tower of Minas Morgul (Tolkien 1994b, pp.388-393), Shelob's Lair (Tolkien 1994b, pp.406-419) and the tower of Cirith Ungol (Tolkien 1994c, pp.201-225). However, they also view the area behind Cirith Gorgor, the entrance to Mordor, from their hiding place on 'a rocky hollow beneath the outstretched shadow of the northmost buttress of Ephel Dúath' (Tolkien 1994b, p.300), a view which allows them to see 'the Teeth of Mordor ...' (Tolkien 1994b, p.299), the towers of '... Narchost and Carchost ...' (Tolkien 1994c, p.205). In addition, Frodo and Sam also view some of the campsites located on the fields of Gorgoroth from their location on the Morgai, one of which is described as containing 'huts and long low drab buildings' (Tolkien 1994c, p.236). As well as this, Frodo and Sam also happen across an 'orc-hold' 'huddled in a hollow at the cliff's foot ...' (Tolkien 1994c, p.237), 'the deep dale of Udûn' (Tolkien 1994c, p.242) where 'the tunnels and deep armouries that the servants of Mordor had made for the defence of the Black Gate of their land ...' (Tolkien 1994c, p.242) could be found, as well as 'the old castle of Durthang, now one of the many orc-holds that clustered about the dale of Udûn' (Tolkien 1994c, p.242), and 'the forts of Carach Angren' (Tolkien 1994c, p.242) were

located, from their journey along the valley under the Morgai. On top of these locations, Mordor also contains Barad-dûr itself.

However, the rest of the realm is ultimately portrayed as a barren, mountainous area with little vegetation. For example, as Frodo and Sam are traversing the mountains and valley along the western region of Mordor, the landscape of Mordor:

[u]pon its outer marges under the westward mountains ... [is described as being] a dying land, but it was not yet dead. And here things still grew, harsh, twisted, bitter, struggling for life. In the glens of the Morgai on the other side of the valley low scrubby trees lurked and clung, coarse grey grass-tussocks fought with the stones, and withered mosses crawled on them; and everywhere great writhing, tangled brambles sprawled. Some had long stabbing thorns, some hooked barbs that rent like knives. The sullen shrivelled leaves of a past year hung on them, grating and rattling in the sad airs, but their maggot-ridden buds were only just opening.

(Tolkien 1994c, p.233)

The text then goes on to state that at the top of the Morgai ‘the last living things gave up their struggle; the tops of the Morgai were grassless, bare, jagged, barren as a slate’ (Tolkien 1994c, p.235). In addition, as Frodo and Sam look out upon the landscape of Mordor from ‘the very edge of the last fence of Mordor’ (Tolkien 1994c, p.235) on the Morgai, the land below them is described as seeming ‘ruinous and dead, a desert burned and choked’ (Tolkien 1994c, p.235). On top of this, the stretch of land before Mount Doom, which Sam and Frodo must traverse to get to Mount Doom is referred to as ‘a wide region of fuming, barren, ash-ridden land’ (Tolkien 1994c, p.252), while:

... the whole surface of the plains of Gorgoroth ... [is described as being] pocked with great holes, as if, while it was still a waste of soft mud, it had been smitten with a shower of bolts and huge slingstones. The largest of these holes were rimmed with ridges of broken rock, and broad fissures ran out from them in all directions.

(Tolkien 1994c, pp.249-250)¹⁷²

¹⁷² Moreover, it is also mentioned in the text that ‘[t]here was a bitter tang in the air of Mordor that dried the mouth’ (Tolkien 1994c, p.234), leaving the Hobbits thirsty, but water sources are for the most part absent from the landscape. In fact, prior to their departure from Faramir’s company, Faramir had warned the Hobbits to be careful about drinking the water in certain parts of Mordor. ‘... You will have no lack of water as you walk in

However, it is important to point out that it is not just these evil characters that are depicted as viewing the natural world in hegemonic colonially inspired ways. Indeed, from his description of the city of Minas Tirith it is possible to argue that Tolkien has depicted the people in this city as having fallen prey to the ‘widespread and very damaging illusion that modern urban life has ‘overcome’ the need for nature or has become disconnected from nature’ (Plumwood 2003, p.61), an attitude which post-colonial ecocritics such as Plumwood endeavour to counter. This can be attributed to the fact that, even though the Pelennor Fields surrounding Minas Tirith are described as consisting of ‘fair and fertile townlands on the long slopes and terraces falling to the deep levels of the Anduin’ (Tolkien 1994c, p.9), the images garnered from the description of the city itself infer that its inhabitants have become separated from the natural world,¹⁷³ a fact which is most clearly made manifest by Legolas’ statement that: “[t]hey need more gardens,’ ... ‘The houses are dead, and there is too little here that grows and is glad. ...’” (Tolkien 1994c, p.169), and the fact that there are only three prominent examples of the natural world in the city itself. These three examples are, firstly, ‘a garden and a greensward with trees [at the Houses of Healing], the only such place in the City’ (Tolkien 1994c, p.148), secondly, the image of a tree on the armour of the guards of the Citadel (Tolkien 1994c, p.13), and thirdly, the withered tree in the courtyard of the Fountain before the Citadel (Tolkien 1994c, p.13).

Ithilien, but do not drink of any stream that flows from Imlad Morgul, the Valley of Living Death. ...” (Tolkien 1994b, p.376). Even when they find a water source that it is all right to drink from, the water is described as having ‘an unpleasant taste, at once bitter and oily ...’ (Tolkien 1994c, p.232). This is significant as the water they have found is ultimately rain water and is not from a source found in Mordor, yet its taste has been tainted because of the land upon which it fell.

¹⁷³ The main description for the city of Minas Tirith reads: ‘[f]or the fashion of Minas Tirith was such that it was built on seven levels, each delved into the hill, and about each was set a wall, and in each wall was a gate. But the gates were not set in a line: the Great Gate in the City Wall was at the east point of the circuit, but the next faced half south, and the third half north, and so to and fro upwards; so that the paved way that climbed towards the Citadel turned first this way and then that 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. ... A strong citadel it was indeed, and not to be taken by a host of enemies, if there were any within that could hold weapons; unless some foe could come behind and scale the lower skirts of Mindolluin, and so come upon the narrow shoulder that joined the Hill of Guard to the mountain mass’ (Tolkien 1994c, pp.11-12).

On the other hand, however, this withered tree in the Citadel courtyard is one of the most sacred objects in the city, as it is a descendent of the Tree of Tirion and a ‘memorial of the Eldar and of the light of Valinor ...’ (Tolkien 1999b, p.349).¹⁷⁴ In addition, its well-being appears to be linked with the line of Númenorean Kings, as it is recorded in *The Silmarillion* that Tar-Palantir, having ‘acceded to the sceptre’ (Tolkien 1999b, p.321) prophesied ‘that when the Tree perished, then also would the line of the Kings come to its end’ (Tolkien 1999b, p.322), and as Gandalf points out in *LotR*, the new sapling of Nimloth which Aragorn finds ‘... has lain hidden on the mountain, even as the race of Elendil lay hidden in the wastes of the North. ...’ (Tolkien 1994c, p.301). Moreover, the sapling of Nimloth can also be seen to have become a symbol that things will not always be so dark in Middle-earth, as Aragorn takes his discovery of the sapling of Nimloth to mean that ‘[t]he sign has been given,’ (Tolkien 1994c, p.302) and that things will in fact be ‘... otherwise ...’ (Tolkien 1994c, p.301).

In light of this, it is surprising that the natural world has such a limited presence in the city. However, when the location of Minas Tirith is considered in terms of its location on the map, one possible reason for Minas Tirith’s separation from the natural world becomes apparent – its proximity to the borders of Mordor, as owing to its immediacy to Mordor, Minas Tirith is constantly under the threat of attack, and as such, it has been necessary for Minas Tirith to be transformed into a fortress city in order to both protect its people and keep

¹⁷⁴ Indeed, this tree was descended from ‘the scion of Nimloth the Fair’ (Tolkien 1999b, p.331) that Elendil and the Faithful saved from Númenor prior to its downfall, with Nimloth the Fair being the tree which grew out of the ‘seedling ... of Celeborn, the White Tree that grew in the midst of Eressëa [which the Eldar gave to the people of Númenor]; and that was in its turn a seedling of Galathilion the Tree of Túna, the image of Telperion that Yavanna gave to the Eldar in the Blessed Realm’ (Tolkien 1999b, p.314). Upon arriving in Middle-earth ‘the scion of Nimloth the Fair’ (Tolkien 1999b, p.331), ‘was planted in Minas Ithil before the house of Isildur ...’ (Tolkien 1999b, p.349). This tree was later destroyed by Sauron (Tolkien 1999b, p.351). However, Isildur escaped Sauron’s attack and took ‘a seedling of the Tree’ with him (Tolkien 1999b, p.351), planting it ‘in the citadel of Anor’ (Tolkien 1999b, p.353) in year 2 of the Third Age (Tolkien 1994c, p.452). The resulting tree died in year 1636 of the Third Age (Tolkien 1994c, p.454). However, it is recorded that four years later King Tarondor planted ‘a seedling of the White Tree’ at Minas Anor (Tolkien 1994c, p.454). It is subsequently recorded that in year 2852 of the Third Age the White Tree died once again, and that no seedling could be found to plant in its stead (Tolkien 1994c, p.457). Thus, ‘[t]he Dead Tree is left standing’ (Tolkien 1994c, p.457).

the barbaric Other out. Indeed, this notion appears to be supported by the information provided in *The Silmarillion* as here it is told that once the Nine Ringwraiths had taken over Minas Ithil, or Minas Morgul as it came to be known, ‘... Minas Morgul was ever at war with Minas Anor in the west’ (Tolkien 1999b, p.356). This resulted in Minas Anor being:

... named anew Minas Tirith, the Tower of Guard ... and there the remnant of the Númenóreans still defended the passage of the River against the terrors of Minas Morgul and against all the enemies of the West, Orcs and monsters and evil Men; and thus the lands behind them, west of Anduin, were protected from war and destruction.

(Tolkien 1999b, p.356)

However, from the textual evidence in *LotR* it can be argued that Minas Tirith’s battlefield position is not an adequate excuse for the city’s disconnection from the natural world. This is chiefly evident through Tolkien’s inclusion of the Wild Men of the Woods. These Wild Men live in Drúadan forest, at the foot of the White Mountains to the North of Minas Tirith. Unlike the urban lifestyle practiced in Minas Tirith, the members of this tribe are aware of the natural world surrounding them and do not impinge upon it. They are described as being ‘... woodcrafty beyond compare. ...’ (Tolkien 1994c, p.116) and they show knowledge of pathways that have long been forgotten by their neighbours, the Men of Rohan (Tolkien 1994c, p.117). Most importantly, it is through Ghân-buri-Ghân’s dialogue that the link and understanding that the Wild Men of the Woods share with the natural world becomes apparent. Although the Men of Rohan are despairing because of the darkness that lies over the land, Ghân-buri-Ghân responds ‘[i]t is all dark, but it is not all night,’ ... ‘When Sun comes we feel her, even when she is hidden. Already she climbs over East-mountains. ...’ (Tolkien 1994c, p.118). And again when he touches the ground in token of farewell to the Rohirrim and realises from his relationship and knowledge of his environment that a change is coming:

Ghân-buri-Ghân squatted down and touched the earth with his horny brow in token of farewell. Then he got up as if to depart. But suddenly he stood looking up like some startled woodland animal snuffling a strange air. A light came in his eyes.

‘Wind is changing!’ he cried ... Not long after far away eastward the faint drums throbbed again.

(Tolkien 1994c, p.120)

Thus, while the folk of Drúadan forest also live close to the areas which constitute the eastern regions of Middle-earth, and in addition face the same threats of attack from the Orcs that are incumbent to Minas Tirith, as well as the threats that Men, such as the Rohirrim have previously posed to them by hunting them (Tolkien 1994c, p.118), their choice of lifestyle is in complete contrast to their neighbours as these men have chosen not to sever their ties with the natural world. Owing to this then, it is not possible to place all of the blame for the dislocation between the natural world and the inhabitants of Minas Tirith upon Minas Tirith’s battlefield location.

Indeed, from the textual evidence available in *LotR* it can be argued that the absence of the King may also be a contributory factor as to the disconnection which has occurred between the inhabitants of the City and the natural world, as not only does there appear to be a link between the well-being of the White Tree and the survival of the line of the Kings as aforementioned, it is the natural world through the athelas plant that infers to the inhabitants of Minas Tirith that the King, in the form of Aragorn, has returned. This is evidenced by the fact that, even though the people in Minas Tirith have forgotten the uses of athelas as a medication¹⁷⁵, it is through his knowledge and use of athelas Aragorn is able to save Éowyn, Faramir and Merry from succumbing to the darkness, and ultimately death, as a result of the Black Breath (Tolkien 1994c, pp.157-167). Although this may initially appear insignificant to the issue at hand, this feat ultimately demonstrates to the people of Minas Tirith that the King

¹⁷⁵ This is demonstrated in the text by Ioreth’s statement that “... I have never heard that it had any great virtue ...” (Tolkien 1994c, p.159), and by the herb-masters statement that “... we do not keep this thing in the Houses of Healing, where only the gravely hurt or sick are tended. For it has no virtue that we know of, save perhaps to sweeten a fouled air, or to drive away some passing heaviness. ... But old folk still use an infusion of the herb for headaches” (Tolkien 1994c, p.160).

has returned, as it proves the old lore of the City correct, as according to Ioreth this lore states that “... *The hands of the king are the hands of a healer* [sic]. And so the rightful king could ever be known” (Tolkien 1994c, p.154). Moreover, it can be argued that Aragorn’s decision to have the withered tree removed from the Court and replaced with the sapling of Nimloth becomes a symbol of renewed vitality and a reforging of the links between the people of Minas Tirith and the natural world (Tolkien 1994c, pp.301-302).

Thus, it can be argued that while Tolkien is clearly engaging with the idea ‘that modern urban life has ‘overcome’ the need for nature or has become disconnected from nature’ (Plumwood 2003, p.61), he, like Plumwood, is trying, through his emphasis on the healing properties of athelas, without which Éowyn, Faramir and Merry would have succumbed to the darkness, and ultimately death, as a result of the Black Breath, and through his decision to imbue the natural world with the ability to identify the return of the King:

... to counter the widespread and very damaging illusion that modern urban life has ‘overcome’ the need for nature or has become disconnected from nature.

(Plumwood 2003, p.61)

However, while the instances outlined above briefly illustrate some of the different ways that the inhabitants of Middle-earth view and/or interact with the natural world, and consequently, some of the ways in which Tolkien can be seen to engage with twentieth century post-colonial concerns in his text, on a general level, the following sections shall focus their attention upon discussing the two instances in *LotR* whereby Tolkien can be seen to raise issues which are of concern to twentieth century post-colonial ecocritics in a much more direct capacity. The cases in point are the ecological subplot which occurs between Saruman and the Ents in *LotR* and the scenes which occur towards the end of the text with regards to the semi-industrialisation of the Shire.

5.3 Saruman and modernity

As aforementioned, one of the central concerns of post-colonial ecocriticism is the fact that even with the global environmental crises that are occurring in the world today, the environment is continuing to be decimated in the name of scientific and technological progress. Thus, given Tolkien's stance against the destruction of the environment in the name of scientific and technological progress, particularly the destruction of the environment to pave the way for motorcars, it is unsurprising that the decimation of the environment as a result of the desire for scientific advancement and progress forms a large part of the ecological theme which pervades the text. In light of the fact that this process is a central concern of post-colonial ecocriticism, an investigation into how this issue is portrayed in the text is essential to a post-colonial ecocritical analysis of the text. This shall chiefly involve a close scrutiny of the way that the character Saruman is depicted in the text, as well as his relationship with his neighbours, the Ents, as in *LotR* the issue of justifying environmental degradation on behalf of modernity and scientific and technological development is most explicitly personified through the wizard Saruman.

On initial introduction to Saruman in *LotR* it is made clear that he is a person of great importance. In fact, over the course of the text, it is revealed that Saruman is the head of the White Council (Tolkien 1994a, p.339), and according to Gandalf, the greatest of the five Istari/wizards who were sent to Middle-earth by the Valar. These wizards:

... were messengers sent to contest the power of Sauron, and to unite all those who had the will to resist him; but they were forbidden to match his power with power, or to seek to dominate Elves or Men by force and fear.

(Tolkien 1994c, p.451)

However, as the text progresses and Saruman's actions are exposed, it becomes clear that Saruman has strayed from this mission, and now wants to find the One Ring so that he can

harness its powers, as he believes that using the Ring will help him accomplish the wizards' purpose in Middle-earth: attaining “... Knowledge, Rule, [and] Order ...” (Tolkien 1994a, p.340) amongst the peoples, although as Chance has pointed out Saruman's true purpose can be seen to be the attainment of 'riches and power' (Chance 2001, p.74). However, Tolkien makes it clear that should Saruman gain possession of the One Ring, his desire for power will ultimately corrupt him and transform him into the next Dark Lord. Indeed, Tolkien makes it clear quite early in the text that Saruman's desire for the Ring has in itself already begun to corrupt him as, at the Council of Elrond, it is revealed that Saruman has been hindering the White Council's attempts at preventing Sauron from regaining his strength for some time (Tolkien 1994a, p.328).

Moreover, it is revealed later in the text that Saruman has in fact been in league with Sauron for awhile, although Gandalf states at the Council of Elrond that Saruman was “... not in his [Sauron's] service yet ...” (Tolkien 1994a, p.341) when he tricked Gandalf into going to Orthanc and held him captive there.¹⁷⁶ Thus, by attempting to hinder the White Council and by becoming an ally of Sauron, Saruman can be seen to conform to Hardt and Negri's first mode of modernity,¹⁷⁷ as according to Hardt and Negri:

¹⁷⁶ However, this is contradicted by the information provided in Appendix B (Tolkien 1994c, pp.448-471), as here it is stated that Saruman, through his 'use [of] the *palantír* [sic] of Orthanc, ... [became] ensnared by Sauron ...' (Tolkien 1994c, p.459) and became 'a traitor to the Council' circa the year 3000 of the Third Age (Tolkien 1994c, p.459). This is approximately 18 years prior to Gandalf being held captive in Orthanc (Tolkien 1994c, p.460). Moreover, although Chance proclaims that '... Saruman, by reading the *palantír* [sic], inadvertently and unknowingly serves Sauron, who controls its visions and hence knows its users' (Chance 2001, p.73), this idea is not fully supported by the text, as the evidence provided in the text does not suggest that Saruman's alliance with Sauron is 'inadvertently and unknowingly' achieved (Chance 2001, p.73), as the first real indication as to an alliance between the two occurs in the scenes regarding the confrontation which occurs between a number of the Orcs and Uruk-hai as to what to do with Merry and Pippin now that they have successfully captured them, as during this confrontation it is revealed that a number of different tribes are present in the larger group. Indeed, the company appears to be comprised of Orcs from the North who have come to avenge the Orcs that were killed by the Fellowship in the Mines of Moria during *FotR*, Uruk-hai from Isengard under the command of the wizard Saruman and a tribe of Orcs who have come from Mordor and who are thus under the command of Sauron (Tolkien 1994b, pp.48-49).

¹⁷⁷ Hardt and Negri argue that modernity can be divided into two modes as '[m]odernity is not a unitary concept but rather appears in at least two modes' (Hardt and Negri 2001, p.74).

[t]his [form of] modernity destroys its relations with the past and declares the immanence of the new paradigm of the world and life. It develops knowledge and action as scientific experimentation and defines a tendency toward a democratic politics, posing humanity and desire at the center of history. ... the material of existence is reformed by a new life.

(Hardt and Negri 2001, p.74)

While there are a number of examples in *LotR* whereby Saruman can clearly be seen to be engaged in destroying his relations with the past, it is the aforementioned scenes regarding Saruman tricking Gandalf into going to Orthanc and his subsequent decision to hold Gandalf captive there which most clearly illustrate Saruman's engagement with the ideals outlined in Hardt and Negri's first mode of modernity (Hardt and Negri 2001, p.74).

This can be attributed to the fact that not only do these scenes show Saruman destroying his relations with his past, as Saruman and Gandalf have been long-time allies of each other as a result of their position as two of the five Istari/wizards who were sent by the Valar as messengers 'to contest the power of Sauron, and to unite all those who had the will to resist him ...' (Tolkien 1994c, p.451), through the conversation which ensues between Saruman and Gandalf in these scenes, it also becomes apparent that Saruman has strayed from his original purpose and betrayed the Valar, as a result of his desire for power so that he can dominate the peoples of Middle-earth, a fact which is made evident by the two paradigms that Saruman outlines as possibilities to Gandalf. The first of these paradigms is concerned with Sauron regaining control of the One Ring, as Saruman remarks Sauron's " "... victory is at hand ..." " (Tolkien 1994a, p.340), thus, Saruman argues both Gandalf and himself should ally with Sauron and gain power in accordance with their loyalty to Sauron, while the second paradigm is concerned with Saruman and Gandalf sharing the power of the One Ring, and as a result finally achieving their purpose in Middle-earth. As Saruman remarks to Gandalf:

' " ... A new Power is rising. Against it the old allies and policies will not avail us at all. There is no hope left in Elves or dying Númenor. This then is one choice before you, before us. We may join with that Power. It would be wise, Gandalf. There is hope that way. Its victory is at hand; and there will be rich reward for those that aided it. As the Power grows, its proved friends will also grow; and the Wise, such as you and I, may

with patience come at last to direct its courses, to control it. We can bide our time, we can keep our thoughts in our hearts, deploring maybe evils done by the way, but approving the high and ultimate purpose: Knowledge, Rule, Order; all the things that we have so far striven in vain to accomplish, hindered rather than helped by our weak or idle friends. There need not be, there would not be, any real change in our designs, only in our means.”

... ‘He looked at me sidelong, and paused a while considering. “Well, I see that this wise course does not commend itself to you,” he said. “Not yet? Not if some better way can be contrived?”

‘He came and laid his long hand on my arm. “And why not, Gandalf?” he whispered. “Why not? The Ruling Ring? If we could command that, then the Power would pass to *us* [sic]. That is in truth why I brought you here. For I have many eyes in my service, and I believe that you know where this precious thing now lies. Is it not so? Or why do the Nine ask for the Shire, and what is your business there?” As he said this a lust which he could not conceal shone suddenly in his eyes. ...’

(Tolkien 1994a, pp.340-341)

Thus, Saruman can be seen to be ‘posing humanity and desire at the center of history’ (Hardt and Negri 2001, p.74), as he attempts to use Gandalf’s desire to accomplish his mission, and his desire to help the people of Middle-earth as the rationale behind sharing and using the One Ring.

However, while these examples are indicative of the degradation that Saruman has experienced as a result of his desire for power, it is not until one realises that Saruman has harnessed the knowledge he has acquired over the years to not only create weapons (Tolkien 1994b, p.191) but also to scientifically create a superior breed of Orc that the true extent of Saruman’s degradation becomes apparent. This can be attributed to the implication in the text that Saruman has cross-bred the genetics of Orcs and men in order to create a new breed of Uruk-hai who can tolerate the sun (Tolkien 1994b, p.84). By creating these creatures, Saruman has not only demonstrated his disinterest in both the ethics and consequences of his actions, but also his indifference towards nature itself as Saruman can be seen to have ‘defiled nature itself in making creatures that should not exist’ (Petty 2003, p.229), as his creations are ultimately genetic modifications that supersede the natural birthing process. Furthermore, his actions in this instance highlight the fact that not only has Saruman disassociated himself from the morality and consequences of his actions; he has also

separated himself from the natural world on both a moral and an intellectual level as clearly, he has come to regard both human nature and the natural landscape as inessential to his plans of scientific advancement. Thus, it can be argued that, in this instance, Saruman can be seen to be adopting a ‘... Eurocentric form of anthropocentrism [which] draws upon, and parallels, Eurocentric imperialism in its logical structure’ (Plumwood 2003, p.53), as he clearly views:

... the human sphere as beyond or outside the sphere of ‘nature’, construes ethics as confined to the human (allowing the non-human sphere to be treated instrumentally), treats non-human *difference* [sic] as inferiority, and understands both non-human agency and value in hegemonic terms that deny and subordinate them to a hyperbolized human agency.

(Plumwood 2003, p.53)

Nevertheless, it is in fact through Saruman’s interactions with the natural world as a physical entity that the relevance of a post-colonial ecocritical analysis of the text becomes most apparent, as not only does Saruman exude the attitude that humanity and nature are separate entities, he also performs many physically destructive acts against the natural world in the name of modernity and scientific progress. This is clearly evident by the following quotation which details the effects that Saruman’s actions have had upon the landscape of Isengard, his personal residence, as a result of his decision to have the natural world in this location uprooted and replaced with pits and forges for breeding his creatures and creating his weapons (Tolkien 1994a, p.341):

[o]ne who passed in and came at length out of the echoing tunnel, beheld a plain, a great circle, somewhat hollowed like a vast shallow bowl: a mile it measured from rim to rim. Once it had been green and filled with avenues, and groves of fruitful trees, watered by streams that flowed from the mountains to a lake. But no green thing grew there in the latter days of Saruman. The roads were paved with stone-flags, dark and hard; and beside their borders instead of trees there marched long lines of pillars, some of marble, some of copper and of iron, joined by heavy chains.

... Shafts were driven deep into the ground; their upper ends were covered by low mounds and domes of stone, so that in the moonlight the Ring of Isengard looked like a graveyard of unquiet dead. For the ground trembled. The shafts ran down by many slopes and spiral stairs to caverns far under; there Saruman had treasuries, store-houses, armouries, smithies, and great furnaces. Iron wheels revolved there endlessly, and

hammers thudded. At night plumes of vapour steamed from the vents, lit from beneath with red light, or blue, or venomous green.

(Tolkien 1994b, pp.191-192)

However, akin to the environment of the real world, the gardens of Orthanc are a finite resource that cannot sustain the fires for long. Thus, as resources become depleted in Isengard, Saruman chooses to expand his destruction into the neighbouring area of Fangorn Forest. As Treebeard, the chief Ent, remarks:

‘Only lately did I guess that Saruman was to blame, and that long ago he had been spying out all the ways, and discovering my secrets. He and his foul folk are making havoc now. Down on the borders they are felling trees – good trees. Some of the trees they just cut down and leave to rot – orc-mischief that; but most are hewn up and carried off to feed the fires of Orthanc. ...’

(Tolkien 1994b, pp.84-85)

Saruman’s decision to expand his destruction into Fangorn Forest can be seen to be motivated by a number of factors. As well as needing a new supply of timber to help sustain the fires in Isengard, Saruman’s decision is motivated by the fact that he has been an acquaintance of Treebeard for many years (Tolkien 1994b, p.84), and as a result, is aware of the fact that the Ents are loath to be roused, a fact which Treebeard admits (Tolkien 1994b, p.101). This in turn has resulted in Saruman viewing the Ents as weak creatures who he believes will submit to his deeds against Fangorn Forest without fighting back. Thus, it would appear that in his mind, Saruman has ‘identified the biospheric Other as passive and without limits, its frontiers an invitation to invasion’ (Plumwood 2002, p.16).¹⁷⁸

Moreover, as a result of Saruman’s approach to and perception of the natural world, it is possible to argue that Saruman has fallen prey to both the lure of rationalism, and the

¹⁷⁸ ‘Thus a mechanistically conceived nature lies open to, indeed *invites* [sic] the imposition of human purposes and treatment as an instrument for the achievement of human satisfactions. It is no coincidence that this view of nature took hold most strongly with the rise of capitalism, which needed to turn nature into a market commodity and resource without significant moral or social constraint on availability’ (Plumwood 1993, p.111).

ideology incumbent to the human/nature dualism as espoused by Plumwood,¹⁷⁹ as according to Plumwood both of these entities can be seen to:

... have helped create ideals of culture and human identity that promote human distance from, control of and ruthlessness towards the sphere of nature as Other, while minimising non-human claims to the earth and to elements of mind, reason and ethical consideration.

(Plumwood 2002, p.4)

This can be accredited to the fact that, as the text progresses, it becomes more and more evident that it is ideals such as these which motivate Saruman. Furthermore, Saruman's adoption of an approach such as this to the natural world is important to a post-colonial ecocritical reading of the text, as by undertaking such an approach, whereby the relevance of non-human needs are minimised, Saruman can once again be viewed as embodying negative aspects of colonial ideology as Saruman clearly comes to embody what Plumwood refers to as a 'Eurocentric form of anthropocentrism' (Plumwood 2003, p.53), as, to reiterate, this approach:

... tends to see the human sphere as beyond or outside the sphere of 'nature', construes ethics as confined to the human (allowing the non-human sphere to be treated instrumentally), treats non-human *difference* [sic] as inferiority, and understands both non-human agency and value in hegemonic terms that deny and subordinate them to a hyperbolized human agency.

(Plumwood 2003, p.53)

Thus, unlike Gandalf and the Hobbits who empathise with the Ents' plight, Saruman does not see anything wrong in invading Fangorn Forest and cutting down trees to keep his forges burning. This can be seen to be a direct result of the rationalist approach he has adopted in relation to the natural world, as it is evident that in his mind, Saruman has separated himself from the natural world, including his neighbours the Ents who strive to

¹⁷⁹ According to Plumwood '[h]uman/nature dualism ... is a system of ideas that takes a radically separated reason to be the essential characteristic of humans and situates human life outside and above an inferiorised and manipulable nature. Rationalism and human/nature dualism are linked through the narrative which maps the supremacy of reason onto human supremacy via the identification of humanity with active mind and reason and of non-humans with passive, tradeable bodies' (Plumwood 2002, p.4).

protect nature from harm, distinguishing his knowledge and his ultimate aims of progression from the world's current state, to a more modern scientific age, as permission to dominate and damage nature as he sees fit. As a result, it is clear that in his mind, like those of the colonisers, 'nature's order, resistance and survival requirements are not perceived as imposing a limit upon human goals or enterprises' (Plumwood 2003, p.57), as the natural world is little more to Saruman than the 'inessential and ... unconsidered background to technological society' (Plumwood 2003, p.57). Saruman is clearly disinterested in the natural world as anything other than something which is subject to his will.

However, it is also necessary to point out here that Saruman's negative attitude towards the natural world appears to be somewhat newly acquired. Indeed, it can be argued that his disdain for the natural world has developed in conjunction with his increased desire for power, and as a consequence of his need to build a cache of weapons for his army so that his army may rival that of Sauron, in their pursuit of the One Ring. As a result, it is possible to attribute Saruman's negative attitude towards the natural world to the fact that:

[m]en pay for the increase of their power with alienation from that over which they exercise their power. Enlightenment behaves towards things as a dictator toward men. He knows them in so far as he can manipulate them. The man of science knows things in so far as he can make them. In this way their potentiality is turned to his own ends

(Adorno and Horkheimer 2000, p.77)

Indeed, it would appear that Tolkien is affirming this viewpoint in the text as a result of Treebeard's statement that "... [h]e [Saruman] has a mind of metal and wheels; and he does not care for growing things, except as far as they serve him for the moment. ...'" (Tolkien 1994b, p.84).

5.4 The Ents and their response to Saruman's actions

While Tolkien's portrayal of Saruman's actions against the environment is largely dystopian in appearance, he was reluctant to allow such a dystopian and passive feeling to override the ecological theme in the text. This reluctance can primarily be attributed to his personal beliefs on helping protect the environment from wanton destruction. Thus, rather than allowing the environment to be destroyed without protest, Tolkien decided to address the lack of a voice that the natural world is given, as 'nature's needs are systematically omitted from account and consideration in decision-making' (Plumwood 2003, p.57).¹⁸⁰ To facilitate his attempt at allowing the natural world to be heard, he includes characters such as Tom Bombadil and Goldberry, each of whom provides an ecological statement on behalf of the natural world. However, the most significant characters that Tolkien created in the text in relation to the ecological subject matter being discussed are the Ents, the Shepherds/guardians of the forest.¹⁸¹ These creatures are part of the natural world of Middle-earth, but they become the embodiment of the spirit of contemporary post-colonial ecocritical

¹⁸⁰ However, even though Tolkien is sympathetic with the plight of the environment his depiction of nature cannot always be viewed positively. For example, while Tolkien's text clearly attempts to give the natural world a voice through characters such as Tom Bombadil and the Ents, the natural world can still be seen as being 'omitted from account and consideration in decision-making' (Plumwood 2003, p.57). This can be seen clearly in the scenes concerned with the Council of Elrond. Although the peoples convened here have not been summoned by Elrond, this council makes the decision to send the Ringbearer to Mordor to attempt to destroy the One Ring. While representatives from the Free Peoples are present, Man, Elf, Dwarf and Hobbit, there are no living creatures, such as the Ents, to speak on behalf of the natural world present here. Even though this council is making a decision which they think will be beneficial to all of Middle-earth, the fact remains that the decision to send the Ringbearer is made without considering the needs/desires of the natural world. In fact, it would appear that people have forgotten the existence of natural world creatures such as the Ents. This can be seen when the Ents and Huorns help the people of Rohan at Helm's Deep but King Théoden has to ask Gandalf what they are (Tolkien 1994b, p.177). The Hobbits have not heard of them either (Tolkien 1994b, p.72).

¹⁸¹ In *The Silmarillion* Tolkien addresses the idea that the trees need a guardian to protect them from human actions, in this text it is imparted upon the reader that the Ents were created to protect the trees when Yavanna went to Manwë with her worries that her living creations particularly the '*olvar* [sic]' (Tolkien 1999b, p.40), would be unable to protect themselves against the actions of the inhabitants of Middle-earth (Tolkien 1999b, pp.39-42). Yavanna asked Manwë "... Would that the trees might speak on behalf of all things that have roots, and punish those that wrong them!" (Tolkien 1999b, p.40). Consequently Manwë tells Yavanna that Eru had already foreseen this and that "... in the forests shall walk the Shepherds of the Trees" (Tolkien 1999b, p.41). However, in *The Silmarillion* Tolkien, through Aulë Yavanna's husband, acknowledges the fact that the natural world will be made use of by the Elves, Men and Dwarves, yet Aulë also states that this should be done with respect and gratitude: "That shall also be true of the Children of Ilúvatar; for they will eat and they will build. And though the things of thy realm have worth in themselves, and would have worth if no Children were to come, yet Eru will give them dominion, and they shall use all that they find in Arda: though not, by the purpose of Eru, without respect or without gratitude" (Tolkien 1999b, pp.39-40).

concerns as Tolkien uses these characters as a narrative device through whom he can make an environmental statement on behalf of the environment regarding the power that nature possesses and the danger that the natural world can pose to humanity.

As aforementioned, the fact that Ents and their forest have been demarcated as weak and the passive Other by Saruman, due to their dislike of being roused, is what ultimately convinces him to renege upon his friendship with Treebeard and expand his destruction into Fangorn Forest. However, rather than allowing the Ents to continue to be submissive to the acts against them and their forest, Tolkien allows the Ents to get roused. According to Treebeard, this arises as a result of two factors; the fact that the Orcs and Uruk-hai that Saruman sends through Fangorn Forest often cut down trees for no reason, leaving them lying there, and the fact that Saruman should have helped rather than betrayed the Ents and their charges:

‘... It is the orc-work, the wanton hewing – *rárum* [sic] – without even the bad excuse of feeding the fires, that has so angered us; and the treachery of a neighbour, who should have helped us. ...’

(Tolkien 1994b, p.101)

Consequently, the Ents call an Entmoot where, after careful consideration and reasoning, it is decided that the Ents, accompanied by the Huorns,¹⁸² must march on Isengard, in protest at the damage that has occurred to their friends within the confines of their land where the trees should have been safe,¹⁸³ as it is apparent that the only way that they can protect themselves

¹⁸² However, attention must be drawn to the fact that while the Huorns accompanied the Ents on their march to Isengard, the Huorns actually appear to have had little to do with the destruction of Isengard. Instead, they appear to have been sent to Rohan to help dispose of the Orcs there, a fact which is made evident by both Pippin’s statement that upon reaching Isengard and witnessing Saruman’s army marching out towards Rohan, the ‘... Huorns began to move south ... [as] [t]heir business was with Orcs ... They were far down the valley in the morning; or at any rate there was a shadow there that one couldn’t see through. ...’ (Tolkien 1994b, pp.206-207), as well as, by the preceding scenes at Helms Deep whereby a ‘forest’ has appeared in the Deeping-coomb (Tolkien 1994b, p.174).

¹⁸³ In the words of Treebeard, ‘... [m]any of those trees were my friends, creatures I had known from nut and acorn; many had voices of their own that are lost for ever now. And there are wastes of stump and bramble where once there were singing groves. I have been idle. I have let things slip. It must stop!’ (Tolkien 1994b, p.85).

and the trees is by removing the threat to their lives. Indeed, as Treebeard states, Ents “... never are roused unless it is clear that our trees and our lives are in great danger. ...” (Tolkien 1994b, p.101).

The relevance of a post-colonial ecocritical analysis of the text once again comes to the forefront in this scene as through Tolkien’s depiction of Saruman’s actions and the Ents response to his actions Tolkien is clearly engaging with the post-colonial ecocritical argument that in accordance with the fact that ‘[r]eason has been made a vehicle for domination and death; it can and must become a vehicle for liberation and life’ (Plumwood 2002, p.5). Thus, while Saruman has used reason to rationalise his actions against the natural world, which resulted in the death of the natural world in many instances, the Ents use reason to justify their response to Saruman’s actions, as they perceive their march on Isengard as a way to liberate themselves from being classified as the passive Other, and as the only way to ensure their lives are protected from further harm from Saruman. The Ents decision to march on Isengard, and their subsequent successful attack on Isengard are significant as in these scenes the natural world, through the Ents, is provided with the tools to avenge the injustices that Saruman has inflicted upon it. Indeed, this is clearly evident by Pippin’s account of the events that occurred once the Ents reached Isengard (Tolkien 1994b, pp.204-214), from which the following passage was taken:

‘... An angry Ent is terrifying. Their fingers, and their toes, just freeze on to rock; and they tear it up like bread-crust. It was like watching the work of great tree-roots in a hundred years, all packed into a few moments.

‘They pushed, pulled, tore, shook, and hammered; and *clang-bang, crash-crack* [sic], in five minutes they had these huge gates just lying in ruin; and some were already beginning to eat into the walls, like rabbits in a sand-pit. ...’

(Tolkien 1994b, p.207)

Thus, as a result of the events which occurred in these scenes, the natural world is no longer depicted as a passive entity, unable or unwilling to defend itself and, as Pippin

remarks, Saruman's biggest mistake was viewing the Ents as passive and weak, and subsequently overlooking them in his plans (Tolkien 1994b, p.208); as it is the Ents who ultimately instigate his downfall, drowning his underground chambers and keeping him detained within Orthanc to witness the destruction of his 'war industry' (Petty 2003, p.228) as the Ents cleanse Isengard of the corruption and pollution that Saruman has caused in the once fertile area.¹⁸⁴ As well as physically recouping Isengard from Saruman's possession, the Ents also symbolically repossess Isengard on behalf of the natural world. Although Isengard previously represented the search for knowledge, order, rule and scientific expansion under Saruman, in contrast to Saruman's idea of ruling humanity and nature from this location, with the Ents in charge it becomes the Treegarh of Orthanc, a place ruled by nature:

[a]ll the stone-circle had been thrown down and removed, and the land within was made into a garden filled with orchards and trees, and a stream ran through it; but in the midst of all there was a lake of clear water, and out of it the Tower of Orthanc rose still, tall and impregnable, and its black rock was mirrored in the pool.

... there were now two tall trees like sentinels at the beginning of a green-bordered path that ran towards Orthanc ...

(Tolkien 1994c, p.309)

However, even though the natural world is given the opportunity to defend itself against the abuses perpetrated upon it by Saruman when the forest unites in its attempts to combat Isengard, Tolkien does not offer the stereotypical happy ending for these characters or the issues which he has raised in the text. He does not afford the reader a guaranteed happy ending whereby the Ents will have a utopian future, safe from tyranny when the War of the Ring has concluded. In fact, he appears to leave the Ents story in an ambivalent state.

This ambivalence primarily arises from the fact that the Ents and the Entwives have become estranged from each other and, as a result, there have been no Entings to renew the

¹⁸⁴ However, before the quest is achieved Treebeard allows Saruman to leave Orthanc a free man and thus, Saruman is able to perpetrate the semi-industrialisation of the Shire landscape prior to the Hobbits' return.

race, and most importantly to continue to protect the forest (Tolkien 1994b, pp.86-90).¹⁸⁵

Indeed there is a sad acceptance in the story that Treebeard recounts to Merry and Pippin that the end of the Ents time in Fangorn Forest and perhaps Middle-earth is coming. Yet there is also a poignant hopefulness that in moving to another land they may be reunited with the Entwives and their lineage could be saved, however, in order for this to happen, everything that they have achieved in Middle-earth must first be taken from them or destroyed (Tolkien 1994b, pp.88-89). Indeed, Tolkien, writing in response to the question of whether or not the Ents would once again be united with the Entwives, has declared that:

... it is plain that there would be for Ents no re-union in 'history' – but Ents and their wives being rational creatures would find some 'earthly paradise' until the end of this world: beyond which the wisdom neither of Elves nor Ents could see.

(Tolkien cited in Carpenter and Tolkien 2000, p.419)

Therefore, while the Ents and the Huorns are able to combat the threat that is currently posed against them, Tolkien implicitly portrays this aspect of the natural world of Middle-earth at a crossroads at the end of the text as while the immediate threat has been countered by the Ents, and they have currently overcome the possible dystopian ending to their story, their future is still in doubt, as the Entwives will not be found, and their lineage will not be saved in Middle-earth. Thus, Tolkien uses their situation to ask an important moral, ecological and post-colonial question, who will stand up for the environment in our own world where Ents

¹⁸⁵ In *TTT* it is imparted unto the Hobbits Merry and Pippin by Treebeard that the Ents and the Entwives became estranged from each other because they desired different things from the natural world. For example, while the Ents delighted in the wild environment, the Entwives wanted the natural world to "... hear and obey what was said to them. The Entwives ordered them to grow according to their wishes, and bear leaf and fruit to their liking; for the Entwives desired order, and plenty, and peace (by which they meant that things should remain where they had set them). So the Entwives made gardens to live in. [However, according to Treebeard, the] ... Ents went on wandering, and we only came to the gardens now and again. Then when the Darkness came in the North, the Entwives crossed the Great River, and made new gardens and tilled new fields, and we saw them more seldom. ... 'I remember it was long ago – in the time of the war between Sauron and the Men of the Sea – desire came over me to see Fimbrelthil again. ... We crossed over Anduin and came to their land; but we found a desert: it was all burned and uprooted, for war had passed over it. But the Entwives were not there. Long we called, and long we searched; and we asked all folk that we met which way the Entwives had gone. Some said they had never seen them; and some said that they had seen them walking away west, and some said east, and others south. But nowhere that we went could we find them. Our sorrow was very great. Yet the wild wood called, and we returned to it. For many years we used to go out every now and again and look for the Entwives, walking far and wide and calling them by their beautiful names. But as time passed we went more seldom and wandered less far. And now the Entwives are only a memory for us, and our beards are long and grey. ... 'There was an Elvish song that spoke of this, or at least so I understand it. ...'" (Tolkien 1994b, pp.87-89).

are non-existent? Who will protect the forests from their impending doom because as Treebeard states in the text “... nobody cares for the woods as I care for them ...” (Tolkien 1994b, p.83)?

5.5 The semi-industrialisation of the Shire

Having discussed the first dominant example whereby post-colonial ecocritical concerns are reflected in the ecological subject matter of *LotR*, it is now possible to direct the focus of the discussion towards the second prevailing instance in the text where these concerns are highlighted. However, it should be noted that this example relates to post-colonial ecocriticism less on a theoretical level than the example above, its relevance to such an undertaking lies more in relation to the fact that it becomes a metaphoric representation of the historical process of colonisation which occurred in the real world. The case in point involves the environmental destruction of the Shire as a result of tyranny from an outside force, Saruman. Akin to his actions in Isengard, Saruman has attempted to defile the landscape in the Shire. The affect his actions have had on the landscape are most clearly evident when the description provided for the Shire at the beginning of the text is compared with that provided for the Shire when the four Hobbits return to the Shire having completed the quest. Prior to the Hobbits departure upon the quest, the descriptions of the Shire paint a picture of a peaceful, idyllic total landscape where the community members enjoy each other’s company. Problems between the Hobbits rarely appear to have occurred as according to the prologue to *LotR* the twelve Shirriffs were ‘more concerned with the strayings of beasts than of people’ (Tolkien 1994a, p.13). Moreover, it is imparted upon the reader that:

[t]he Shire at this time had hardly any ‘government’. Families for the most part managed their own affairs. Growing food and eating it occupied most of their time.

(Tolkien 1994a, p.12)

As a people they are described as loving ‘peace and quiet and good tilled earth: a well-ordered and well-farmed countryside was their favourite haunt’ (Tolkien 1994a, p.1). Thus, it is of no surprise that, in the introductory passages, the Shire is depicted as a rural ideal, containing gardens, meadows and fields. Examples of the natural world abound in the Shire. For example, it is mentioned that Bilbo’s garden has snap-dragons, sunflowers and nasturtians growing there (Tolkien 1994a, p.33). In addition to this, coppices and hedgerows are mentioned a number of times (Tolkien 1994a, pp.93-94). The only factory that is mentioned is a mill (Tolkien 1994a, p.476) which is run by Sandyman the miller (Tolkien 1994a, p.30), while the Hobbit residences themselves were either houses, smials or burrows, with smials and burrows both being forms of holes:

[a]ll Hobbits had originally lived in holes in the ground, or so they believed ... but in the course of time they had been obliged to adopt other forms of abode. [Consequently] ... in Bilbo’s days it was, as a rule, only the richest and poorest Hobbits that maintained the old custom [of living in holes]. The poorest went on living in burrows of the most primitive kind, mere holes indeed, with only one window or none; while the well-to-do still constructed more luxurious versions of the simple diggings of old. ... [Thus, as the Hobbits] multiplied, [they] began to build above ground. ... there were now many houses of wood, brick, or stone.

(Tolkien 1994a, p.8)

Nevertheless, the Hobbits ‘did not go in for towers. Their houses were usually long, low, and comfortable’ (Tolkien 1994a, p.9).

Through Tolkien’s descriptions of the Hobbits as a people and the environment of the Shire, it can thus be argued that Tolkien is promoting the idea that the environment is ‘an intrinsic part of human ‘being’ and at least partially *constitutive* [sic] of human identities’ (Ashcroft *et al* 2006a, p.491), as the Hobbits arguably represent the spirit of the land that they inhabit.¹⁸⁶ Therefore, upon initial introduction to the Shire, it is clear that this location is an idealised, utopian safe haven for its inhabitants. Other than the wayfarers passing through the

¹⁸⁶ This is also true of many of the other peoples in Middle-earth. For example, the environments in which the Elves live are clearly illustrated as being Elvish residences, and the Elves obviously perceive their land as part of their being. As Curry remarks ‘[e]ven the various races of people in Middle-earth are rooted to and unimaginal – both to themselves and to us – without their natural contexts’ (Curry 2004, p.51).

Shire on their journey west (Tolkien 1994a, p.57), outsiders are generally kept out of the Shire; this is helped by the fact that many of the other races, such as Men, are depicted as overlooking or having forgotten the existence of both Hobbits and the Shire.¹⁸⁷ As such, at the beginning of the text, the Hobbits are depicted as living an idyllic rural life, confined within their own borders and with no perceivable threat from outside.

However, upon the Hobbits' return to the Shire after completing the quest, the Shire has been transformed from its rural ideal into a semi-industrialised village, and the resulting descriptions are in stark contrast to the opening portrayal of the picturesque Shire landscape. For example, upon arriving at the Brandywine river the four Hobbits notice that '... some new houses had been built: two-storeyed with narrow straight-sided windows, bare and dimly lit, all very gloomy and un-Shirelike' (Tolkien 1994c, p.334). It is also imparted upon the reader that the inns within the Shire have also been either demolished or closed down, and that the Bridge Inn has been replaced with the dreary guard house (Tolkien 1994c, p.336). Additionally, while the borders of the Shire had previously been a metaphoric barrier to outsiders literal barriers have been constructed in the form of high gates, whose function is arguably to keep outsiders out and the Hobbit-folk inside:

[i]t was after nightfall when, wet and tired, the travellers came at last to the Brandywine, and they found the way barred. At either end of the Bridge there was a great spiked gate
...

(Tolkien 1994c, p.334)

The gardens in Bywater which had been well-tended are now described as being 'rank with weeds' (Tolkien 1994c, p.342), while many of the trees that once stood proud had been felled. 'An avenue of trees had stood there. They were all gone' (Tolkien 1994c, p.342). However, it is not until the four Hobbits approach Bag End, on their way to interrogate Lotho

¹⁸⁷ Indeed, Bree is the only location in the text where Hobbits and Men are depicted as living in harmony together.

for his actions against the Shire, that the real impact of the changes that have occurred become apparent to the four Hobbits:

[i]t was one of the saddest hours in their lives. The great chimney rose up before them; and as they drew near the old village across the Water, through rows of new mean houses along each side of the road, they saw the new mill in all its frowning and dirty ugliness: a great brick building straddling the stream, which it fouled with a steaming and stinking outflow. All along the Bywater Road every tree had been felled.

As they crossed the bridge and looked up the Hill they gasped. Even Sam's vision in ... [Galadriel's] Mirror had not prepared him for what they saw. The Old Grange on the west side had been knocked down, and its place taken by rows of tarred sheds. All the chestnuts were gone. The banks and hedgerows were broken. Great waggons were standing in disorder in a field beaten bare of grass. Bagshot Row was a yawning sand and gravel quarry. Bag End up beyond could not be seen for a clutter of large huts.

(Tolkien 1994c, p.358)

Throughout this section of the text numerous references are made to smoke billowing out of chimneys, an image clearly reminiscent of the affects of industrialisation, while allusions are also made to the burning of objects. For example, on their way to Hobbiton, the Hobbits notice that 'there seemed [to be] an unusual amount of burning going on, and smoke rose from many points round about' (Tolkien 1994c, pp.337-338).

In addition, once they reach Bywater they notice that '[m]any of the houses that they had known were missing. Some seemed to have been burned down' (Tolkien 1994c, p.342). They also notice that the brick chimney coming out of Bag End 'was pouring out black smoke into the evening air' (Tolkien 1994c, p.342). As Sam comments:

'This is worse than Mordor!' ... 'Much worse in a way. It comes home to you, as they say; because it is home, and you remember it before it was all ruined.'

(Tolkien 1994c, p.360)

Although two forewarnings of events in the Shire have been provided at different times in the text, first by the vision Sam sees in Galadriel's Mirror,¹⁸⁸ and then by Barliman Butterbur's warning that "... all's not well in the Shire neither ..." (Tolkien 1994c, p.331), the drastic

¹⁸⁸Although Galadriel says that "... it shows things that were, and things that are, and things that yet may be. ..." (Tolkien 1994a, p.475), there is an overriding sense that Sam's vision is going to come true, particularly after his vision of '... Frodo with a pale face lying fast asleep under a great dark cliff' (Tolkien 1994a, p.475), comes true as the result of Shelob's attack.

changes in the landscape since the opening scenes are still a shock to the reader. In fact, the significant impact that this change in circumstance has upon the reader is best elaborated by Leo Marx who argues that:

[m]ost important is the sense of the machine as a sudden, shocking intruder upon a fantasy of idyllic satisfaction. It invariably is associated with crude, masculine aggressiveness in contrast with the tender, feminine, and submissive attitudes traditionally attached to the landscape.

(Marx 2000, pp.106-107)

However, Tolkien has been forced to drastically damage the Shire so that the impact of these changes stemming from its earlier representation as a rural ideal resonates with the reader. As such, and in the words of Fanon, '[t]he clear, unreal, idyllic light of the beginning is followed by a semi-darkness that bewilders the senses' (Fanon 2001, p.23).

What is interesting about the damage that has been caused to the Shire is that, while Saruman can be seen to be behind the majority of the damage that has been inflicted upon the Shire as according to Farmer Cotton upon Saruman/Sharkey's relocation to the Shire "... its been plain ruination" (Tolkien 1994c, p.353), as "... he's the real Chief now, I guess. All the ruffians do what he says; and what he says is mostly: hack, burn, and ruin ..." (Tolkien 1994c, p.353),¹⁸⁹ it is the Hobbit Lotho Sackville-Baggins who is arguably responsible for the initial changes/damage to the Shire, as Lotho initially attempts to exploit the economic resources of the Shire by exporting the Shire's pipe-weed,¹⁹⁰ and by building a new more

¹⁸⁹ Indeed, it is imparted upon the reader that in addition to taking over as head of the Shire, a feat which most likely happened upon his initial arrival in the Shire, Saruman has had Gríma kill Lotho. "Worm killed your Chief, poor little fellow, your nice little Boss. Didn't you, Worm? Stabbed him in his sleep, I believe. Buried him, I hope; though Worm has been very hungry lately. ..." (Tolkien 1994c, p.363). This has occurred at least one week prior to Frodo and company's return as according to Farmer Cotton "... No one's seen him [Lotho] at all, in fact, for a week or two ..." (Tolkien 1994c, p.348).

¹⁹⁰This is made manifest in the text firstly by Merry and Pippin's finding of two barrels of Longbottom Leaf in the ruins of Isengard and secondly by Merry's comments to Gimli that the pipe-weed they have given him "... is Longbottom Leaf! There were the Hornblower brandmarks on the barrels, as plain as plain. How it came here, I can't imagine. For Saruman's private use, I fancy. I never knew that it went so far abroad. But it comes in handy now!" (Tolkien 1994b, p.201).

modern mill. Moreover, it is Lotho who allows the ruffians who come to the Shire to help remove the goods to stay in the Shire and work for him. As Farmer Cotton explains:

‘It all began with Pimple, as we call him,’ ... ‘and it began as soon as you’d gone off, Mr. Frodo. He’d funny ideas, had Pimple. Seems he wanted to own everything himself, and then order other folk about. It soon came out that he already did own a sight more than was good for him; and he was always grabbing more, though where he got the money was a mystery: mills and malt-houses and inns, and farms, and leaf-plantations. He’d already bought Sandyman’s mill before he came to Bag End, seemingly.

‘Of course he started with a lot of property in the South-farthing which he had from his dad; and it seems he’d been selling a lot o’ the best leaf, and sending it away quietly for a year or two. But at the end o’ last year he began sending away loads of stuff, not only leaf. Things began to get short, and winter coming on, too. Folk got angry, but he had his answer. A lot of Men, ruffians mostly, came with great waggons, some to carry off the goods south-away, and others to stay. And more came. And before we knew where we were they were planted here and there all over the Shire, and were felling trees and digging and building themselves sheds and houses just as they liked. ...

‘Take Sandyman’s mill now. Pimple knocked it down almost as soon as he came to Bag End. Then he brought in a lot o’ dirty-looking Men to build a bigger one and fill it full o’ wheels and outlandish contraptions. ... Pimple’s idea was to grind more and faster, or so he said. He’s got other mills like it. But you’ve got to have grist before you can grind; and there was no more for the new mill to do than for the old. But since Sharkey came they don’t grind no more corn at all. They’re always a-hammering and a-letting out a smoke and a stench, and there isn’t no peace even at night in Hobbiton. And they pour out filth a purpose; they’ve fouled all the lower Water, and its getting down into Brandywine. If they want to make the Shire into a desert, they’re going the right way about it. ...’

(Tolkien 1994c, pp.352-354)

In light of this, it can be argued that even though Lotho was a Hobbit from the Shire, he comes to represent the historical colonial settler who bought up land and replaced the traditional processes that occurred in the area with newer methods, and new technologies, a feat which is most evident by his purchase of the Old Mill and his decision to rebuild it as a new, more modern, technologically-oriented mill. This change in the treatment of the mill, as well as the modification of its use, is another candid example of why a post-colonial ecocritical analysis of the text is relevant as the change in the function of the mill corresponds with the actions of the colonial settler, who, historically, would replace traditional jobs and traditional values with modern technology, even if the need for these modern practices is not there. Moreover, Lotho’s decision to modernise the mill coupled with the pollution which

occurs as a result of Sharkey/Saruman's presence in the Shire,¹⁹¹ further reinforces the relevance of a post-colonial ecocritical analysis of the text, as through their deeds, the destruction of the Shire can be seen to replicate historical record because, as Adams remarks:

... while colonial ideas of nature involved a deliberate engagement with the aim of increasing productivity, the resulting strategies rarely worked with nature, but against it. Colonial scientific knowledge was harnessed to production, to the specialization of human benefits from nature (whether through agriculture or, latterly, through conservation). Colonial nature was made productive, but only through drastic restructuring.

(Adams 2003, p.43)

Clearly the Shire has been victim to the drastic restructuring mentioned by Adams in the name of enhanced production.

However, to reiterate, while Lotho can be seen to have initiated the changes which have occurred in the Shire and which have led to the damage which has occurred there as a result of his decision to allow the ruffians to stay, Saruman can be seen to be the true instigator of the damage which has occurred in the Shire, as the implication in the text is that Lotho, in his quest for power, has become ensnared by Saruman and has in fact been carrying out Saruman's plans all along, because as Frodo says in response to Sam's declaration that the Shire they have returned to "... is worse than Mordor!" (Tolkien 1994c, p.360) as a result of the changes which have occurred there:

'Yes, this is Mordor,' ... 'Just one of its works. Saruman was doing its work all the time, even when he thought he was working for himself. And the same with those that Saruman tricked, like Lotho.'

(Tolkien 1994c, p.360)

Moreover, in response to Pippin's statement that "Whatever it is,' ... 'Lotho will be at the bottom of it: you can be sure of that'" (Tolkien 1994c, p.332) upon hearing from Barliman

¹⁹¹ This is evidenced by Farmer Cottons earlier statement that '... since Sharkey came they don't grind no more corn at all. They're always a-hammering and a-letting out a smoke and a stench, and there isn't no peace even at night in Hobbiton. And they pour out filth a purpose; they've fouled all the lower Water, and its getting down into Brandywine. ...' (Tolkien 1994, p.354).

Butterbur that “... all’s not well in the Shire neither ...” (Tolkien 1994c, p.331), Gandalf states that Lotho will be:

‘Deep in, but not at the bottom,’ ... ‘You have forgotten Saruman. He began to take an interest in the Shire before Mordor did.’

(Tolkien 1994c, p.332)

Indeed, Saruman himself admits that he is responsible for much of the damage that has occurred in the Shire when he says to the Hobbits that his lesson to them would have been:

‘... sharper ... if only you had given me a little more time and more Men. Still I have already done much that you will find it hard to mend or undo in your lives. And it will be pleasant to think of that and set it against my injuries.’

(Tolkien 1994c, p.361)

Thus, while Lotho can be seen to have caused the actual industrialisation of the Shire, Saruman can be blamed for the majority of the damage and pollution caused to the Shire’s environment, as at some point in time Lotho began working for/with Saruman, as did the ruffian men that Lotho introduced in to the Shire.

Of particular interest to this case however, is Tolkien’s response to the subject matter, as it would appear that his stance is that while industrialisation and technological progress are often the instigators of pollution, the blame cannot be placed wholly on the machine causing the pollution, instead the blame should be placed upon the people employing the machine for such a purpose, as in a draft response to one of the letters he had received he wrote that:

The Enemy, or those who have become like him, go in for ‘machinery’ – with destructive and evil effects – because ‘magicians’, who have become chiefly concerned to use *magia* [sic] for their own power, would do so (do do so). The basic motive for *magia* [sic] - quite apart from any philosophical consideration of how it would work – is immediacy: speed, reduction of labour, and reduction also to a minimum (or vanishing point) of the gap between the idea or desire and the result or effect. But the *magia* [sic] may not be easy to come by, and at any rate if you have command of abundant slave-labour or machinery (often only the same thing concealed), it may be as quick or quick enough to push mountains over, wreck forests, or build pyramids by such means. Of course another factor then comes in, a moral or pathological one: the tyrants lose sight of objects, become cruel, and like smashing, hurting, and defiling as such. It would no doubt be

possible to defend poor Lotho's introduction of more efficient mills; but not Sharkey and Sandyman's use of them.

(Tolkien cited in Carpenter and Tolkien 2000, p.200)

As such, it can be argued that while Lotho introduced the new machinery and techniques to the Shire, they were introduced with good intent, to make Shire production more efficient. Thus, he should not be judged too harshly for his role in initiating the pollution of the Shire environment. However, Saruman's subsequent actions against the natural world, motivated primarily by revenge, as shall be seen, should not be so easily forgiven, as it was in fact Saruman's use/abuse of the machines as part of his revenge narrative against the Hobbits, when he took over as the new Chief/Boss of the Shire, that caused the majority of the pollution. Therefore, Tolkien's text can be seen to support the idea that the use of machinery is acceptable, but the misuse of machinery simply to create pollution without the excuse of trying to enhance productivity that is unforgiveable.

5.6 Saruman and his revenge narrative against the Shire

As aforementioned, Saruman's decision to relocate to the Shire is ultimately motivated by the desire for revenge. This desire for revenge can be seen as emanating from the defeat that he suffered to the Ents at Isengard, in which the Hobbits, Merry and Pippin, played a large part, as the two Hobbits became the catalyst needed by the Ents to stir them into action, as according to Gandalf, Fangorn's:

'... long slow wrath is brimming over, and all the forest is filled with. The coming of the hobbits [Merry and Pippin to Fangorn Forest] and the tidings that they brought have spilled it: it will soon be running like a flood; but its tide is turned against Saruman and the axes of Isengard. A thing is about to happen which has not happened since the Elder Days: the Ents are going to wake up and find that they are strong.'

(Tolkien 1994b, pp.119-120)

Indeed, Saruman makes it clear to the four returning Hobbits that his actions in the Shire have been motivated by a revenge narrative when he says to them:

‘... You made me laugh, you hobbit-lordlings, riding along with all those great people, so secure and so pleased with your little selves. You thought you had done very well out of it all, and could now just amble back and have a nice quiet time in the country. Saruman’s home could be all wrecked, and he could be turned out, but no one could touch yours. Oh no! Gandalf would look after your affairs.’

... “Well,” thought I, “if they’re such fools, I will get ahead of them and teach them a lesson. One ill turn deserves another.” It would have been a sharper lesson, if only you had given me a little more time and more Men. Still I have already done much that you will find it hard to mend or undo in your lives. And it will be pleasant to think of that and set it against my injuries.’

(Tolkien 1994c, pp.360-361)

The fact that Saruman has selected the Hobbit-folk as the targets of his revenge motive, as opposed to the “... great people ...” (Tolkien 1994c, p.360), such as Elrond, Galadriel, Gandalf, Aragorn or the Ents once again, is interesting from a post-colonial ecocritical viewpoint, as once again he is depicted in terms indicative of a coloniser. This arises because in this instance, Saruman, like the historical colonisers, once again chooses to exert his dominion over the race which, on the outside, appears to be the weakest and easiest to control as the Hobbit-folk are a rural peaceful people.

In contrast to Gandalf, who goes amongst the Hobbit people on a regular basis and who shares a friendly relationship with Bilbo and the Hobbit members of the Fellowship and as a result recognises the Hobbits propensity to surprise onlookers, Saruman, having overlooked the Hobbits as a race throughout his years of study, does not realise the true strength, both mentally and physically, which the Hobbits as a people retain. Indeed, in the words of Gandalf:

‘Hobbits really are amazing creatures, as I have said before. You can learn all that there is to know about their ways in a month, and yet after a hundred years they can still surprise you at a pinch. ...’

(Tolkien 1994a, p.83)

Therefore Saruman underestimates the power that the Hobbit people actually have, as in his eyes the Hobbits are simple, weak and easily dominated creatures. This is heightened by the fact that Lotho is able to exert his power over his fellow Shire members rather easily, as all he needs are a few ruffian men to help keep the Shire-folk submissive. Indeed, the Shire-folk submit to his actions in the Shire with little protest once the ruffian men are introduced to the community, a fact which is illustrated by Farmer Cottons' statement to Merry and Frodo that when things began to get short in the Shire "... Folk got angry, but he had his answer. A lot of Men, ruffians mostly, came with great waggons, some to carry off the goods south-away, and others to stay. ...'" (Tolkien 1994c, pp.352-353), and again by his statement to Sam that "... I've been itching for trouble all this year, but folks wouldn't help. ...'" (Tolkien 1994c, p.347).

Indeed, even when Saruman/Sharkey appeared in the Shire and began the "... plain ruination" (Tolkien 1994c, p.353) of the Shire environment, nobody tried to stop him. In the words of Merry, this submissive attitude has developed because the:

'... Shire-folk have been so comfortable so long they don't know what to do. [However, Merry also more ominously contends that] [t]hey just want a match, though, and they'll go up in fire. The Chief's Men must know that. They'll try to stamp on us and put us out quick. ...'

(Tolkien 1994c, pp.345-346)

Thus, owing to the fact that Lotho has apparently been working for Saruman for much of his time as Chief in the Shire, as well as the fact that Saruman himself comes to the Shire to exert his power over the Shire inhabitants, it is possible to argue that both Saruman and the Hobbit-folk illustrate historical colonial relations between the coloniser and the colonised as Saruman, the coloniser, selects the Hobbits as the subjects of his dominion because of their apparent weakness and submissive attitude. Conversely, the Hobbits, representing the colonised, are initially submissive and unwilling to stand up to Saruman. However, they will

eventually tire of their subjectivity and demand the return of their independence (Tolkien 1994c, pp.348-363).

The correlation between Tolkien's imagery in regards to the changes which have occurred in the Shire and those used in relation to real-world colonisers is further merged by the fact that both Lotho and Saruman's actions in the Shire replicate the actions and motivations of real-world colonisers in their attempts at domination, as according to Adams, 'new systems of production, [and] new forms of social relations were ... the out-workings of the colonial mind' (Adams 2003, p.43), and as already discussed Lotho can be seen to have introduced 'new systems of production' (Adams 2003, p.43) into the Shire, a feat which Saruman builds upon to aid him in his economic exploitation of the Shire.¹⁹² However, Lotho can also be seen to have introduced 'new forms of social relations' (Adams 2003, p.43) into the Shire, in the form of a list of rules that the Shire-folk must follow, a list which Saruman has arguably been expanding upon since his arrival in the Shire as Robin Smallburrow states that there are now "... hundreds of Shirriffs all told, and they want more, with all these new rules. ..." (Tolkien 1994c, p.340).

Moreover, it is possible to argue that Saruman has also introduced violence as a new form of social relation between the Hobbits and the ruffians, as while Lotho would have people who opposed him or broke his rules sent to the Lockholes;¹⁹³ Robin informs Sam that violence has recently become a form of punishment:

¹⁹² Although economic exploitation is not the primary motive behind Saruman's despoiling of the Shire, it becomes clear that Saruman also realises that he can recoup the economic wealth he lost through the destruction of Isengard by exploiting the resources incumbent to the Shire. In order to do this, Saruman has Gríma kill Lotho in his sleep (Tolkien 1994c, p.363), as upon having Lotho murdered, it is possible for Saruman to take over Lotho's portfolio of assets and to subsequently replace Lotho as Chief of the Shire. As a result, Saruman is then able to take complete control of the Shire.

¹⁹³ The Lockholes are the ruffian's version of jail. They are "... old storage-tunnels at Michel Delving that they've made into prisons for those as stand up to them. ..." (Tolkien 1994c, p.348). Hobbits are sent to the Lockholes by the Men for a variety of reasons such as rule breaking. Yet even a simple questioning or protest of the rules results in the offender being detained in the Lockholes.

‘... But it’s these Men, Sam, the Chief’s Men. He sends them round everywhere, and if any of us small folk stand up for our rights, they drag him off to the Lockholes. ... Lately it’s been getting worse. Often they beat ’em now.’

(Tolkien 1994c, pp.339-340)

However, attention must be drawn to the fact that it is unclear from the text whether this violence is the direct result of Saruman’s occupation of the Shire, or whether it is the result of the Tooks use of violence against the ruffians, as when asked if the ruffians had weapons

Farmer Cotton replied:

‘Whips, knives and clubs, enough for their dirty work: that’s all they’ve showed so far,’ ... ‘But I dare say they’ve got other gear, if it comes to fighting. Some have bows, anyway. They’ve shot one or two of our folk.’

‘There you are, Frodo!’ said Merry. ‘I knew we should have to fight. Well, they started the killing.’

‘Not exactly,’ said Cotton. ‘Lestways not the shooting. Tooks started that. ... they won’t let the ruffians come on their land. If they do, Tooks hunt ’em. Tooks shot three for prowling and robbing. After that the ruffians turned nastier. ...’

(Tolkien 1994c, p.349)

This is significant from a post-colonial perspective, as it is possible to argue that Saruman, in particular, can be seen to use these ‘new forms of social relations’ (Adams 2003, p.43) as a device through which he can break the spirits of the Hobbit-folk and exert his authority over his subjects.

Some examples of the rules which were established in the Shire include one which states that there is to be “[n]o admittance between sundown and sunrise [sic]” (Tolkien 1994c, p.334), while it is also imparted upon the reader that rules have been put in place which dictate that guests are not allowed to be taken in “... off-hand ...” (Tolkien 1994c, p.336), while a mandate has also been introduced which dictates how much wood each household is allowed to use on the fire each day (Tolkien 1994c, p.337). Other examples illustrate that food rationing is now an occurrence in the Shire, where ample food was once available and where food was consumed when any excuse provided itself. According to Hob Hayward, the Hobbits are not allowed to be “... eating extra food ...” (Tolkien 1994c, p.336).

Indeed, control has even been taken of the agricultural production in the Shire, as the ruffians go from house to house taking surplus food produce for storage and distribution:

‘We grows a lot of food, but we don’t rightly know what becomes of it. It’s all these “gatherers” and “sharers”, I reckon, going round counting and measuring and taking off to storage. They do more gathering than sharing, and we never see most of the stuff again.’

(Tolkien 1994c, p.336)

This is another example of how Saruman the tyrant/coloniser is exploiting his position and preventing the natives from rebelling through his dominating actions as it can be argued that by keeping the Hobbits hungry and afraid they will stay subservient to his wishes.¹⁹⁴

On top of this, these new rules and social relations have further implications for the Hobbit-folk, as through their introduction and the Chief’s (it is unclear whether this is Lotho or Saruman in the text) successful coercion of a number of the Hobbits to spy on their friends/neighbours, particularly if they have broken any of the rules, discord has been created amongst the once united Hobbit community. This is most clearly made manifest in the text when Hob Hayward starts to explain what has been happening in the Shire since the four Hobbits left:

‘Now you shut up, Hob Hayward!’ cried several of the others. ‘You know talk o’ that sort isn’t allowed. The Chief will hear of it, and we’ll all be in trouble.’
‘He wouldn’t hear naught, if some of you here weren’t sneaks,’ rejoined Hob hotly.

(Tolkien 1994c, p.337)

Indeed, due to the number of Hobbits who have submitted to spying on their neighbours, the Quick Post is no longer used by mail carriers. Instead, there are now runners in place, who pass on the reports to the Chief, which upon Frodo and company’s return is now in fact Saruman, although the Hobbits appear oblivious to this fact. As Robin Smallburrow explains:

¹⁹⁴ Although it is unclear from the text whether it is Lotho or Saruman behind the ruffians taking the surplus food, the implication is that this is one of Saruman’s ideas, as Saruman arrived in the Shire “... about last harvest, end of September maybe ...” (Tolkien 1994c, p.353).

‘... We aren’t allowed to send by it now, but they use the old Quick Post service, and keep special runners at different points. One came in from Whitfurrows last night with a “secret message”, and another took it on from here. And a message came back this afternoon saying you was to be arrested and taken to Bywater, not direct to the Lockholes. The Chief wants to see you at once, evidently.’

(Tolkien 1994c, p.340)

It is clear that intimidation and the Hobbit-folks’ fear of violence plays a large part in why they submit to this treatment. However, even though it is Lotho, and later Saruman who are actually in charge, this fear is largely directed towards “... the Chief’s Men ...” (Tolkien 1994c, p.339), the ruffians who were hired by Lotho to help him in the Shire.¹⁹⁵ Yet, at some point in time, these ruffians became servants of Saruman, and as such began to exert authority over the Hobbit-folk in Lotho’s name.¹⁹⁶ Thus, these ruffians can be seen to employ violence and intimidation in their interactions with the Shire-folk in an effort to break the spirits of the Hobbits and consequently impede any resistance to the new world order that Lotho and Saruman have initiated in the Shire. Consequently, the destruction of the Shire by Lotho and Saruman can also be viewed as correlating with the concepts of a new world order and the implementation of colonial process as the natives of the area are ultimately forced to change their ways under the tyranny of an outside force. This can be attributed to the fact that even though Lotho is a Hobbit, he was, in fact, carrying out Saruman’s plans for some time.

¹⁹⁵ “If you mean that your precious Chief has been hiring ruffians out of the wild, then we’ve not come back too soon” (Tolkien 1994c, p.335). As Chance draws attention to, it was Lotho who invited the ruffian Men, who subsequently took over, into the Shire (Chance 2001, p.124), even though the Shire-folk were apprehensive of difference and mistrustful of outsiders/Others.

¹⁹⁶ However, as Frodo realises this intimidation of the Shire members was not Lotho’s intention, but part of Saruman’s plan for decimating the Shire. “Lotho never meant things to come to this pass. ... The ruffians are on top, gathering, robbing and bullying, and running or ruining things as they like, in his name. And not in his name even for much longer. He’s a prisoner in Bag End now, I expect, and very frightened. ...” (Tolkien 1994c, p.344). Indeed, this is emphasised by the fact that one of the ruffians tells Frodo not to worry, Lotho will “... do what Sharkey says. Because if a Boss gives trouble, we can change him. See? ...” (Tolkien 1994c, p.343).

5.7 Cleansing the Shire

However, similar to the situation with the Ents, Tolkien opts not to let this new dystopian description of the Shire supersede the ending of the text. Thus, instead of allowing the Shire, both its environment and its people, to remain degraded as a result of Lotho and Saruman's actions, Tolkien decides to rouse and reunite the Shire-folk in opposition of the wanton destruction which has occurred. Although the Hobbits have been disunited as a result of Lotho and Saruman's new social relations, and the fact that many Hobbits agreed to spy on and report back about their neighbours (Tolkien 1994c, p.340), the Shire-folk are able to overcome this obstacle because of the overwhelming desire to restore order to their community. As Fanon observes '[t]he individual stands aside in favor of the community' (Fanon 2001, p.6). Indeed, this notion is further emphasised by the fact that having united the Shire-folk once again, the rebellion and scourging of the Shire is chiefly organised by Merry and Pippin (Tolkien 1994c, pp.345-363), the significance of this being that Merry is ultimately an outsider as he is a Brandybuck from Buckland, and as discussed in chapter two, the Brandybucks have been described as queer and subject to othering by the Shire-folk on numerous occasions throughout the text. However, in order to scour the Shire of Sharkey/Saruman and his Men, the Shire-folk must temporarily disregard the anxieties which they have been recorded as possessing in relation to the Brandybucks and instead place their trust in both Merry and Pippin.

Moreover, having rid the Shire of the ruffians, and having witnessed Saruman's demise outside of Bag End (Tolkien 1994c, p.363), the Hobbits of the Shire, rather than reverting to their old habits and allowing things to be, continue to combine their abilities and talents, and as a community attempt to help repair the damage that has occurred to their landscape because of Lotho and Saruman's orders. Thus, the Hobbits immediately begin to demolish

the new buildings that had been inflicted on the landscape. In addition the sand-pit was cleared, new gardens were planted and the Hobbit residences were restored or improved:

[n]ow there were thousands of willing hands of all ages, from the small but nimble ones of the hobbit lads and lasses to the well-worn and horny ones of the gaffers and gammers. Before Yule not a brick was left standing of the new Shirriff-houses or of anything that had been built by ‘Sharkey’s Men’; but the bricks were used to repair many an old hole, to make it snugger and drier. ...

One of the first things done in Hobbiton, before even the removal of the new mill, was the clearing of the Hill and Bag End, and the restoration of Bagshot Row. The front of the new sand-pit was all levelled and made into a large sheltered garden ...

(Tolkien 1994c, p.366)

Even with the above efforts by the Hobbits, it appears that Saruman was speaking the truth when he said that the Hobbits would find it difficult to ‘... mend or undo ...’ all he had done in the Shire (Tolkien 1994c, p.361), as much of the damage he had done appears irreversible, particularly his cutting down and removal of the trees, ‘for at Sharkey’s bidding they had been cut down recklessly far and wide over the Shire ...’ (Tolkien 1994c, p.367).

However, Tolkien yet again allows his love for trees in particular to prevent him from allowing the scouring of the Shire to end with a dystopian sentiment. Instead, he utilises artistic license and reverts to the fantastical as Sam uses the box of grey dust and the seed that Galadriel had given him as a gift upon the Fellowship’s departure from Lothlórien (Tolkien 1994a, p.493) to help restore the trees and gardens of the Shire:

... Sam planted saplings in all the places where specially beautiful or beloved trees had been destroyed, and he put a grain of the precious dust in the soil at the root of each. He went up and down the Shire in this labour; but if he paid special attention to Hobbiton and Bywater no one blamed him. ... The little silver nut he planted in the Party Field where the tree had once been ...

(Tolkien 1994c, pp.367-368)

By Spring, a few months later, the natural world of the Shire begins to prosper once again, and is described as having ‘an air of richness and growth ...’ (Tolkien 1994c, p.368). Indeed, the trees which Sam has tended to are described as having sprouted and grown ‘as if time was in a hurry and wished to make one year do for twenty’ (Tolkien 1994c, p.368). Yet, this

renewal of the natural world can also be perceived as being symbolic of more than the simple removal of modern ideas from the landscape, instead, as Chance argues:

[t]he fertility and renewed vitality of the Shire symbolize the power of restored community in its enablement of healing through love and care.

(Chance 2001, p.126)

However, it is important to note that even with the perceived happily-ever-after ending for the environment of the Shire, Tolkien is careful to show that the Shire will not be able to once again become the Shire of old. Although the houses of Bagshot Row were restored to their former glory and the natural world quickly grew and prospered as a result of Galadriel's gift, the Shire is not the same as the one that was introduced at the beginning of *FotR*. The Shire boundaries have been opened up, and the Hobbit-folk have changed and developed as a society from their experiences. Moreover, parts of the Shire will continue to showcase the effects of both Lotho's actions and Saruman's attempts of colonisation, even though independence has been gained. For instance, the new sand-pit was not removed; instead it was levelled and remade into a garden (Tolkien 1994c, p.366). In addition, Sam was limited in his ability to restore the trees as there was "... not much ..." (Tolkien 1994c, p.367) of the dust. Therefore, to reiterate, he only used it, and could only use it, 'where specially beautiful or beloved trees had been destroyed' (Tolkien 1994c, p.367). Thus, from the scouring the Shire, it can be argued that Tolkien is in agreement with the declaration of F.

R. Leavis and Denys Thompson that:

[w]e must, for instance, realize that there can be no mere going back: it is useless to think of ... [sic] scrapping the machine in the hope of restoring the old order. ... It is important to insist on what has been lost lest it should be forgotten; for the memory of the old order must be the chief incitement towards a new, if ever we are to have one. If we forget the old order we shall not know what kind of thing to strive towards, and in the end there will be no striving, but a surrender to the 'progress' of the machine.

(Leavis and Thompson 2000, p.76)

This declaration is pertinent to aforementioned Shire scenes because Tolkien is not advocating or allowing a return to the old world order for the Hobbits. Things have changed

and the members of the Shire community must ultimately undergo as much of a process of repair as the natural world. Yet it is because of the Hobbit community's memories of what the Shire was like, and their dislike of their experiences with colonisation and industrialisation, as well as their aversion to the affects of colonisation and industrialisation (excluding the few Hobbits who enjoyed the new Shire) that the Hobbit-folk are motivated to stand up against their oppressors and to join together to rid the Shire of the unwanted guests and the unwanted modernity. They use their memories of the Shire prior to its semi-industrialisation as a starting point for how they want the Shire to be and as an example of what to aim for. Indeed:

... "The Scouring of the Shire," sometimes strikes readers as somewhat incongruous to the text as a whole. However, it is a necessary outcome and it facilitates Tolkien's idea that maintaining a peaceful, provincial lifestyle is worthwhile, but it requires work, not complacency.

(Winegar 2005, p.9)

Additionally, it can be argued that Tolkien utilises the scouring of the Shire as further device through which he can emphasise that humanity in all its forms needs to fight on behalf of both themselves and the environment, as the Ents are not to be found in the villages/cities of Middle-earth. Indeed, as discussed earlier they will not be found in the wilderness of Middle-earth for much longer.

5.8 Conclusion

From the discussion which ensued in this chapter it is clear that, in *LotR*, Tolkien can be seen to be raising a number of issues with regards to the relationship between humanity and the natural world which would come to prominence for post-colonial ecocritics as the twentieth century progressed. For example, in addition to critiquing colonially inspired ideology with regards to the natural world, through his depiction of the ecological subplot

which occurs between Saruman and the Ents in particular, Tolkien can also be seen to be engaging with the ideas put forward by Plumwood in her article ‘Decolonizing relationships with nature’ with regards to what must be done so that the negative colonial and centric viewpoints which have come to dominate humanity’s perception of the natural world can be overcome, as in this article, Plumwood suggests that in order:

[t]o counter the first dynamic of ‘us-them’ polarization, it is necessary to acknowledge and reclaim continuity and overlap between the polarized groups, as well as internal diversity within them. However, countering the second dynamic of denial, assimilation and instrumentalization requires recognition of the Other’s difference, independence and agency. Thus, a double movement or gesture of affirming kinship and also affirming the Other’s difference, as an independent presence to be engaged with on its own terms, is required. To counter the ‘othering’ definition of nature ... we need a depolarizing re-conception of non-human nature that recognises the denied space of our hybridity, continuity and kinship, which is also able to recognize, in suitable contexts, the difference of the non-human in a non-hierarchical way. Such a nature would be no mere resource or periphery to our centre, but another, and prior, centre of power and need whose satisfaction can and must impose limits upon our conception of ourselves, and on our own actions and needs. The nature we would recognise in a non-reductive model is no mere human absence or conceptually dependent Other, no mere precondition for our own star-stuff of achievement, but is an active collaborative presence capable of agency and other mind-like qualities. Such a biospheric Other is not a background part of our field of action or subjectivity, not a mere precondition for human action, not a refractory foil to self. Rather, biospheric Others can be other ethical and communicative subjects and other actors in the world – others to whom we owe debts of gratitude, generosity and recognition as prior and enabling presences.

(Plumwood 2003, p.60)

From the investigation which ensued into the way in which the natural world was depicted in Tolkien’s text, it is clear that not only is Tolkien utilising both of the dominant ecological subplots which occur in the text as a device through which he can highlight on-going ecological issues to readers and subsequently force them to not only question the colonial ideology regarding the natural world, but also a device through which he is attempting to encourage readers to re-conceptualise their notion of the natural world, in recognition of the important role the natural world plays, and as such, should not be treated as mere background to humanity and human interests, as human interests, such as those of scientific advancement, are not the only or chief interests in the world.

As such, it can be argued that, *LotR* is also reflecting the argument put forward by Laurence Coupe when he states that:

[t]he point is to learn from nature, to enter into its spirit, and to stop trying to impose upon it the arbitrary constraints which result from our belief in our own importance.

(Coupe 2000, p.1)

Had Saruman heeded a warning such as this, his story may have ended differently. Therefore, it is possible to argue that one of the morals that the ecological plot in *LotR* is trying to impress upon readers is that:

‘We shall never fully understand nature (or ourselves), and certainly never respect it, until we dissociate the wild from the notion of usability – however innocent or harmless the use.’

(Fowles cited in Curry 2004, p.81)

Therefore, it is clear that through his text, Tolkien is advocating the need for environmental protection and preservation as he is plainly arguing that humanity’s needs should not take precedence over the needs of nature, instead both humanity and the natural world’s needs have to be weighted equally in decision-making. As such, it is important that humanity finds a way to meet their desired ends in a way that works in cooperation with nature; hence it needs to be a process that will continue to sustain the well-being of the natural world as well as achieving what is needed for humanity. In particular, Tolkien is forcing the reader to identify with the environmental damage that is occurring on a moral basis. Indeed he is forcing the reader to question the morality of ignoring this destruction in the name of progress and he is also asking the reader who is willing to be responsible for the environment and its protection in a world where Ents are not present to do the job for humanity.

General Conclusion

At the beginning of this thesis there were a number of central aims outlined for this project. The first of these aims was concerned with determining whether or not Tolkien can be seen to replicate/engage with some of the central concerns incumbent to the field of twentieth century post-colonial theory. This aim was largely inspired by the desire to expand upon the amount of scholarship currently available in relation to this subject matter in Tolkien studies. Closely associated with this, was the desire to demonstrate the fact that rather than simply offer readers an escape into a mythical realm, an accusation which is consistently levelled against texts such as *LotR* as a result of the authors' decision to utilise fantastical elements in their narratives, Tolkien is one of the "traumatised authors", writing fantasy' (Shippey 2005, p.xix) that Shippey refers to, who utilise their texts in such a way that they become a device through which these authors can voice some of 'the most pressing and most immediately relevant issues of the whole monstrous twentieth century ...' (Shippey 2005, p.xix). Clearly, this was dependent upon the success of the central aim of the thesis. Thus, in order to ascertain whether or not Tolkien's text could be seen to replicate/engage with twentieth century post-colonial concerns, an investigation was launched, whereby *LotR* was examined in light of four issues: the process of othering and its implications, Orientalism and its dogmas, language - the use to which it is put and whether a universal language is a good thing, and the relationship between humanity and the natural world.

From the investigation which ensued, it quickly became apparent that, in *LotR*, Tolkien can be seen to engage with many of the central concerns of twentieth century post-colonial scholars with regards to the four issues outlined above. For example, not only does Chapter Two's investigation into the ways in which the process of othering can be seen to be employed in Tolkien's text demonstrate the way in which the Self and Other identities are

formed and sustained, it also illustrates the notion that the processes involved in identity formation and othering, in general, are fluid and subjective in nature. In addition, Chapter Two's investigation also highlighted the fact that, through his depiction of the othering that Frodo and Bilbo experience at the hands of their peers, Tolkien can be seen to be addressing the notion that the nation is an imagined community which is always writing and rewriting itself as it is a social reality that is constantly being constructed (Bhabha 1990). Moreover, Chapter Two's investigation also found that, through his depiction of the othering that Frodo and Bilbo are subjected to in the text, Tolkien can be seen to be engaging with the post-colonial idea that the Other can be 'entirely knowable and visible' (Bhabha 2004, p.101), while concurrently engaging with the notion that in some cases, othering can result in a person occupying two places at once.

At a basic level, this can be described as assuming the role of the '[n]ot foreigner, yet foreign' (Minh-ha 2006, p.197) person in the community, a role which both Frodo and Bilbo assume in the Shire at different times. However, through his depiction of Frodo and his experiences, Tolkien can concurrently be seen to be illustrating the fact that this dual positioning can, in more extreme cases, also result in a person becoming what Bhabha described as the 'depersonalized, dislocated colonial subject' (Bhabha 2004, p.89), who as a result of their experiences, 'can become an incalculable object, quite literally difficult to place' (Bhabha 2004, p.89). On top of this, the investigation undertaken in Chapter Two also examined the idea that akin to the distinction which occurs between the terms coloniser and colonised, the Self and Other can also be seen to 'function only in relation to each other and (despite appearances) have no real necessary basis in nature, biology, or rationality' (Hardt and Negri 2001, p.129). Indeed, in the majority of instances whereby the process of othering is employed in the text this appears to be case, as for the most part, the characters who employ othering in their interaction with outsiders/others appear to be motivated by fear –

particularly fear of difference, and lack of understanding/interaction with others, and as such, can be overcome.

Indeed, the investigation found that in the majority of cases whereby othering is employed in the text, it is overcome, as was evident in the case study undertaken with regards to the tenuous relationship between the Elves and Dwarves whereby, through their interaction with the Dwarf Gimli, the Elf, Legolas and the Elves of Lothlórien are able to overcome their mistrust/hatred of the Other by getting to know him, and as such, are able to unlearn the responses which they had previously used with regards to the Dwarves. Conversely however, this instance can be viewed differently if it is considered from JanMohamed's stance regarding the two options that one has for responding to the Other. These options involve:

... responding to the Other in terms of identity or difference. If he assumes that he and the Other are essentially identical, then he would ignore the significant divergences and to judge the Other according to his own cultural values. If, on the other hand, he assumes that the Other is irremediably different, then he would have little incentive to adopt the viewpoint of that alterity: he would again tend to turn to the security of his own cultural perspective.

(JanMohamed 2006, p.19)

From this perspective, it is possible for the Elves to overcome the othering that they subject the Dwarves to, simply because the Dwarves are more alike the Elves than Sauron and his servants, as these characters are the 'irremediably different' (JanMohamed 2006, p.19) Other. However, while the investigation found that in the majority of cases, the othering that the characters are subjected to can be, and is, overcome, there are still a number of instances in the text whereby Tolkien can be seen to have chosen not to allow the othering which occurs to be overcome. This was clearly evident by the investigation into the othering that the Orcs, Uruk-hai and Ringwraiths received in the text, as not one of these characters is depicted in a positive light in the text, nor is their othering ever rectified.

While it is possible, as suggested in Chapter Two, that the decisions which Tolkien made with regards to these characters portrayals, could be a device through which Tolkien could encourage readers to question the 'space of representation' (Bhabha 2004, p.66), the fact that it appears to only be these characters whose othering is never really explained or rectified, resulted in Chapter Three's investigation being concerned with examining Tolkien's text in light of the four 'principal dogmas of Orientalism' (Said 2003, p.300) as outlined by Said in *Orientalism*. In conjunction with the first dogma of Orientalism as outlined by Said then, the investigation turned its attention to examining the East/West division which Tolkien appears to have created in his text with regards to the idea that the people in the East will be depicted as complete inversions of their western counterparts, because according to Said, a text with Orientalist leanings will contain imagery which implies that there is an 'absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, underdeveloped, inferior' (Said 2003, p.300). The result of which being that even though Tolkien may initially appear to utilise colonially/Orientalist inspired elements in his text, such as using dark imagery in relation to the evil characters in his text, this is only on a superficial level, as Tolkien cannot be seen to use colours in his text as 'specific signifiers' (Winegar 2005, p.9) for good or evil.

This was made evident by the fact that Aragorn is consistently associated with dark imagery, yet he is a good character and rightful heir to the throne of Gondor and Arnor, while Saruman is consistently described using 'white' or bright imagery, yet he betrays the Free Peoples, the White Council and the Valar who sent him to Middle-earth due to his desire for power. Moreover, from a close scrutiny of the East/West binary with a specific view for the geographical profile of Middle-earth, this investigation also found that through his creation of the binary, Tolkien can be seen to be engaging with Said's idea that the East/Orient 'is not an inert fact of nature' (Said 2003, p.4), rather it is a man-made construction, as the map of

Middle-earth reveals that there is no natural boundary between the areas that constitute the eastern and western regions of Middle-earth.

Having discussed this issue, the investigation turned its attention to examining *LotR* in light of the third dogma of Orientalism. Consequently, the focus of the discussion was placed upon examining the way in which the eastern regions of Middle-earth are depicted in the text, so that it could be determined if Tolkien's depiction of the eastern regions of Middle-earth portrays them in such a way that they appear to be 'eternal, uniform, and incapable of defining ... [themselves] ...' (Said 2003, p.301). Following this, an investigation was undertaken to determine whether or not Tolkien can be seen to be promoting the idea that 'a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically "objective"' (Said 2003, p.301). The conclusions which were reached as a result of this investigation were that the only culture depicted as 'eternal' and 'uniform' (Said 2003, p.301) in the text was that of the Elves in the western regions of Middle-earth and not one of the peoples in the East. Moreover, while generalised terminology can be seen to be used on occasion by peoples in the western regions of Middle-earth with regards to their eastern counterparts, these occasions are few in the text and are largely concerned with the Men of Gondor whose use of generalised terms towards the Haradrim and Easterlings can be attributed to the tenuous history these peoples share, and not to Tolkien promoting the idea that 'a highly generalized and systematic vocabulary for describing the Orient from a Western standpoint is inevitable and even scientifically "objective"' (Said 2003, p.301).

In conjunction with the fourth dogma of Orientalism as outlined by Said, the investigation then turned its attention to discussing the idea that East is 'at bottom something either to be feared ... or to be controlled ...' (Said 2003, p.301). The findings of this investigation were that while the East is depicted as something to be feared, this is ultimately

the result of both the people in the eastern regions allegiance to Sauron, and his occupation of these lands. Moreover, it was determined that Tolkien cannot be accused of depicting the East as something in need of being controlled, as there is no evidence in the text to support such a view. Instead, Tolkien chooses to depict Sauron and Saruman in such a way that they view the whole of Middle-earth as controllable, as each of these characters desires power over all of the peoples/entities in Middle-earth. Finally, this chapter also investigated the idea that any Orientalist leanings which may abound in Tolkien's depiction of the East may have been the result of either his personal experience of the Orient, or as a result of the way in which the East is depicted in the texts or genres that he is known to have been familiar with. While this dogma was the most subjective in its application, this investigation ultimately concluded that in light of the biographical data available regarding Tolkien, he had little to no personal experience of the Orient, while it is also improbable that any of the texts that he was familiar with encouraged Tolkien to consciously include Orientalist ideology in his text.

Meanwhile Chapter Four's investigation was centred upon examining the ways in which Tolkien's use of language in *LotR* can be seen to replicate twentieth century post-colonial concerns regarding the issue. This involved investigating not only the speech patterns outlined in the text but also the orature and allusions to written literature in Middle-earth. The findings which came to light in this chapter were that through his depiction of his characters engagement with the Common Speech Tolkien can be seen to be implicitly engaging with the ways in which people engage with the different languages available to them, as in addition to depicting a number of his characters as having chosen to adopt the Common Speech as a native tongue over the course of the Third Age (Tolkien 1994c, p.506), he is careful to include other peoples who have chosen not to learn Westron at all, as well as a number of characters who have chosen to learn it but who have also chosen not to adopt it in

place of their birth-tongue/cultural tongue. Instead these peoples are depicted as alternating the linguistic method employed depending upon the social situation they are in.

In light of this then, it is possible to argue that Tolkien's stance on the subject aligns itself more fully with Achebe's argument rather than that espoused by Ngũgĩ, as through his depiction of his characters approaches to the languages that are available to them, Tolkien is clearly promoting the idea that it doesn't have to be either/or it can be both, a viewpoint which has been adopted by Achebe rather than Ngũgĩ, as is clear by Achebe's statement that 'while Ngũgĩ now believes it is *either / or* [sic], I have always thought it was *both* . . . [sic]' (Achebe 2006b, p.268). However, it is also important to draw attention to the fact that, even though the Common Speech of Westron can be interpreted as a metaphorical representation of colonial tongues such as English, French and Portuguese, it is in fact the Black Speech of Mordor which most closely corresponds with the ideology of a colonially imposed tongue. This can be attributed to the fact that although a number of peoples have adopted the Common Speech in place of their native/cultural/birth tongue, it has not been enforced upon them, while Sauron's intention in creating the Black Speech was to make it 'the language of all those that served him ...' (Tolkien 1994c, p.513). Thus, from a post-colonial viewpoint it would appear that, through the provision of the Black Speech, Tolkien is intimating at the threat that a colonially imposed language will have on its people, because akin to the threat that the One Ring poses to difference in society, had Sauron regained the Ring and succeeded in his attempts to dominate Middle-earth even linguistic differences between the peoples would be no more. To once again reiterate Chance, '[i]n Mordor, there is no such thing as separation of Self from Other: difference is consumed, swallowed up, by the Self' (Chance 2001, p.81).

The subsequent investigation into the written aspect of Tolkien's tale also revealed connections with post-colonial concerns, as while the Men and Elves are recorded as having

kept records of the events which occurred during the First and Second Ages of Middle-earth's history, the Hobbit-folk are nowhere mentioned in these records. This has particular significance from a post-colonial perspective because the absence of the Hobbit-folk's voices from the chronicles of history, even though they had been present in Middle-earth since the Elder Days, connects the Hobbit folk with the formerly colonised peoples of the real-world whose voices were also historically absent from written record. However, through Tolkien's decision to use Bilbo's diary and translations of Elvish songs etc as a catalyst for the compilation of the Red Book of Westmarch, a book which, amongst other things, was also compiled of Frodo's account of his adventure, Tolkien can be seen to be correcting the Hobbits omission from the historical record, while also ensuring that they are no longer forgotten in the history of Middle-earth. In addition, it also diminishes the process of othering and omission in the historical record, as rather than centre their records upon the Hobbit-folk, the Red Book of Westmarch can also be seen to make references to the other peoples in Middle-earth, even the Orcs and Uruk-hai.

The final chapter then focused its attention upon investigating the way in which Tolkien's text can be seen to depict the natural world in Middle-earth. In particular it examined the ways in which the natural world is depicted in general in the text, as well as focusing upon the two dominant ecological subplots in the text – that of the destruction wrought upon Isengard by the Ents in response to his actions against the natural world as a result of his desire for power and desire for modernity and scientific progress, and the semi-industrialisation of the Shire, a feat which can also largely be accredited to Saruman and his actions against the natural world in the text, although in this instance his actions were motivated by revenge rather than a desire for power. The investigation which was subsequently undertaken with regards to this topic ultimately showcased the fact that once again Tolkien can be seen to engaging with some of the major concerns of post-colonial

theory, as this chapter revealed a number of connections between the points raised by Tolkien in the text, and those made by post-colonial ecocritics. For example, not only does Tolkien use Minas Tirith and its inhabitants relationship with the natural world to engage with and critique the attitude which has come to dominate society in the twentieth century, an attitude which ultimately espouses the belief that ‘modern urban life has ‘overcome’ the need for nature or has become disconnected from nature’ (Plumwood 2003, p.61), through his portrayal of Mordor, it is clear that Sauron has colonised this area because in his eyes it has previously been an ‘unused, underused or empty’ location, an area ‘of rational deficit’ (Plumwood 2003, p.53).

In addition, Tolkien can also be seen to utilise the character of Saruman and his desire for power, modernity and scientific progress in such a way that he comes to embody the negative aspects of colonial ideology with regards to the natural world, as in addition to exuding the ideals espoused in Hardt and Negri’s first mode of modernity (Hardt and Negri 2001, p.74), he plainly perceives the natural world and humanity as separate entities that are not dependent upon each other, and as such comes to represent the coloniser who perceives the natural world’s needs as inferior to those of humanity. It is ultimately through his adaptation of such an approach to the natural world, his view of the Ents as passive, and his subsequent identification of the natural world as the passive biospheric Other whose frontiers are open to invasion (Plumwood 2002, p.16), that Saruman is able to condone his actions and the adverse affects that they have had on the natural world of Middle-earth. However, it is through the Ents that Tolkien’s engagement with post-colonial issues come to the forefront, as not only can Tolkien be seen to utilise these characters as a device through whom he can contest ideals such as those which Saruman comes to embody, by giving them a voice and the ability to move Tolkien can be seen to be giving the Ents the tools to not only rectify the fact that for the most part ‘nature’s needs are systematically omitted from account and

consideration in decision-making' (Plumwood 2003, p.57), but also the tools to physically avenge the actions which have been perpetrated upon the natural world (particularly the trees in their care).

Furthermore, the investigation into the semi-industrialisation of the Shire revealed the fact that the events which occurred in the Shire as a result of both Lotho and Saruman's actions, can be viewed as a metaphorical representation of the effects that the colonial process had upon the (former) colonies historically, as in addition to Lotho's introduction of new technologies/machinery into the Shire community, Saruman is depicted as aggressively exerting his power and authority over the Shire-folk, a feat which is largely made possible through Lotho and the introduction of radical social reforms to the community. Moreover, the changes which have occurred with regards to the natural world of the Shire as a result of Lotho and Saruman's actions can also be seen to function as a device through which Tolkien can direct his readers' attention to the effects that urbanisation and modernisation are having upon the landscape on a daily basis. Both of these ecological subplots ultimately function as a device through which Tolkien can encourage his readers to question their interaction with the natural world in their own lives.

Consequently, it is clear from the discussion which was undertaken that, even though the literary elite may view Tolkien's *LotR* as a text which offers little more to its readers than an escape into a mythical realm, Tolkien can be seen to use *LotR* in such a way that it become a device through which he could engage with a number of issues which were relevant at the time in which the text was composed, issues which became even more significant as the century progressed. In addition, it is important to point out that while this thesis has endeavoured to illustrate some of the ways in which Tolkien's text can be seen to engage with twentieth century post-colonial concerns, it was not possible to delve into all of the ways in which his text can be seen to engage with this discipline, nor does this thesis intend to infer

that Tolkien's intention for *LotR* was that it should be read as such. Instead, this thesis endeavoured to demonstrate the fact that, reading Tolkien's text in light of the issues which were afoot in British society during his life and at the time of composition of the text itself, can expand upon the layers of interpretation surrounding the text and as such, is intended to be a catalyst to further broaden the discussion of this subject matter with regards to his work.

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