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John Ronald Reuel Tolkien and Peter Jackson: from influential literature to enthralling cinema

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Master's dissertation:

John Ronald Reuel Tolkien and Peter Jackson: from influential literature to enthralling cinema.

By Antoine GUIDEZ

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*Finally, it would be selfish not to mention Quentin, Mathieu, Aurélien and Guillaume for these countless hours spent before *The Lord of the Rings* with glittering and captivated eyes.*

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PREFACE

As the source material will be commonly cited, textual abbreviations may be useful (cf. Bibliography & References):

‘FR’: TOLKIEN, J. R. R. (1954a). *The Lord of the Rings - The Fellowship of the Ring* (50th anniversary éd., Vol. 1). Harper Collins (reissue).

‘TT’: TOLKIEN, J. R. R. (1954b). *The Lord of the Rings - The Two Towers* (50th anniversary éd., Vol. 2). Harper Collins (reissue).

‘RK’: TOLKIEN, J. R. R. (1955). *The Lord of the Rings - The Return of the King* (50th anniversary éd., Vol. 3). Harper Collins (reissue).

‘TLOTR’: TOLKIEN, J.R.R (1954-55). *The Lord of the Rings Books (FR+TT+RK)*.

‘TH’: TOLKIEN, J. R. R. (2004a). *The Hobbit* (50th anniversary éd.). Harper Collins (reissue).

‘TS’: TOLKIEN, J. R. R. (2004c). *The Silmarillion* (50th anniversary éd.). Harper Collins (reissue).

‘TLOTRT’: WALSH, F., BOYENS, P., SINCLAIR, S. (producers), & JACKSON, P (producer & director) (2001/2002/2003). *The Lord of the Rings – Fellowship of the Ring / The Lord of the Rings - The Two Towers / The Lord of the Rings –The Return of the King*. New Line Cinema.

‘THT’: WALSH, F., BOYENS, P., HORN, A. (producers), & JACKSON, P (producer & director) (2012/2013/2014). *The Hobbit - An Unexpected Journey / The Hobbit - The Desolation of Smaug / The Hobbit - The Battle of the Five Armies*. New Line Cinema, Metro Goldwyn-Mayer, WingNut Films.

Also, some terms may need an explanation for the reader who is unfamiliar with this universe:

-Vala (noun, plural Valar): Mythological equivalent of Greek Gods in Tolkien's legendarium, offsprings of Eru, the Creator. They shaped the world as we know it and each of them (14 in total, 7 Lords and 7 Queens) was a facet of the One, and was subsequently concerned with an aspect of the creation. As an example, Ulmo, also known as King of the Sea, governs all waters, rivers and floods, and shares similarities with the Greek god Poseidon.

-Maia (noun, plural Maiar): Strong spirit who has taken physical form using the power of a vala. They were created by the valar to help them shape the world, and each of them is directly associated with the vala who created it. As an example, Gandalf the wizard is a maia.

-Arda (noun): The planet in which Tolkien's legendarium events are set up. It comprises the continent of Middle-earth and many other geographical positions of interest (mainly in *TS*).

-Middle-earth (noun): Middle-earth was a large continent of Arda, situated between the two other main landmasses Aman to the West and the Land of the Sun to the East. It is here that most of the story of Arda takes place, and it was where the Children of the vala Eru; the Elves and Men, along with the Dwarves, Children of the vala Aulë, came into being. Most events of *TLOTR* and *TH* take place in Middle-Earth. The Professor came up with this name for the first time when he encountered the Old English term *middangeard* ("the abiding place of men"). A more modern formulation of this term would be Middle Earth, but Tolkien specifically stated in a letter of his¹ that he wanted it to be spelled this way. (source: Tolkiengateway.com)

-Legendarium (noun): Tolkien's term for his entire corpus of stories and poems of Arda. It is a variant of "legendary" in its older sense of "collection of legends". The suffix *-arium*, Latin "place of housing for", (cp. *planetarium*) converts *legend* from a singular noun to a collective plural, a "housing" of legends. Tolkien may have used the word to distinguish his fictive mythology from primary, "real world" mythologies. (source: Tolkienestate.com)

-The Tolkien Estate (noun): Legal entity managing Tolkien's intellectual (and physical) property, including the copyright for most of his works.

¹ Carpenter 1981 Letters, #297 draft for a letter to a 'Mr Rang', August 1967

INTRODUCTION

1.1 Context and motivations

J.R.R Tolkien is a demiurge. The whole universe he created is considered the starting point of myriads of fantastic and fantasy stories (C.S Lewis' . They would not have been born without this pioneer. As a zealous amateur of high-fantasy, I consider Tolkien to be the father of all my passions. Not only was he a precursor, but also a visionary. 50 years after his death, his stories still unleash passion all around the globe. Thus, I aim for a three-fold objective for this dissertation: first, to be a personal tribute and acknowledgment for The Professor. Second, deepen my comprehension of Tolkien's world by analyzing the vision of a 5 years of intensive work: the Jackson adaptations (n.b: *TLOTR* and *TH* are just the tip of the iceberg in Tolkien's legendarium). Finally, this dissertation will challenge some choices of Jackson's acclaimed trilogy and will question his choices in relation to subjects dear to Tolkien, especially the place granted to key characters and concepts from the source materials.

Jackson's first trilogy has been widely praised and critically acclaimed like no one before. Yet, many Tolkien enthusiasts (and even the Tolkien Estate itself) consider it incomplete nay devoid of good intentions.

1.2 The necessity of mentioning the source material.

I would not dare to write a dissertation about the link between a literary masterpiece and its adaptation as a movie without mentioning both.

The three volumes of *The Lord of the Rings* are mentioned in the first place as it is obviously the source of everything. In these books, a fabulous story is recounted, and this dissertation will endeavour to analyse to what extent this story has been rendered on screen. To do so, I will have to go back and forth between the books and the movies, comparing names, concepts, and details (and pure invention sometimes). Therefore, the trilogy directed by Peter Jackson is mentioned as source material; even though it is a mere adaptation, in context, it can be considered a source material in the same way as the books. Also, I have to make it clear that I based my work upon the 50th anniversary edition of J.R.R Tolkien's books. Its contents may be different from the previous editions of the *Lord of the Rings* books, as it contains many more maps, appendices and exclusive illustrations drawn by Tolkien himself.

As you can see, I also mentioned another book written by J.R.R Tolkien, *TH*. First novel written by the famous author (but way shorter than its younger brother *TLOTR*), *TH* was intended to be a story for children. If it is mentioned here in the introduction, it will be mentioned at length later on, as it has been adapted, as *TLOTR* before him, on screen. The big four of my source materials will be as follows: *The Lord of the Rings* (Books) – *The Lord of the Rings* (Movies) – *The Hobbit* (Book) – *The Hobbit* (Movies).

I added another book I consider a potential source material as it will be an mentioned in the conclusion (about a potential adaptation of *The Silmarillion* on screen, which is unlikely but still discussed) : *The Silmarillion* (Book).

1.3 A word on the other material and tools paving the way for the analysis.

The references in a master's dissertation are here to guide the mind and sharpen the reflection about a particular subject. Here, as my subject revolves around the cinematographic adaptation of a literary work, I chose three types of materials.

The first one are works (mainly books and scientific articles) going deeper in Tolkien's legendarium analysis and lore (cf. Tolkien's legendarium).

For instance, *The Letters of J.R.R. Tolkien* is a recollection of all the letters Tolkien wrote and sent (or did not send) to his relatives and peers. In those letters, he gives precious details and forethoughts about his legendarium. In that sense, grasping what his complex and subtle mind gave birth to is easier, as they are the prime material explained by The Professor himself.

The second one are articles and books explaining both cinema lexicon and the details of the methods of adaptation most directors used and thought of in the history of cinema, linked with technology and mythopoeia (as always with Tolkien). For example, *L'adaptation littéraire au cinéma* « (The literary adaptation on screen) », is related to technical and esthetical questions: what the limits are (be they technological, moral, etc...) and to what extent adaptations can be successfully rendered. In this particular case, it will help me answer essential questions like was Jackson successful in representing "the beauty and the depth of Tolkien's

language?”² or did Jackson manage to give a faithful substance to a certain vision of a fairy-tale Shire (the country of the Hobbits) as expressed by its creator?

2.1 Field of research & general outline

My analysis will be based upon three main axes. Before that, a thorough presentation of the source materials is necessary in case a neophyte passes by.

First, a mythopoeic and lore-related presentation of J.R.R. Tolkien’s books seems primordial. The essence of the main stories (*TH* & *TLOTR*) should be explained in a nutshell, in case you have not heard of it before. Hence the quite lengthy source material used to build some arguments.

Then, a quick presentation of the specific features of Peter Jackson and his movies, from a cinematographic and analytic point of view (camera positions, use of state-of-the-art technology, etc...) will be necessary to contextualize the third and most important part.

Last but not least, the core substance of this dissertation will be a comparison between a literary book and its adaptation. This comparison itself will be centred on three main axes (from the supposedly less consistent to the most consistent):

I will primarily analyse the place and importance of languages and cultures of different races in the books compared to their place and importance in the movies. As an example, : “If we consider the historical versions of the tongues that are relevant for the classical form of the Arda mythos, Tolkien developed 2 languages that are vaguely “usable” (in the sense that you can compose long texts by deliberately avoiding the gaps in our knowledge), named roughly 8-10 other languages that have a minimum of actual substance but are in no way usable, provided mere fragments of at least 4 other languages, and alluded to numerous other languages that are either entirely fictitious or have a known vocabulary of only one or a very few actual words” (source: Ardalambion). For example, two consistent languages have been invented and

² GOLDIE, D. *A Vision of Middle-earth: Contemporary Views in Peter Jackson’s Lord of the Rings Trilogy.* / Tolkien Adaptionen, 10, Walking Tree, pp.92 - 104, 2014, Hither Shore, 978-3981061284.hal-01405621

officially coined by Tolkien, but many more were cited and reimagined. What is their place in the movies?

Also, an important part is given to the general ambiance and atmosphere of the stories through concepts such as nature, landscapes, wildlife, education, parenthood in the books. We will then see what the general ambiance of the movies compared to the one of the books is, as this time music is involved as in all cinematographic pieces, because it is central to animate and conjure ambiance up. As an example, the hobbits' lifestyle in the books and their simple values and vision of nature will be presented, and compared with the hobbits' lifestyle in the movies. One more example would be the depiction of beings, which is part of the atmosphere in itself in Tolkien's legendarium.

More generally, the mythopoeic faithfulness of the adaptations will be challenged; what was in the book and was not kept on screen, or on the contrary additions from the technical team, and its consequences on the quality of the movie and its reception: here TLOTR and TH. If an example is needed, Tauriel is a non-canon character entirely created by the screenwriters of *TH* trilogy.

2.2 Framework and questions arisen.

This framework this dissertation will be based upon is “how did Tolkien, as a scholar and not writer, manage to give birth to the monument of fantasy literature we know as *The Lord of the Rings* ? How did Jackson manage to capture the atmosphere and many particularities of one of the founding pieces of work of the High-fantasy literary genre? Did he sacrifice some key elements of the original books to do so? Which ones and why?”

CHAPTER I: A GENERAL STUDY OF TOLKIEN'S LEGENDARIUM

1.1. J.R.R. Tolkien: inspirations and general facts

To better understand the ideas and concepts Tolkien brought to light in his books, one may want to understand his inspirations first. Tolkien is considered to be the father of high fantasy (Sullivan, 2018), but such complex and deep lore could not have seen the light out of nowhere, out of a single human mind; leading to the question: who were the forefathers of high fantasy who inspired Tolkien?

Tolkien was a man of culture and a renowned philologist, and his personal hobbies (Tolkien, *Letter #165*, 1955) enticed him to read and, later on, to master, a lot of Old English poetry and tales. He also had a strong interest in Norse mythology, whose most noticeable works are *Beowulf*, considered by scholars as the oldest fantasy tale ever written (~10th century), and *Prose Edda*, a recollection of Norse tales compiled by Snorri Sturluson (~12th century). His love of this culture was so strong that many of the places, characters and events were inspired, or even come directly from, these stories. As a matter of fact, some core events from TH were borrowed from the story of Beowulf: a dragon had seen one of his precious artifact stolen by a thief in his den, and unleashed his rage on the inhabitants of the nearest village. The parallel could be made with TH, when the dragon Smaug, infuriated after the theft of the Arkenstone, a highly prized gem, flies out of his den to unleash fire on the inhabitants of Laketown, the nearest city. The concepts of dragons, elves, fairies and such were then evoked in these precursory works from ancient times. They were then brought back into fashion and even broadened by Tolkien.

Moreover, something primordial in the life of Tolkien left its mark on his whole legendarium: an indefectible love, both for his lifelong wife Edith, and for God and Christianity. On a very personal note, Tolkien himself said that he put a huge part of his life into his work, and that his personal values and beliefs shaped the world in his mind "...more than [he] would have wanted to..." (Tolkien, *Letter #142*, 1953). I will illustrate both these points with examples from the books: in *TS* and later on in *Beren and Lúthien* (Christopher Tolkien, 2017), Tolkien presents his masterpiece, his favourite tale from his entire work: the tale of Beren and Lúthien. Compendiously, this is the story of a man, Beren, who falls in love with an elf, Lúthien. They met in the forest where she was dancing, and went through numerous ordeals together, in order to live a happy life together. Tolkien will use this analogy again later on in *TLOTR*, with Aragorn, a man, who falls in love with Arwen, a half-elf. This parallel with The Professor's own life has been proven many times and is not surprising; countless writers

were and are inspired by real or personal events to help them shape their imaginary worlds (Stephen King, Dan Brown, ...). Secondly, Tolkien's religious beliefs were embedded in the core of the Tolkienian mythopoeia: "The Lord of the Rings is of course a fundamentally religious and Catholic work; unconsciously so at first, but consciously in the revision." (Tolkien, Letter #142, 1953). A parallel could be made between the highest being Eru/Ilúvatar (The One/God), who created and shaped the world as we know it, and the Christian God, in whom Tolkien trusts, along with many other parallels to be explained later on.

Also, any Tolkien reader has to bear in mind that he was not a writer, but a scholar first. Indeed, he spent most of his time as a professor of Anglo-saxon and English literature at Oxford, breaking ground in those fields and translating numerous medieval works including the famous *Beowulf*. He worked alongside the most eminent philologists, writers and professors of his time at the University of Oxford. A healthy rivalry of some sort even arose between him and C.S. Lewis (*The Chronicles of Narnia, The Space Trilogy...*). This competition sometimes bordered with quarrelling. It eventually led to the formation of an informal literary club within an Oxford Campus' pub. This competition and love for letters, myths and fantasy fuelled Tolkien's mind with ideas, while receiving constructive criticism from his fellow colleagues (Tolkien, *Letter #122*, 1949).

Last but not least, his fourth source of inspiration and motivation were children. Tolkien's very first novel, *TH*, was primarily written for his children, as a bedtime story. I think his love of words and tales combined to the love of his children produced this story, rich in details and symbolism, so that he could pass it on to his child whose interest was aroused the most by his works; Christopher. In all of his stories, a great part is given to children and filiation: Tolkien produced one of the biggest genealogy work of all time. Ancestries are so sprawling that some of the family trees seem to be inconsistent and shift from one Tolkien's draft papers to the other (cf. Appendix 1), even if overall the work remains consistent. Family bonds were then very important to Tolkien, and it transpires in his work. Most heroic fantasy writers (Howard, *Conan the Barbarian*, 1932 / Gemmell, *Legend*, 1984, ...) do not bother tackling childhood in a heroic fantasy, male oriented story Tolkien himself acknowledges that "Children aren't a class. They are merely human beings at different stages of maturity. All of them have a human intelligence which even at its lowest is a pretty wonderful thing, and the entire world in front of them" (Tolkien to the NYT, 1952). Be it in his works or in his life, he always bore in mind that children embody the future, and hope.

1.2. On the importance of sight: maps, drawings, and visuals

As Tolkien began to write for children, he thought that visuals were important so that the reader would be capable of imagining the world he is enthralled in more easily. This paved the way for another of Tolkien's most majestic feat: his maps and drawings.

When your story is set in such a vast environment and occur over such a huge lapse of time -+900 named characters and +1000 placenames spreading over 55.000 years- you have to guide your reader one way or another. Tolkien chose to do so in a way few writers went before him: by drawing. Tolkien was not only the creator of Middle-earth, he was its geographer. This mere fact is what distinguishes Middle-earth from other fictional realms. Tolkien himself notes that he has supposedly "constructed an imaginary time but kept [his] feet on my own mother-earth for *place*" (Tolkien, *Letter #211*, 1958). The landscapes drawn and described in the books by The Professor have more to do with a thorough geographical culture and consciousness. At first glance, the maps he drew illustrate the basic knowledge of Tolkien -who was not an expert at mapping- as had any simple wanderer and hiker at that time, with a touch of medieval aesthetic (cf. Appendix 2). That being said, the link between people and maps is not limited to the reader; a kind of *mise en abyme* occurs throughout the books, as many characters (Bilbo Baggins, Elrond Half-Elven, ...) use the maps Tolkien drew. On a medieval note, maps are quite rare in the world, as they are complicated and expensive to produce; and those who possess some display them or hand them on the wall, as they are prized and precious artifacts. The maps of Tolkien, be they implemented in the legendarium or not, were focused on one thing in the end: the tolkienian lens was not on the cities or the dangers/animals on the road, as were the maps of medieval mapmakers, but focused on the reliefs, rivers and vegetation, and respected as much as possible the distances, so as to guide the reader on the map so that he/she could follow the path of the characters he was reading about (cf. Appendix 3). Overall, the style of the maps was a blend of various styles of topography, recent and ancient, taken from both modern and medieval maps. Yet, the content of these maps seem far-fetched: Tolkien -who knew one thing or two about geology- chose to physically enclose the Mordor region with an unrealistic mountain range, joining up at right angles. Nevertheless, one could argue that this region has been imbued with raw dark magic, resulting in this formidable sight. Tolkien maps are bold, Tolkien maps do not respect the codes of authenticity in terms of topography. Still, they work so well and are so helpful to guide ourselves throughout the reading of TH or TLOTR that only the fussiest of mapmakers would have to say something about it.

Drawings were also an immense help for both the reader and the writer. For the writer first, they guided him, very early on, to shape the world he was thinking about (cf. Appendix 4), even before the first line of his story was even written. That being said, at this point, Tolkien did not know if his works would ever be published or even finished, and drew more for his own enjoyment than anything. However, when Tolkien became aware of the enthusiasm of people for TH in the first place and TLOTR later on, it gave an impulse to the drawing of maps and drawings. Tolkien recognizes of his own volition (Tolkien, *Letter #10*, 1937) that his drawings, although inconsistent and sometimes unrealistic -as were his maps-, had helped him knowing how and where to go with his numerous stories. He was a self-taught artist after all. His visuals expressed so well what was written in his books that people began to ask for more. At that time, all those medieval-heroic-fantasy subjects were at best disregarded by people, and when people saw a scholar teaching at Oxford University taking over this matter, and shaping it onto paper, it gave a renewed interest in the genre. For example, few people at that time were aware that Fafnir the dragon (Norse mythology) existed let alone how he looked. Tolkien, inspired by those tales, drew and shaped a Fafnir of his own; both in his mind and on paper (cf. Appendix 5). Glórund (later renamed Glaurung) and Smaug were two dragons imagined by Tolkien based on what he discovered in the Norse mythology, and later on came as a standard in the popular imagination; a cunning, pitiless and powerful hoarder of treasure.

Thanks to Tolkien, dragons and mythological creatures like elves, dwarves and fairies came into being for his readers, at a time where no one else had done it to that extent before him.

Along his useful drawings, Tolkien also describes in great detail the physical appearance of his characters as well as their surroundings wherever they go: “The best way of doing hobbits is to make them absolutely ordinary human beings (except for a neat goatee or buskin of hair), and not too childlike, round-eyed etc.” (Tolkien, *Letter #unknown to Doris Sykes*, 1956). He also described at length the main antagonists of his books, be they valar : ”[...]as a mountain that wades in the sea and has its head above the clouds and is clad in ice and crowned with smoke and fire; and the light of the eyes of Melkor was like a flame that withers with heat and pierces with deadly cold” (TS, *Ainulindalë*) or orcs :” [...] 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, *Letter #210*, 1958). Tolkien had also a true fondness for Nature and all her aspects, and did his utmost to

imbue his works with this love. This is why he spent countless lines describing the pettiest details: “The rough path disappeared. The bushes, and the long grasses between the boulders [...], and they found themselves at the top of a wide steep slope [...]” (Tolkien, *TH* page 96). The famous first lines of *TH* “In a hole in the ground there lived a hobbit. Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.” The fact that Tolkien described so much and so precisely the whole world his characters lived in participated greatly in the renown of his legendarium: everything was consistent, described with maps and drawings to illustrate the ideas, and can be easily followed. The beauty and depth of Tolkien’s language evoked in the introduction of this dissertation take many forms, but all of them seem to have been made with a specific purpose. This “completist” facet of Tolkien’s style has been acclaimed by most, but may be seen -rightly or wrongly- harsh and difficult to penetrate by some readers, and it is one of the criticism continuously made to Tolkien’s writing style: dull and excessive. However, the legacy of the Norse mythology in Tolkien’s work transpires through this almost excessive use of maps and drawings. It appears that Tolkien was the first to use this amount of external documents and personal research to materialise an accurate and detailed story setting.

1.3. On the importance of sound: languages and their importance in the legendarium

Tolkien gave consistency to his world through numerous ways, as seen previously. One of the most important and impressive were the languages created and used in this world.

First of all, the sheer number of languages imagined by Tolkien is colossal: about twenty languages are mentioned, and two languages were created from scratch. As a gifted philologist and linguist, he gave these languages their own vocabulary, grammar, literary devices, substantives and such. Quenya and Sindarin, the two languages most complete were considered as the crowning achievement of Tolkien. They were so complete and worked so well that they are still taught nowadays and learnt in a few places around the globe. Still, Tolkien himself admitted that he was more interested in ceaselessly polishing and refining things than in giving them a complete and finished form, and his languages were no exception to the rule: around fourteen languages are only evoked and stayed as preliminary drafts on Tolkien’s desk. But he searched until the very end the solutions combining credibility,

originality and harmony between phonetics and grammar. The vitality of the elven languages nowadays is still strong, and readings of poetry as well as translation contests are still held -in secrecy- online or around roleplaying tables because for Tolkien, stories are not shaped by the words, but the other way around; words literally shape the story.

The weight of words in Tolkien's legendarium is not limited to their quantity or linguistical depth, but to the power attached to it. In most heroic fantasy works, acts and events take a way bigger place than words and conversations, as in *Legend* by David Gemmell (1984): Druss, the hero, is a cantankerous and solitary man, who does not like words and the company of human beings, hence the lack of conversation -and sometimes depth in character- in this novel. Yet, in TH and TLOTR, words take on a symbolism rarely reached in this genre, to the point that entire conversations are considered turning events for the story. A few examples of powerful words to illustrate this concept: many songs and poems were directly integrated in Middle-earth by Tolkien; and most of them produce an effect -sometimes unexpected- on those who listen to these words. Sam and Frodo, the two famous hobbits whose task was to destroy the One Ring, had even a song to find one another if they got lost on their way: "*The road goes ever on*". And even if it is never clearly stated in Tolkien's legendarium that this song is magic, it always produces a soothing effect on the hobbits, no matter the situation they find themselves in. There are also the "words of power", simple and secret spells who could free somebody from a trap (in TH for example) or heal someone who is in a state of shock (TLOTR). These words of power may be elvish names, magic formulas or even simple whispers in the wind, as long as the one who pronounces them do it with all his/her heart.

In order to better understand the depth of words, the greatest example of all would be the creation of the world itself; how Middle-earth came into being, lore-wise. To do so, more context will be necessary to fully understand the concept of the *Ainulindalë*, the very first lines of TS begin thusly : "There was Eru, the One" (TS), which is undoubtedly a reference to the Bible -dear to Tolkien – "In the beginning, God created the heaven and the earth" (Genesis 1:1, *Holy Bible*). Eru, as stated earlier, can be considered as an almighty god, with none above him. In the chapter "Anulindalë", Eru creates the word out of his thoughts, who take the form of a great music. In addition to a strong Christian cosmology, Tolkien included his own perception of mythopoeia as a form of song and words shaping the essence of things into being(s). Moreover, the purpose of the valar alongside Eru was, at the very beginning of times, to sing in harmony. Words literally created the entire world of Arda, and were the sole weapon of the

almighty god of this universe. This cosmogonical mythopoeia can also be linked to the one of the Norse mythology -again-, as at the beginning, there was just one supreme Being with a void before him: Eru for Tolkien, Ymir the giant for Norse mythologists. Elves and Men were also shaped by this tremendous powerful music sang by gods at the beginning of all things. Even though not clearly stated, Men lost the will to sing at some point in their history. At the same time, half of Arda sank into the sea because of it (TS, “Akallabêth: The Downfall of Númenor”) as valar were saddened and felt defied by the race of Men. The symbolism of this wording stood true among the race of Elves, who cherished poetry, songs and soothing rhythms. Tolkien even compared their music to water flowing (Tolkien, Letter #212, prob. 1958) and they never kept from playing whenever and wherever they could. They always sang and held words in high esteem -like their creators- and were rewarded with wisdom and a happy life as long as they kept singing.

Words were closely linked to feelings, and the symbolism of this statement could be summed up by this quote: “It is told that the valar would leave their works, and the birds of Valinor their mirth, that the bells of Valmar were silent and the fountains ceased to flow, when at the mingling of the lights Melian sang in Lórien” (TS, page 54).

2.1. On the importance of feelings

If we take Tolkien’s works as a mirror of his own life – and that is what we, the readers, must do – we may notice that he wrote at length about different forms of strong feelings, created parallels between characters of yore (in his legendarium) and most recent ones, and developed relationships between all of his characters and concepts such as love, friendship or even longing. Behind all these assumptions, Tolkien knew that the Greeks had many different concepts and words to speak or write about love in all its facets; because for through the analysis of Tolkien’s legendarium, one could conclude that love does not mean just one thing:

The first form of love that has a lot of importance in Tolkien’s works is what we may call in English *agape* (“a type of love that is not sexual and is not concerned with yourself; used especially in Christianity to refer to Christian love.” Cambridge Dictionary): as seen in the previous part of this dissertation, Christianity has had a major influence in Tolkien’s life and thus his works, and one may think that the verse which represents the most this idea

throughout TLOTR, TH or even TS, is this verse from the Bible: “Love your neighbor the same as you love yourself” (Mark, 12:31). The two main examples of this kind of selfless and pure love may be taken from TLOTR, with the characters of Gandalf and Frodo. To illustrate this concept, one may think about the conversation Gandalf has with Denethor - the steward and current ruler of the kingdom of Gondor -, during which Gandalf utters these words: “The rule of no realm is mine, neither of Gondor nor any other, great or small. But all worthy things that are in peril as the world now stands, those are my care. And for my part, I shall not wholly fail of my task, though Gondor should perish, if anything passes through this night that can still grow fair or bear fruit and flower again in days to come. For I also am a steward. Did you not know?” (Tolkien, RK). As a maia (cf. Useful lexicon), Gandalf is in charge of the world and the balance, which is the task imposed to him by the valar. This dichotomy between Gandalf and Denethor is interesting; as two versions of “duty” are presented here; Gandalf is acting out of kindness and divine duty, sacrificing his time and life for the greater good; as opposed to Denethor, who is acting only out of self-interest for his country, and even for himself. Another great example of agape in the legendarium may be found in the character of Frodo, the hobbit ringbearer. On a smaller scale (as he is not as powerful as Gandalf obviously), when the ring befalls Frodo in the Shire (Tolkien, FR) his love for the Shire and its inhabitants is so powerful that it could be compared to an agape of some sort. Going against his protective and home-loving nature as a hobbit, Frodo becomes the champion of righteousness and, even more, embodies the image of the Christian martyr: he will destroy the ring, sacrificing his well-being and peaceful life to protect the Shire. One could argue that, as Denethor, he tries to protect what he loves, hence acting out of self-interest, but Tolkien in a letter confirmed that the “chief hero” of TLOTR is well and truly Frodo, despite his many failures during this ordeal of an adventure: “Frodo indeed 'failed' as a hero, as conceived by simple minds: he did not endure to the end; he gave in, ratted” (Tolkien, *Letter #246*, 1963) but stated in another letter that “Frodo deserved all honour because he spent every drop of his power of will and body, and that was just sufficient to bring him to the destined point, and no further. Few others, possibly no others of his time, would have got so far.” (Tolkien, *Letter #192*, 1956).

Another kind of love Tolkien imbued his work with is romantic love, as mentioned earlier in this dissertation (1.1 Inspirations and general facts) with Beren and Lúthien and later on with Aragorn and Arwen.

The more prominent feeling one can witness within the legendarium may be friendship, and there are three major examples which could illustrate this idea; Legolas / Gimli, Frodo / Sam and Gandalf/Bilbo. The former is a duo which, at the beginning of TLOTR, has nothing in common. One is an elven prince, interested in nature, poetry and refinement whereas the other is a dwarven notable who despises elves and everything related to them. They both end up in the fellowship of the ring, and through their adventures and experiences together, become best friends. In that sense, Tolkien managed to express the idea that, even if you have nothing in common with your neighbour, do not be judgemental because you have no idea what will happen next, and because friendship can grow even between the most different worlds. This parallel could be once again linked to Tolkien's own life; his friendship with C.S Lewis did not take off at top speed; rivals and judgemental at first, but they ended up as close friends sharing mutual interests. The other duo which became a classic example of close friendship is found in Frodo and Sam. Although beginning as a cordial work relationship – Sam being the gardener of Frodo – the reader will acknowledge that the starting point of their relationship and its endpoint has nothing in common. Lastly, the relationship between Gandalf the maia and Bilbo the hobbit may be the most educational one. Keeping in mind that TH was written to be read by children, the first long-lasting friendship of Tolkien's legendarium lies in this simple but effective way of depicting this relationship. This friendship is so intense that it could almost be interpreted as a father-son relationship: in TH, Bilbo is a young hobbit who does not know anything apart from the Shire. From the starting point of their relationship, when Bilbo meets this mysterious yet dazzling figure, to its endpoint, when Bilbo comes back to the Shire, successful, rich and more mature than ever, this is moment when the reader understands friendship can take many forms. The fact that Tolkien deepened this relationship in his second main work TLOTR shows to the reader that bearing in mind the timelessness of these feelings is of utmost importance. The idea conveyed behind these relationships which evolve in time and depth, is that nothing is set in stone. Going further in this idea, one may perceive Tolkien's work as motivational: give, and you will be given.

2.2 On the importance of Nature: ecology versus industrialization

Even though it may not be the most famous facet of the scholar, Tolkien truly was a great defender of the environment a long time before Greenpeace and new-wave ecology, and

fought with his weapons against the devastation provoked by massive industrialization. Yet, the ecologist dimension of his works is rarely put in the spotlight.

You do not need to read the whole books package to understand how much Tolkien was nostalgic of the rural British life: the first three chapters of FR may seem staggering, as these hundred or so pages do not include any action, but a simple description of the Hobbits and their country; the Shire, where no one toils much, where there is almost no political power or army, and where nature is omnipresent through well-kept gardens and blooming flowers: Tolkien here describes an utopia; his natural utopia, blended with his inspirations coming from the British countryside. You also have a huge part of the world covered in forest (the main ones being Mirkwood, Lòrien, The Old Forest and Fangorn), in which one could find more than fifty plant species, with the nature of rocks geologically explained at length.

Nevertheless, this utopia was on the brink of extinction when Sauron and Saruman, the two main antagonists of TLOTR, took arms against nature itself. To contextualize, at some point in FR and TT, Saruman, a maia sent to Middle-earth by Aulë, the vala of craftsmanship and great construction, rebels against the order and allies himself to Sauron, the vilest maia. Sauron was also taught his craft by Aulë -even if his primary vala remained Morgoth- hence becoming -as Saruman- a master of his craft. Both were taught by the same vala, both began their existence as servants of the greater good, and both ended up corrupted and twisted far from their true nature. In this story of TLOTR, an entire race symbolizes the personification of nature and its struggle against the consequences of uncontrolled knowledge and creation; the Ents, “shepherds of the trees” (RK, Appendix F). The Ents were sentient beings, with a tree-like physical appearance. They are the oldest living race in the world, and live in the middle of the oldest forest of Middle-earth, Fangorn. During the events of the TT, the Fangorn forest, home of the Ents, is ravaged by Saruman and his troops, who need all the wood they can to fuel the fires of industry and forge weapons and armors to go to war. At this point, what is most interesting are the origins of the Ents and their link with Aulë, and thus Saruman and Sauron. The Ents, protectors of nature, soil and trees, were “created” by the vala Yavanna, spouse of Aulë and vala of growing things. And this is where the dichotomy and ambivalence of these representations become ambiguous: how come that Saruman, a disciple of Aulë, tries and destroys all of Yavanna’s offspring? One can suppose that Tolkien saw Saruman and the Ents as the two sides of the same coin: The Ents, ancient as Nature herself, who only cared for their forest and their peace, were thrown, despite themselves, into war because of the greedy and

warmonger Saruman, who, in the end, only saw them through the prism his own profit and interest: “He 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” (TT, Treebeard).

A parallel with the current society can be easily made, with all the environmental problems mankind is facing: is it just a coincidence if every aspect of Nature in Tolkien’s work is either destroyed or corrupted by the intervention of a third party? It is almost as if Tolkien, pioneer as he was, foresaw what was coming: the ecological crisis. Once again, Tolkien imbued a part of himself in his stories and a part of his beliefs in his legendarium, and as his work is analysed nowadays, the timelessness of his symbolism becomes stronger because of the outcome of this story. If one wants to go deeper in the comparison, then the end of this passage should not be left aside: the Ents, having been left no other choice, went to war against Saruman, and were forced to destroy everything he worked so hard for. In the end, nature should and must overcome human productions as it could never be more than an ersatz of Nature: “The trees and the grasses and all things growing or living in the land belong each to themselves” (FR, Goldberry) and even more: they can defend themselves. To make a final link with Nature and Tolkien’s life, an event happened to Tolkien in his own life which illustrates this idea: he was most annoyed by the noise of cars around his house while he longed only for a soothing and peaceful atmosphere -as the one you may find in a sylvan glade- : he even compared the noise of these cars to “his Mordor”(Aurélien Dupouey-Delezay, *J.R.R. Tolkien, Un auteur écologiste?* conference), the infamous territory where the shadows are.

Last but not least, in TS, Nature becomes Life itself: Telperion and Laurelin, the two primordial trees. One may suppose that these trees embody, as illustrated previously, both divine -as they emit light, regulate the day-night cycle, and give insight and knowledge to those who gaze upon them- and natural powers, due to their very nature of trees. Tolkien chose not to illustrate these concepts he cherished with an human being or even a god; but with trees. Once again, these trees ended up destroyed by evil forces who sought only to seize their power for themselves. As one can see, throughout the history of Arda, conscious beings dealt Nature several blows, but she always comes back, so that the eternal cycle can begin anew. In the end, Nature and Tolkien’s legendarium become intricated like few fantasy creations before it, and permits the reader to identify himself/herself with the serious issues and its consequences we all know about, and it is almost as if Tolkien knew, back then, that if you cultivate only your own individualism, as seen in the previous part, you will end up corrupted and corrupting.

As examples of Tolkien's writings were given and analyzed in this first part, we may conclude that Tolkien harnessed a good number of ideas and concepts, be they taken from his personal life or from his professional life as a scholar and philologist. From a pure mathematical point of view, J.R.R. Tolkien and, later, his son Christopher, built this huge world writing over 800.000 words, as the word count for T.H is ~95.000 words, ~576.000 words for TLOTR three books, and ~130.000 words for TS. Keeping in mind this word count and the symbols behind them as analyzed previously, we will now analyze comparatively the ideas taken from these writings and put on screen by the director Peter Jackson in TLOTRT and THT.

CHAPTER II: A COMPARATIVE STUDY OF JACKSON'S TRILOGIES

1.1 General differences between books and movies

“Translation is always a treason [...]” wrote Kakuzo Okakura in *The Book of Tea* (1906). Adapting a movie on screen is a form of translation, as the director reads the book(s), takes some ideas and leaves some others out, identifies with certain concepts and completely discards others. Fundamentally, it is impossible to transcribe everything the original author thought of directly on screen, and paradoxically, the movie would not exist without the book, but that it must necessarily detach itself from it to become a new and fully fledged work. Going further this way, the audience may wonder to what extent is the movie I am watching faithful? Does it respect the lore, the characters, or the events of the source material? Leaving the law about intellectual property, copyrights and inalienability of these books aside, and after having seen most of the ins and outs of Tolkien’s written work, I will try to find an equilibrium between the good and bad points of Jackson’s trilogies when compared to the original work.

Adding a pure mathematical perspective to it – which may be useful to have an idea and a point of comparison -, in TLOTRT, all the characters combined speak about 32.000 words. We are far from the 576.000 words count of TLOTR, but cinema has a great advantage who does not necessitate words; visuals, because directors and their team have to convey the sense of what a book expresses with words with sound and images.

1.2 Clarification on the distinction between theatrical and extended editions, making-ofs and their link to the source material

The theatrical version of a film is the one that was originally shown in theatres. This is a cut version of the film that the studio thought was best under this format for most moviegoers. As opposed to the extended edition (may also be found under the appellation director’s cut or uncut edition) which has added scenes that were filmed but cut from the theatrical version. Most often, it is created to entice people who have already seen the film to buy another version of the movie, as it will contain something more that they have not already seen. Since scenes are often removed because they slow down the pace of a film or are redundant, the extended version can be a longer but less impressive experience. As an example, the difference between TLOTRT and THT theatrical and uncut versions are huge: 11.4 hours to watch the whole extended version of TLOTRT (3.5 hours for FR + 3.8 hours for TT + 4.1 hours for RK) as

opposed to its theatrical edition which lasts 9.2 hours (3 hours for FR + 3 hours for TT + 3.2 hours for RK). You have then 2.2 hours of added footage in the extended edition of the trilogy. When it comes to THT, the extended edition would require about 8.7 hours to watch in its entirety (3 hours for UJ + 3 hours for DS + 2.7 hours for BFA), whereas you would need 7.9 hours to watch the theatrical edition (2.8 hours for UJ + 2.8 hours for DS + 2.3 hours for BFA). All these numbers seem to be colossal when compared to the average movie in 2001, when FR was released on screen; about 2 hours long. A question arises from this statement: why are there scenes cut from the theatrical edition and what are they? Do they comprise essential scenes or not? If not, why do they even exist?

Now, the movies' making-ofs offer some indications; dozens of hours of cast and crew interviews, anecdotes and explanations about the choices made when the movies were written. These making-ofs will guide the way for the analysis of how Tolkien's books were treated and adapted by Jackson and his technical team. One cannot possibly forget the own J.R.R. Tolkien's opinion about a potential film treatment of TLOTR when it comes to analysing the late adaptation of the work of a lifetime: "[...] the failure of poor films is often precisely in exaggeration, and in the intrusion of unwarranted matter owing to not perceiving where the core of the original lies [...] one of the writer's chief faults is his tendency to anticipate scenes or devices used later, thereby flattening the tale out [...] He has cut the parts of the story upon which its characteristic and peculiar tone principally depends, showing a preference for fights; and he has made no serious attempt to represent the heart of the tale adequately:" (Tolkien, *Letter #210*) " , these facts will pave the way for a complementary analysis of the choices of Jackson's adaptation.

2.1 On Jackson's technical achievement and its link with the literary genre

The first major achievement of Jackson is the music and sound atmosphere of his movies. Howard Shore, the composer of the entire TLOTR music, has focused on one specific aspect and nailed it: leitmotifs. The principle was first applied in the field of music to designate a conductive musical motif, a key theme repeated throughout a work to impose an idea, a character, a feeling. This technique is usually used to help and guide the listener (or, for movies, viewer) towards a particular character, as the reminiscent and repetitive part of it will seem familiar. During the prologue of the FR movie, a lot of themes interplay to correspond to the

atmosphere and mood of what the narrative voice is describing. For example, even before the first image of the movie is displayed, the viewer can hear a chorus ominously singing, as the events you will first hear about are dire and are part of the central story of TLOTR, the One Ring and its creation. The chorus who sings is called the Lothlorian theme, and in that sense perfectly fits the prologue, as the first narrator of the story is the elven queen Galadriel. Still, the One Ring theme, even more ominous and gloomy, intertwines with the Lothlorian theme. We can suppose that Shore and Jackson chose to do so to settle the mood directly to a serious one. Also, due to the very nature of elves and the ring – good for the former and evil for the latter – this choice seems accurate and adds to the depth of what is going to be presented: the history of Elves and that of the One Ring is connected, and their themes themselves are fighting to be in the spotlight. Then, the narration shifts from Galadriel to Bilbo, a simple yet brave hobbit, who is introducing us to the lighter Shire and Hobbit race, and the theme follows this narration; the Shire theme is played, while the viewer is visually absorbed as well, as maps are displayed in the background, so as to settle us in due mood, time, and place. To conclude on this musical note and to show how Shore managed to transcribe most of the atmosphere of Tolkien's books, let us focus on one particular theme called The Fellowship theme. The first time it is played is when Frodo and Sam, leaving the Shire to seek counsel to the elven scholar Elrond, master of Rivendell (where the Fellowship is later formed): this theme, although enjoyable, seems uncomplete and not heroic at all, as Frodo and Sam are alone wandering in the wilderness. 2 minutes later, another version of this theme is played, this time darker, as Gandalf is riding his horse towards his superior Saruman. Shore foreshadows the betrayal of Saruman to the attention of the viewer. We hear it several times throughout the movie, but the most important idea behind this Fellowship theme reveals its true potential only when the Fellowship is gathered for the very first time with all its members in Rivendell, as it is displayed three times, each with its unique variations in instruments and rhythms, but following the same pattern, as it is always revolving around this idea of bond and friendship between people from every horizons (the Fellowship of the Ring is composed of 9 characters from 4 different races). The first time, when Elrond announces the official formation of the Fellowship, the full orchestra is gathered and all the instruments are present, as are the members of the Fellowship. The second time, when the company departs from Rivendell, and the third time, when the company is setting forth in the wilderness, resolute and determined. This idea of bond is enhanced by the visuals at this precise moment: full shots presenting each of the nine companions between two huge rocks, with snowy mountains in the background (cf. Appendix 6). This is one of the many definitions of epic heroism, and belongs to the fantasy genre the

movie is inspired of. Yet, an 45 minutes later, when Gandalf the wise is lost, the Fellowship theme will only be played in its fragmented form for the rest of TLOTRT, so as to signify that they lost a priceless member of their fellowship, and it will never be the same, as the music will never be complete again. In that sense, Shore succeeded in two major things: conveying with music only what would have required hundreds of written words to express, and also creating a musical leitmotiv for each of the main characters of these movies.

Another technical feat of these trilogies are the visual substance and identities of it. A decade separates both, and techniques evolved greatly at that time. In TLOTRT, a new technology just came out and Jackson's technical team mastered it in no time in order to bring the different races and locations to life – as many fantastical locations have no appropriate real architecture to be filmed in real life - : Computer-Generated Imagery (also called CGI). As for the reasons the team used special effects instead of miniatures, props or people were just numeral: the amount of money, space and time one would require to recreate entirely the battle scenes or other very specific story settings would be incalculable. The choice was then settled on the CGI, combined with as many close-up shots and use of miniatures when it was possible, and it does justice to the rendition of most of the scenes throughout TLOTRT, especially the battle ones, to recreate thousands of soldiers and warriors fighting in the background. Another part where CGI works effectively is for the creatures of TLOTR (cf. Appendix 7). On one hand, Jackson and his team had, among many other things, to recreate some of the most complex beings depicted as Tolkien said in his books, and it could not have been possibly done without the use of CGI, and it worked effectively with TLOTR adaptation. On the other hand, when it comes to TH adaptation, time has taken its toll both on techniques and its purposes. While LOTR added just a touch of special effects to enhance the real world into a fairy tale, TH did not manage to find this equilibrium. In THT, CGI takes even more place than in TLOTRT, that is to say almost all of the orcs were created using CGI only, almost all the places were recreated using green screen technology, when TLOTRT made a good use of detailed miniatures and thorough full-scale large shots. THT's visuals, filmmaking wise, were above average and were not disappointing. Nonetheless, when compared to the original spirit of the book – a story for children – the visuals were too mature and just too much. When in TLOTRT Peter Jackson gave us just what we needed, no more and no less, THT becomes a festival of overkilled images and useless stunts. As a last example concerning the visuals, the use of lighting and frames in the movies are also pretty different: TLOTRT goes back and forth between bright and dark settings, using the classic 24 frames per seconds (the number of images put in one second) and

mastering the lighting to correspond to the general mood of the scene on screen, THT once again fails: the downfall here is great; when compared to its older brother: 48 frames per second and incredible technical prowess... all for naught, as most people disliked this choice. It was supposed to smooth the pace out, but provoked the opposite effect, as it looks blurry, unrealistic and almost futuristic; the exact antithesis of what Tolkien brought to life in its books. In the end, the symbol behind TH becomes damaged by this pace and poor visual choices which seem both out of place (cf. Appendix 8). THT was supposed to be the continuity of TLOTRT visually speaking, but it partly failed.

The conclusion we can draw from these two examples is that these special effects, although only tricking the eye into perceiving what he sees as reality, are just embellishments of it. Still, as the team responsible for these effects was state-of-the-art, nothing appears out of place during the entire 11 hours footage for the first trilogy, and this is why these special effects do not seem to have aged a day. From a purely visual perspective, TLOTRT seems to have achieved the desired result: conveying the Tolkien descriptions and general atmosphere in a faithful yet different way, and this technical prowess seems effective and acclaimed. THT seems in my opinion a bit too superficial to truly correspond to the atmosphere of the books, visually speaking.

2.2 Change in events and characters

Tolkien understood and applied the renowned concept of “Show, don’t tell” in literature, but Jackson and his team, through numerous examples, overkilled this discrete trait in Tolkien’s work.

First, the movies have many scenes featuring maps and drawings and such. In TLOTRT alone, 5 maps are displayed throughout the movies. It helps the characters find their way, but also guides the viewer in this unknown world as well as entices him in trusting that this world becomes real, because maps and drawings are there to prove it. On this point, Jackson and his team followed faithfully the books in my opinion. In addition, the place reserved for languages, although diminished compared to the books, seems respected; some scenes are spoken only in elvish, some maps were drawn using the dwarven runes or elven alphabet, and even the Ents have their own language mentioned in the movies: overall, Jackson

understood that languages were important in Tolkien's universe, and tried to convey this message as much as possible in his movies. The idea of subtitling these scenes were also great, instead of just having them translated and dubbed in English: it creates an atmosphere of reality, as if the viewer was absorbed into the new world with its languages and cultures. On , the feelings of friendship and love, both dear to Tolkien, were acceptably conveyed in the movies, with numerous examples throughout the stories: in THT first – as the story is set chronologically 60 years before the events of LOTR -, Bilbo and Gandalf become close friends (cf. Chap I. 2.1) with all the experiences they go through together during their quest in TH. He also becomes very close with a company of dwarves led by Thorin Oakenshield. The relationship between Bilbo and Gandalf and the dwarves has been faithfully depicted, with the seeds of doubt and greed sowed between them; in both materials they end up close friends. Also, the relationship between Sam and Frodo in TLOTRT seems faithful; although starting as a cordial relationship with his gardener, a friendship bond rapidly arises between them both. Concerning love, once again, the adaptation seems faithful, with the example of Arwen and Aragorn in LOTR (there is no depiction of love in TH, as it is a tale for children and Tolkien was quite uncomfortable with it). Their love is presented as sacred, with many scenes and representations which both visually and content wise are enjoyable and follow the source material (cf. Appendix 9). Moreover, the ambivalence between Nature and mankind has been faithfully rendered; a great part of the movies are set in Nature, and important events with the Ents were not left aside. One might then conclude that Jackson did a pretty good job when adapting TLOTRT and THT, be it in its content or its visuals. However, some elements nuance or even tarnish these faithful and useful choices.

One of the two major downsides of these portrayals is the pure and simple disappearance of important characters, as mentioned previously with the elven hero Glorfindel, a major change in the movies has to be mentioned here: the obliteration of Tom Bombadil's narrative arc. Tom Bombadil is the most mysterious character of the entire Tolkien's legendarium. Nobody knows where he comes from, nobody knows his (its?) true nature, all the reader knows about this matter is this: "Eldest, that's what I am... Tom remembers the first raindrop and the first acorn... he knew the dark under the stars when it was fearless – before the Dark Lord came from Outside." (Tom Bombadil, FR). Also, Tom Bombadil is a merry fellow; always singing in rhymes and delivering poetry on a very light tone, as if impervious to all the things happening in the rest of the world; dwelling in his home in the Old Forest with his wife Goldberry. In the book, the hobbits Frodo, Sam, Pippin and Merry encounter him on

their way to Bree, shortly after leaving the Shire. The story immediately becomes secondary, and this passage feels like a breeze in the middle of a gush of wind. Jackson chose to erase this highly symbolic passage, and replaced it by a chase with ringwraiths, which is a non-canon event, and the harm caused is twice more important: the reader had the time to rest at the same time as the characters in Tom's house, wondering about the identity of this higher being and emitting hypotheses, and the pace of the book finds an equilibrium of some sort. In the movies, pace is quickened by the chase instead of being slowed, and many found – rightly or wrongly – that this choice was detrimental for the viewer.

The most questionable choice when it comes to characters is in THT; with Tauriel, Legolas and Thranduil. TH is a book about a company of dwarves. Yet, Jackson and his team chose to implement three elven characters that have nothing to do with the current story. One of them is an elven warrior, Tauriel. One may suppose that screenwriters chose to create this character from scratch because TH did not comprise a strong female figure, which seems something indispensable now, so that women would more easily fit in the story and identify with this character. Legolas and his father king Thranduil are not even named in the entire story of TH. Yet, Jackson crammed numerous scenes with these three characters, to echo with his previous TLOTR, and Legolas became nothing more than fan-service, and even detrimental to the story, as the lens is put on him instead of Bilbo the hobbit and his dwarven companions.

Generally speaking, the focus of TLOTR is set on Frodo and his journey to destroy the One Ring. From the beginning to the very end of these movies, this is the sole objective of the main characters. The symbolism and depths of characters in then narrowed down by this lack of details and suppression of events in the story setting. One of the most important passages of a book is often its ending. In TLOTR, the ending is a happy one, the Ring is destroyed and all evil has been cast into oblivion. It becomes quite far from the true ending of TLOT; as Tolkien chose to, in the penultimate chapter of RK, put the heavenly Shire and its peaceful inhabitants to the test during the scouring of the Shire. After having destroyed the One Ring, the hobbits, driven by a homesickness comparable to the Welsh feeling of hiraeth, comes back to the Shire only to find it sacked by a revengeful yet diminished Saruman (cf. Appendix 10). One may argue that it had not been done in the movie as it would have been perceived by the average moviegoer as anti-climatic and the end of the story would have been confusing when compared to the usual ending of a movie. Here, although not original or even remotely faithful to Tolkien's ending, this one is less bittersweet than the true one. Even if the symbol

behind the scouring of the Shire is lost, a “feel good” feeling overwhelms the viewer, as all is well that ends well.

Yet, Jackson not only changed or obliterated many events and characters from the books to become suitable to the medium of film, but he changed some characters to the core, and as extended and theatrical versions do not bear the same amount of characters and events, many additions and changes were made. As an example, the place of women in TLOTR and THT is enhanced. Tolkien, in TLOTR, left little place to the three major female figures, Arwen, Eowyn and Galadriel. Eowyn, for instance, only speaks 42 words in the entire TT book. Here – undoubtedly thanks (or because of?) to the presence of Fran Walsh and Philippa Boyens as 2nd and 3rd screenwriters along with Peter Jackson – women have a lot more space than in the books. For instance, Arwen has been chosen to be part of the ringwraiths’ chase, when they wanted to capture Frodo, who was gravely wounded. In the book, Arwen is not even present during this narrative arc, and another character – an elven hero named Glorfindel – is supposed to take care of the hobbit here. This scene acts as a key for the introduction of the elves, as Glorfindel is one of the most prominent, powerful and honourable elves in Middle-earth at that time. This choice is understandable, as we are living in a society where women deserve as much recognition and space as men who are their equal. That being said, women in Tolkien’s world stood in the background, and these numerous changes may stagger the Tolkien expert at first glance. As a result, I would not say that this change was for the best, but overall it works well and even if it is not as faithful as we could have imagined, it adds a depth in the roles of women so that everyone could identify with somebody in the movies; in the books, we can feel that this is a male-oriented world.

While on the subject, Jackson transformed most of the dwarven characters to become the “comic relief” of both his trilogies. Whereas Tolkien had the dwarves portrayed as tough, small and bearded – what Jackson managed to transcribe – he also had them subtle, intelligent and more or less sophisticated. In Jackson’s take, be it in TLOTR or THT, most of them are depicted brave – always first to enter into the fray – but also uneducated, boorish and somewhat useless sidekicks (cf. Appendix 11). Here, the choice, although a questionable one, lightens the general atmosphere of the movies, which is somewhat dire, as Middle-earth is jeopardized in both. Even if the dwarven nature is not perfectly depicted, the reason Jackson chose to do so is understandable.

Another important character whose personality has been greatly altered is Faramir. This man, a captain of the nation of Gondor and son of the steward Denethor (cf. Chap I. 2.1), is depicted in the books as an honourable man, the only one with Aragorn who resisted the temptation cast by the One Ring's power, even comparing this artifact to "a thing" ("I would not take this thing, if it lay by the highway", TT). In the books, he seems gracious and kind, and would have never treated Frodo and Sam - upon whom he stumbles upon in the wilderness - so harshly as in the movies. That being said, his narrative arc in the movies revolves around his relationship with his older brother Boromir and their father Denethor, as Denethor favours Boromir and Faramir is looked down by his father both as a leader and as a man. One may suppose that Jackson adapted these characters this way for the audience to sympathize with his family problems, and bring viewers closer to this "minor" character, so as to add a darker tone hence putting Aragorn in the spotlight of the good hero stereotype, the one and only, but did so by defacing the personality of one of the greatest hero of TLOTR.

One of the greatest differences between movies and the books lies in the pace of them both. Most readers and critics consider TLOTR and TH as slow-paced books, with lengthy descriptions and useful information provided here and there. Besides the complete disappearance of Tom Bombadil, another choice has been made to quicken the pace of the trilogies up. "The Council of Elrond" (FR), a very important passage of TLOTR first book - being its longest chapter - is a long reunion of the Free People who fight Sauron's will and gather to deliberate over the One Ring's fate and what has to be done. They also mention the creation of the One Ring, introducing some key elements of the past. Here, Jackson chose to pass over this very long chapter, and considered the Council of Elrond to be, in a sense, just a pretext to form the Fellowship. In the books, this Council is one of the key moment, where the intrigue and all the lore is explained. This difference between the scenes may be an argument to argue that Jackson did not understand the essence of Tolkien's books. Still, as shown earlier, choices had to be made.

Jackson used all these techniques and made all these choices so as to quicken the pace of his movies up, thus becoming way more accessible to a larger audience with maybe lower standards than the average Tolkien connoisseur. However, these techniques result in an exacerbated Manicheism whereas the books have remarkable depth and nuances both in the story or the setting in which it is depicted.

2.3 Choices as a deliberate travesty or genuine interpretation

Many cinema and literary critics have had harsh words about Jackson and his Hollywoodian production (David Bratman, Janett Brennan Croft,...). As the saying goes, “opinions are like noses... everybody has one.” Still, one may genuinely wonder if it is right, after the backlash Jackson and his team experienced – that has to be contrasted with the overwhelming positive reception of TLOTRT and, to a lesser extent, that of THT – if it is just a celebration of different forms of expression, or just a personal and distorted take on Tolkien’s books, denaturing the essence of it? Overall, Jackson’s visual take on TLOTR and TH were good, and convey the general atmosphere one can imagine when reading TLOTR or TH. Yet, the real symbolic problem lies in the narrative and story setting choices; some important characters were left out, and flattens the symbolism of TLOTR and TH complex stories, casting entire narrative arcs aside, whose some were dear to Tolkien. One may suppose that Jackson mustered everything he could up in order to render a diverting yet faithful interpretation of these stories. Again, it is difficult to formulate an unbiased and objective opinion, but all these facts prove that he at least tried to do so. Yet, for most Tolkien fans, it was only acceptable at best; because they could feel the Hollywoodian influence from the beginning: reasonable in TLOTRT, but insufferable in THT: TH book is 300 pages whereas TLOTR is 1100 pages, yet Jackson bet on a trilogy for both, which is almost a nonsense in its format.

Tolkien’s own son becomes the herald of an entire part of Tolkien fans who were disappointed by the lack of accuracy, especially in the characters choice and pace of the movies: “Tolkien has become a monster, devoured by his own popularity and absorbed into the absurdity of our time. The chasm between the beauty and seriousness of the work, and what it has become, has overwhelmed me. The commercialization has reduced the aesthetic and philosophical impact of the creation to nothing” (Christopher Tolkien, *Le Monde Interview*).

CONCLUSION

Despite Jackson's willingness to stay faithful to the books of J.R.R. Tolkien, Hollywood, consumerism, and growing lack of interest in reading had already made their way through to the audience and to the technical team when it was released. Many important concepts, characters and events were thus abandoned during the process of screenwriting TLOTR and TH, and many non-canon elements were implemented in the adaptations. Nevertheless, we, as readers and/or viewers, have to keep in mind that adapting such an enormous work requires a colossal amount of time, money and knowledge. Jackson and his team had, in reasonable proportions, the three for both the trilogies. Yet, can one possibly describe their work as duplicity and travesty?

Moreover, the very definition of the word "adaptation" is "2. A film or play adapted from a written work" and "adapt" is "1. Make suitable for a new use or purpose". (*Oxford English Dictionary*). Then, the definition of "suitable" would lead to the eternal debate of subjectivity and personal tastes. *Stricto sensu*, the definition of adaptation would fit the trilogies, as they were made suitable for a new purpose – that is to say being displayed on screen – but was it made so successfully? The notion of subjectivity for the word "successfully" applies once again here; to each their own... In the end, you should "never judge a book by its movie" (Anonymous), and setting books and their adaptation(s) apart as two different works per se seems to be a good way of setting things right, intellectually and morally speaking. As to my personal opinion, I think Jackson got as close as possible – given the context of his task – to faithful yet entertaining movies with TLOTR, whereas TH movies, with their chaotic production and dubious choice of characters, led to half-hearted results, who were overall truer to Hollywood's mass audience than to the spirit of Tolkien's books, even if it remains one of the ever made. Now, let us look forward to the next Amazon's huge production, a series entitled *The Rings of Power*, set in Tolkien's legendarium... Fingers crossed!

CHAPTER III: ON THE IMPORTANCE OF STUDYING THE LORD OF THE RINGS IN CLASS


Séquence : « *From England to New Zealand : When J.R.R. Tolkien meets Peter Jackson* » dans l'axe *Rencontres avec d'autres cultures* pour une classe de 3^{ème}.


T.F (E.O.C): *You are telling the story of The Lord of The Rings – The Fellowship of the Ring – to a member of your family on Facetime. You will record yourself and include what you know of the movie and its author(s), the main events that take place and where (landscapes), as well as your favorite character.*

(N.B: J'ai fait le choix de proposer une séquence adaptée (et adaptable) aux temps modernes : la plupart des activités et méthodes de travail proposées seront réalisables et réalisées en distanciel. Il sera également possible de réaliser les tâches en méthodes de travail synchrones ou asynchrones, selon la classe.)

Objectifs culturels	Objectifs linguistiques
<ul style="list-style-type: none"> - L'univers fantasy et l'œuvre majeure de Tolkien. - Rencontre entre cultures anglo-saxonnes (l'adaptation d'un livre écrit par un anglais en un film réalisé par un néo-zélandais). - La diversité des accents anglo-saxons (propres aux jeux des acteurs du film). - Importance des adaptations cinématographiques pour le cinéma et diversité des paysages néo-zélandais. - Motivation de l'élève et de la famille à regarder les films en version originale. 	<p>Grammaticaux :</p> <ul style="list-style-type: none"> - Be+ing de description (They were travelling through the Moria, Gandalf is fighting a demon ...). - Voix passive (The ring is carried by Frodo ...). <p>Lexicaux :</p> <ul style="list-style-type: none"> - Adjectifs de description de lieux et de personnes (vast forest, frightening wizard ...). - Champ lexical de la fantasy (hobbit, dwarf, elf ...). <p>Pragmatique :</p> <ul style="list-style-type: none"> - Raconter en anglais un film (chronologie respectée, présentation fidèle des événements et des personnages ...). <p>Phonologique :</p> <ul style="list-style-type: none"> - Accent & intonation de la phrase (mise en voix de saynètes du film)

Etape n°	Modalités de travail	Description
1	<p>Distanciel (Salles CNED) + Création d'un digipad pour la séquence auquel les élèves pourront se référer et où ils retrouveront tout ce que nous aurons vu en cours et qu'ils auront produit.</p> <p>Synchrone et asynchrone</p> <p>Individuel et en groupe</p>	<p>- Brainstorming collectif sur le thème des mondes fantastiques (répertorier les univers et les créatures fantastiques que les élèves connaissent) pour les amener à l'univers du Seigneur des Anneaux puis leur demander ce qu'ils en savent. Réalisation sur Digistorm.</p> <p>- Travail en groupe (Salles CNED ou Visio-collège ; Classe VIA n'étant pas adapté à l'enseignement dans le secondaire) : chaque groupe va décrire une illustration différente par John Howe de l'univers du Seigneur des Anneaux et un représentant présentera l'image à la classe pendant que celle-ci sera projetée (trace écrite demandée).</p> <p>Matériel : pad collectif intégré à VIA sur lequel les élèves écrivent les idées qui leur viennent en tête pour les différentes activités.</p> <p>Homework : La classe est partagée en deux : chaque moitié reçoit un questionnaire, l'un à propos de Tolkien, l'autre à propos de Jackson (recherche biographique guidée).</p> <p><i>Prendre nos dispositions pour que les élèves voient le film :</i></p> <p>1. Voir auprès de l'établissement dans quelle mesure il serait possible de financer le visionnage du film par la classe. La durée de 3h, nécessitera la mise en place d'autres dispositions (notamment temporelles).</p> <p>2. Faire passer aux élèves un mot à destination de leurs parents, leur demandant s'ils sont en mesure, pour la fin de la séance 3, de visionner le film en famille ou de le faire regarder à leurs enfants.</p>
2	<p>Distanciel (Salles CNED et Quizizz)</p>	<p>- Mise en commun des biographies en commençant par Tolkien puis Jackson : interroger individuellement les élèves qui apportent chacun un élément de réponse différent au questionnaire.</p>

	<p>Synchrone</p> <p>Individuel</p> 	<p>- Partage de plusieurs photos (Oxford et lieux de tournage en Nouvelle-Zélande) sur Quizizz : Demander aux élèves de choisir celles qui conviendraient le mieux pour un univers fantastique : interroger des élèves pour expliciter leur choix.</p> <p>- En guise de correction, révéler quelles images correspondent au film en partageant les mêmes paysages qui proviennent directement de l'œuvre. Leur demander de réagir et de décrire (we were right, this image comes from the movie...)</p>
<p>3</p>	<p>Distanciel (Salles CNED et LearningApps)</p> <p>Asynchrone</p> <p>En groupe</p>	<p>- Anticipation avec des images de personnages du trailer. Sur LearningApps, les élèves devront relier un nom et une description à une image (ex : Gandalf is a wizard with a grey beard)...</p> <p>- Trailer du film découpé et attribution des différents passages à chaque groupe (faire des salles dédiées avec VIA). Rebrassage be+ing sur Quizizz, demander d'entrer les réponses à des questions type : Describe what's happening, comment on the characters you see... sous la forme d'un « Open ended ». Mise en commun en demandant à un rapporteur de lire la production du groupe.</p> <p>Homework :</p> <p>1. nous demandons aux élèves de regarder le film pour la séance suivante ; prévoir qu'ils aient plusieurs jours (week-end) pour pouvoir le regarder en famille et en anglais sous-titré français pour que toute la famille puisse le visionner.</p> <p>2. Préparation par l'enseignant.e de cinq ou six scènes clefs du film en amont puis assignation des scènes (qui sont accessibles sur digipad) à différents groupes d'élèves (préétablis) ainsi que de leur rôle à chacun. Dans un objectif de différenciation pédagogique, les rôles aux dialogues les plus simples seront attribués aux élèves les plus en difficulté. Les élèves lisent leur</p>

		<p>rôle chez eux, et préparent individuellement une brève description (50 mots) de la scène et du rôle qu'ils incarneront.</p>
4	<p>Distanciel (Salles CNED)</p> <p>Asynchrone</p> <p>En groupe</p>	<p>Par groupe : ils décident entre eux d'un élève qui présente au reste de la classe la scène assignée. Puis chaque membre du groupe décrit le rôle qu'il va jouer (cf Homework S3).</p> <p>Puis chaque groupe s'entraîne pendant 15 minutes avec les dialogues sous les yeux (salles dédiées VIA). Ils s'entraident quant à la prononciation et l'accentuation (avec support de règles d'accentuation donné). Puis ils s'organisent pour la mise en scène, les accessoires (simples) qu'ils souhaitent apporter ; ils joueront la courte saynète (sans support) en classe en S5, en présentiel.</p> <p>L'enseignant passe dans les groupes VIA pour accompagner, aider, corriger, coordonner, guider etc.</p>
5	<p>Présentiel</p> <p>Synchrone</p> <p>En groupe (activité)/Individuel (co-évaluation)</p>	<p>T.I : les groupes d'élèves passent les uns après les autres (dans l'ordre chronologique de l'œuvre) et interprètent, sans support, les saynètes. Co-évaluation avec les élèves des groupes spectateurs, en passant par des tablettes et une grille de notation par sondage préparée en amont sur Wooclap.</p> <p>L'enseignant.e récolte les données et les synthétise pour attribuer une note individuelle.</p>
		
6	<p>Distanciel (Salles CNED)</p> <p>Synchrone</p>	<p>Sur LearningApps, construire plusieurs activités que les élèves devront réaliser individuellement :</p> <ul style="list-style-type: none"> - Textes à trous : un exercice court et simple à propos des biographies de Tolkien et Jackson.

	<p>Individuel</p>	<ul style="list-style-type: none"> - Quiz avec saisie de texte pour la réponse : Mettre à la voix passive des phrases descriptives du film à la voix active. - Classement sur un axe : Frise chronologique reprenant les éléments clefs de La Communauté de l'Anneau. - (Prévoir un quatrième exercice pour les élèves les plus rapides / différenciation) : Cartes avec réponse à écrire : Images de scènes du film (paysages et décors) avec liste d'adjectifs mélangés sur le côté. Ils devront sélectionner ceux qui sont le plus appropriés pour décrire au mieux la photo correspondante en une phrase et deux ou trois adjectifs. <p>Ces activités permettront de valider la compréhension globale de l'œuvre par tous les élèves en vue de la réalisation de la T.F.</p> <p>Le temps restant sera réservé à s'assurer que les modalités de la T.F soient bien comprises par tous (réponses aux questions éventuelles...)</p> <p>Homework : T.F : Les élèves déposent leur production sur Pronote.</p>
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Étape du modèle IMAIP	Outils numérique utilisé et justification courte du choix.
Information	<p>Salles CNED (partage d'images par l'enseignant), diverses ressources internet pour la biographie (de préférence données par l'enseignant en amont afin d'éviter le copié-collé Wikipédia)</p>
Activité	<p>Digipad : Cet outil servira de feuille de route à la classe pour l'ensemble de la séquence. Cette page pourra être accessible et modifiable tant par l'enseignant que par les élèves. Ils pourront s'y reporter au besoin et consulter en famille ce que l'ensemble de la classe aura produit.</p>

	LearningApps / Quizizz : Ces supports ludiques et dynamiques facilitent la mise en activité des élèves en classes distancielles. La création d'activités y est simple et les outils très variés.
Production	À l'aide d'un <u>smartphone</u> ou d'une <u>webcam</u> , les élèves peuvent s'enregistrer et diffuser la vidéo sur Pronote aisément.
Motivation	La co-évaluation via Wooclap va faciliter la récolte des données par l'enseignant sans que les élèves n'échangent entre eux. Leur vote individuel et cadré par des sondages aux réponses à choix multiples (ex : ce que je pense de la prononciation, de la fluidité des dialogues...) les poussera à avoir un regard critique objectif et bienveillant (après consignes données par l'enseignant) sur la production de leurs camarades.
Interaction	Classe VIA permet une interaction poussée entre les élèves, la fonction « salle dédiée » leur permet d'avoir un espace d'échanges en petit comité, plus propice au travail de chacun.e qu'en classe complète. Le pad VIA pourra s'avérer utile pour échanger si, par exemple, un élève n'a pas de micro fonctionnel.

Afin d'élargir les possibilités d'exploitation de documents et supports supplémentaires, et au besoin formuler une séquence plus longue et/ou plus détaillée, le professeur mettant en place cette séquence pourra se pencher plus avant sur la vie de J.R.R. Tolkien et de ses proches, et aborder plus en profondeur le côté bibliographique de celle-ci au travers du film biographique sorti en 2019: *Tolkien*, réalisé par Dome Karukoski.

En conclusion, cette séquence se voudra polyvalente autant dans sa forme que dans son fond ; dans la forme tout d'abord, avec une méthode de travail adaptable en distanciel mais également en présentiel, afin de répondre aux besoin des temps actuels en matière d'enseignement, mais également de santé. La forme de ces activités participera aussi à la motivation des élèves ; les supports numériques ont une utilisation toute dédiée pour ce genre d'enseignement. Le fond est également important, d'autant plus avec des élèves qui pourraient potentialiser ces enseignements avec l'option de CAV (Cinéma-Arts Visuels) disponible dans certains collèges et lycées. Mais enfin, et surtout, pouvoir parler d'un genre bien souvent méconnu et méprisé par les universitaires et les intellectuels de notre temps ; la

fantasy, au travers du travail de John Ronald Reuel Tolkien qui avait passé 40 ans de sa vie à bâtir ce monde ; de son fils Christopher Tolkien, qui a lui passé presque 70 ans de sa vie à poursuivre l'œuvre de son père, et de Peter Jackson, qui aura mis 10 ans de sa vie à rendre à l'écran les trilogies que l'on connaît aujourd'hui et que l'on souhaite transmettre pour demain.

Résumé du mémoire :

Ce mémoire est consacré à l'étude du légendaire de Tolkien et à son adaptation pour le grand écran. Il renvoie aux incontournables de l'univers tolkienien, ce qui fait les forces et les faiblesses de l'auteur, d'un point de vue stylistique mais aussi et surtout conceptuel. Les inspirations de l'auteur seront à l'honneur, car il est impossible de comprendre totalement la portée et la fidélité d'une adaptation sans faire un grand tour d'horizon de l'œuvre originale. La deuxième partie de ce mémoire s'attarde sur les différents choix effectués lors des différentes adaptations de Peter Jackson pour *Le Seigneur des Anneaux (The Lord of the Rings)* et *Le Hobbit (The Hobbit)*, tant visuels que narratifs, les différentes raisons et symboles ayant poussés les réalisateurs à faire ces choix, mais également l'impact que cela a eu sur la fidélité de l'œuvre originale et donc de son accueil par les fans. En dernier lieu, la partie didactique présente une séquence potentielle sur le sujet de ce mémoire en lien avec le numérique et le distanciel.

Mots clés:

Tolkien – Le Seigneur des Anneaux – Le Hobbit - Adaptation – Trilogies – Mythopoeïa –
Fidélité de l'oeuvre – Fantasy – Langages – Nature – Personnages – Évènements - Didactique

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1.3 Webography

Tolkiendil Forum [consulté en janvier 2021/décembre 2021] : « depuis janvier 2003, Tolkiendil est une Association Loi 1901 à but non lucratif dont l'objet est de promouvoir la connaissance de l'œuvre de J.R.R. Tolkien dans le monde francophone. Les activités de l'association sont principalement centrées sur l'échange d'informations autour des œuvres de J.R.R. Tolkien par les moyens que permettent Internet. » <https://www.tolkiendil.com/bienvenue>

Rubrique recherche Masters et Thèses du site Pourtolkien [consulté en mars 2021/mars et avril 2022] : « Cet espace web a pour but de faciliter les recherches sur J.R.R. Tolkien : vous y trouverez des travaux (résumés, dans leur intégralité, ou sous forme d'extraits), ainsi que les noms de leurs auteurs, que vous pourrez contacter [...] pour obtenir davantage de renseignements ou pour lire les mémoires dans leur intégralité »
<http://pourtolkien.fr/spip.php?rubrique6>

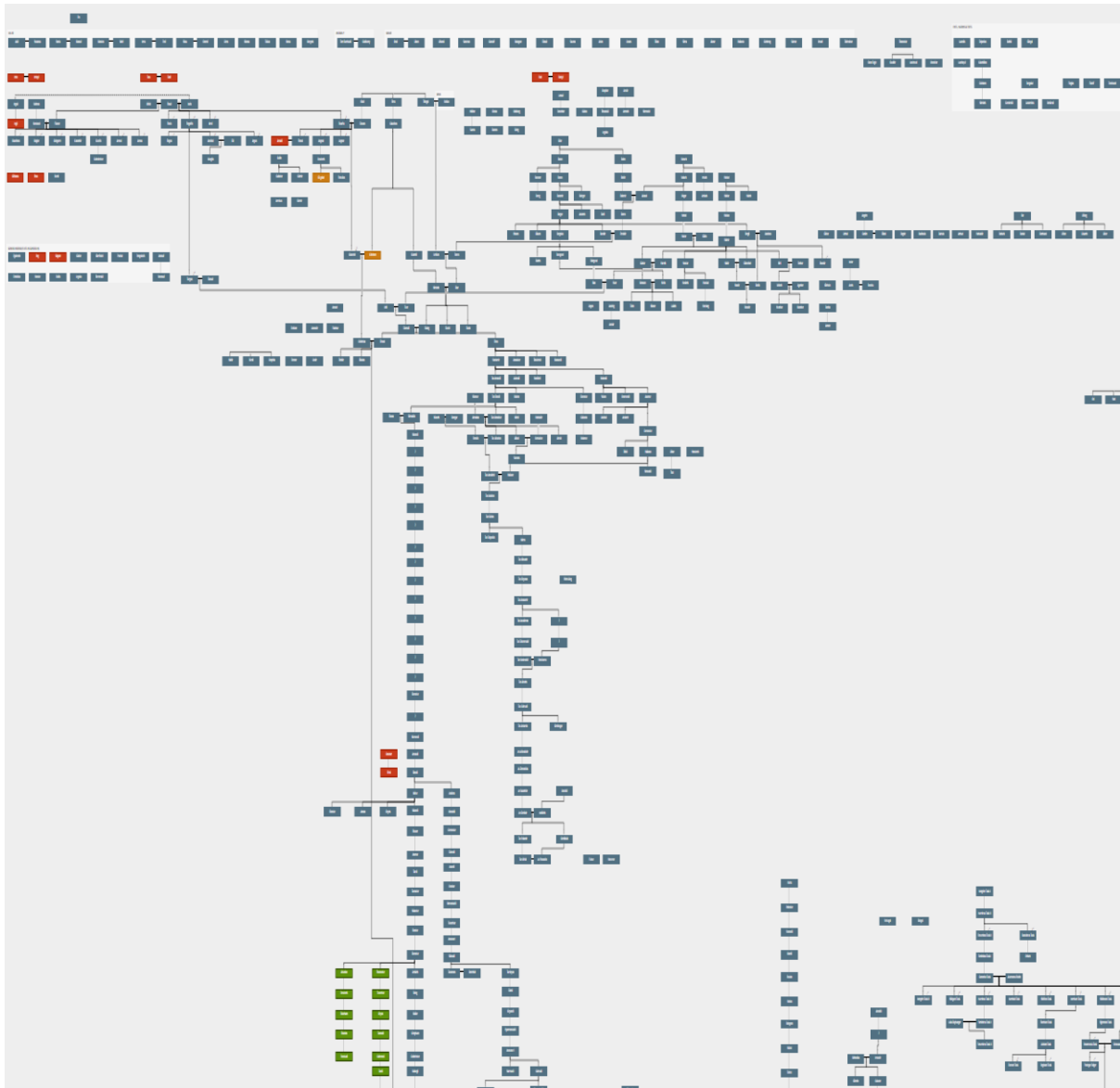
Ardalambion [consulté en avril 2021] : « Probablement l'un des meilleurs sites consacré aux langues inventées par Tolkien que vous pourrez trouver sur Internet ».
<https://folk.uib.no/hnohf/>

Compagnie du dragon vert [consulté en mai 2021]: « La Compagnie du Dragon Vert, fondée en 2006, a pour but d'appliquer la démarche et la méthode de la reconstitution historique à celle de la Terre du Milieu, monde imaginé par J.R.R. Tolkien, l'auteur du Seigneur des Anneaux. Nous interprétons donc les informations que nous fournissent les textes, et complétons les informations manquantes sur des bases historiques afin de recréer ce qu'aurait pu être la vie en Terre du Milieu à la fin du Troisième Âge du Soleil dans sa chronologie. » <http://www.dragon-vert.net/>

The One Ring [consulté en mars 2021/avril 2022] : Fondé en 1999 par un groupe de fans de Tolkien partageant les mêmes idées et tellement impatients de voir les prochains films de Peter Jackson sur le Seigneur des Anneaux qu'ils ont rassemblé toutes les informations sur la production, TheOneRing.net continue aujourd'hui à apporter aux fans les dernières nouvelles sur les personnages bien-aimés impliqués dans la réalisation des films très populaires sur le Seigneur des Anneaux, ainsi que les dernières informations disponibles sur les productions à venir, les événements centrés sur Tolkien, les nouvelles publications et les rassemblements de fans. <https://www.theonering.net/>

APPENDICES

Appendix 1: ~25% of the genealogy of Tolkien's legendarium (source: lotrproject.com)



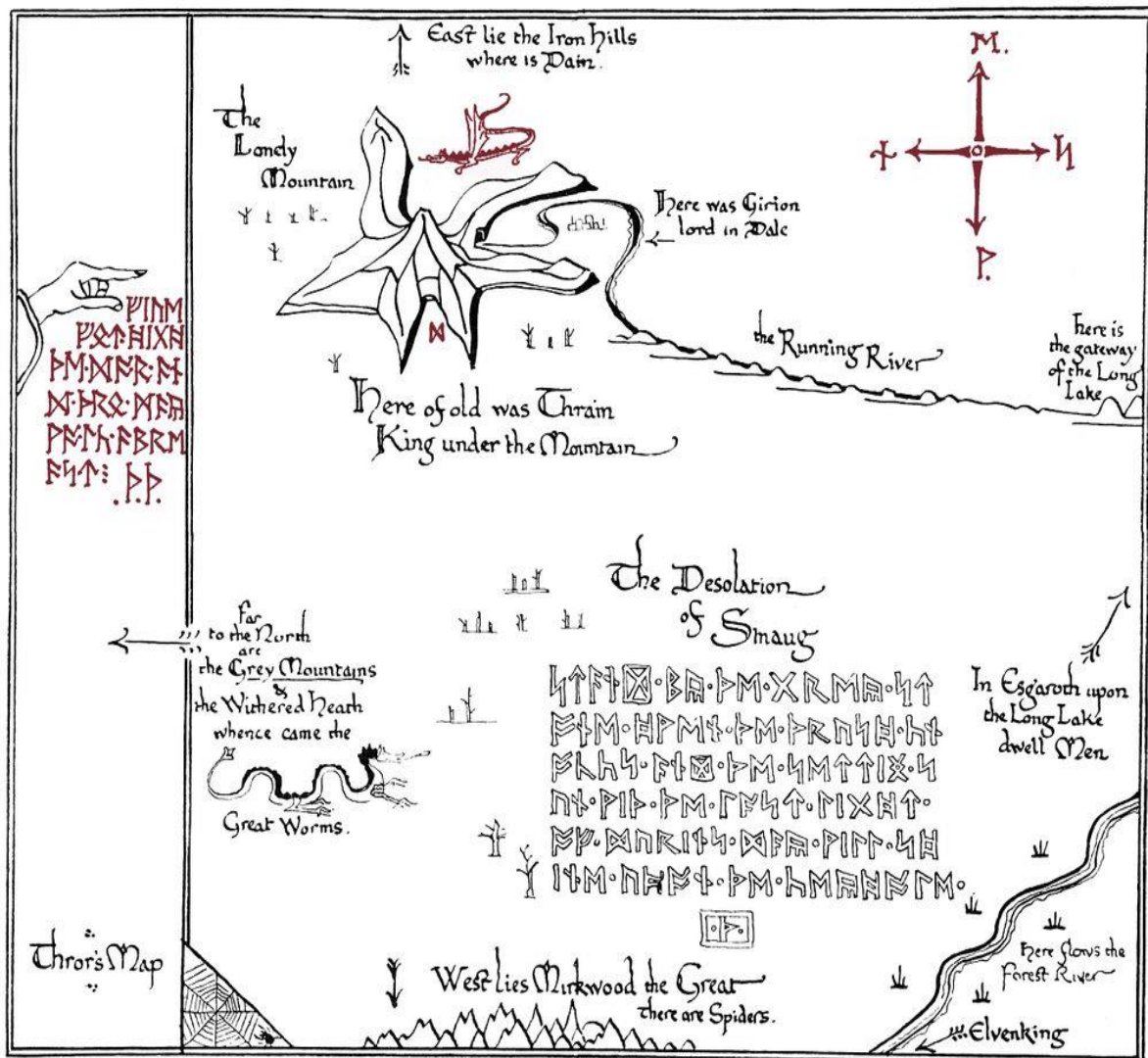
(BLUE : Canon characters

RED: Non-canon characters

ORANGE : Inconsistent ancestry

GREEN: Appear only in game/movie)

Appendix 2: Early version of Thrór's map, Tolkien, undated.



Appendix 3: Final version of the map of Middle-earth, finalized by Christopher Tolkien based on sketches from his father J.R.R. Tolkien, 1953.



Appendix 4: The Shores of Faery, one of the first fantasy drawings by Tolkien, 1915 (he was 23).

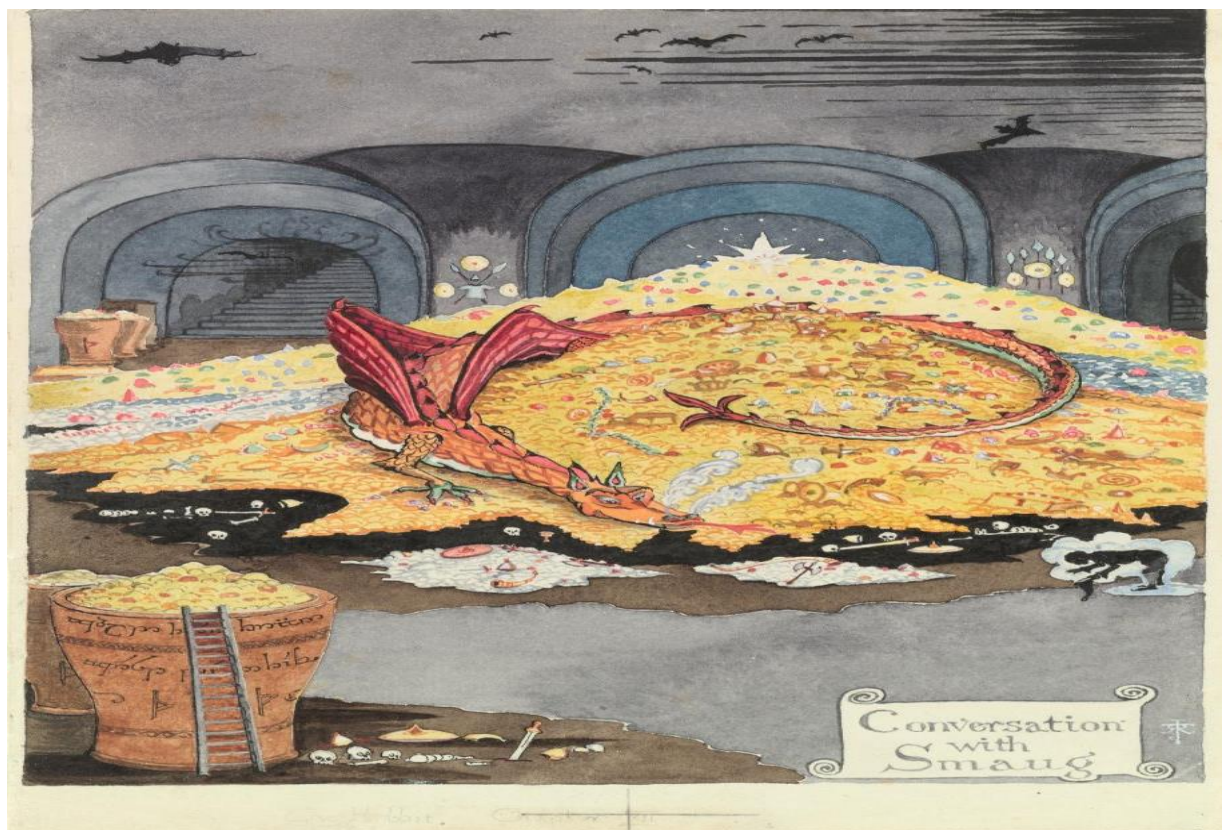


Appendix 5: *Glórund sets forth to seek Túrin* (1927), Tolkien (1.) / *Conversation with Smaug* (1938), Tolkien (2.).

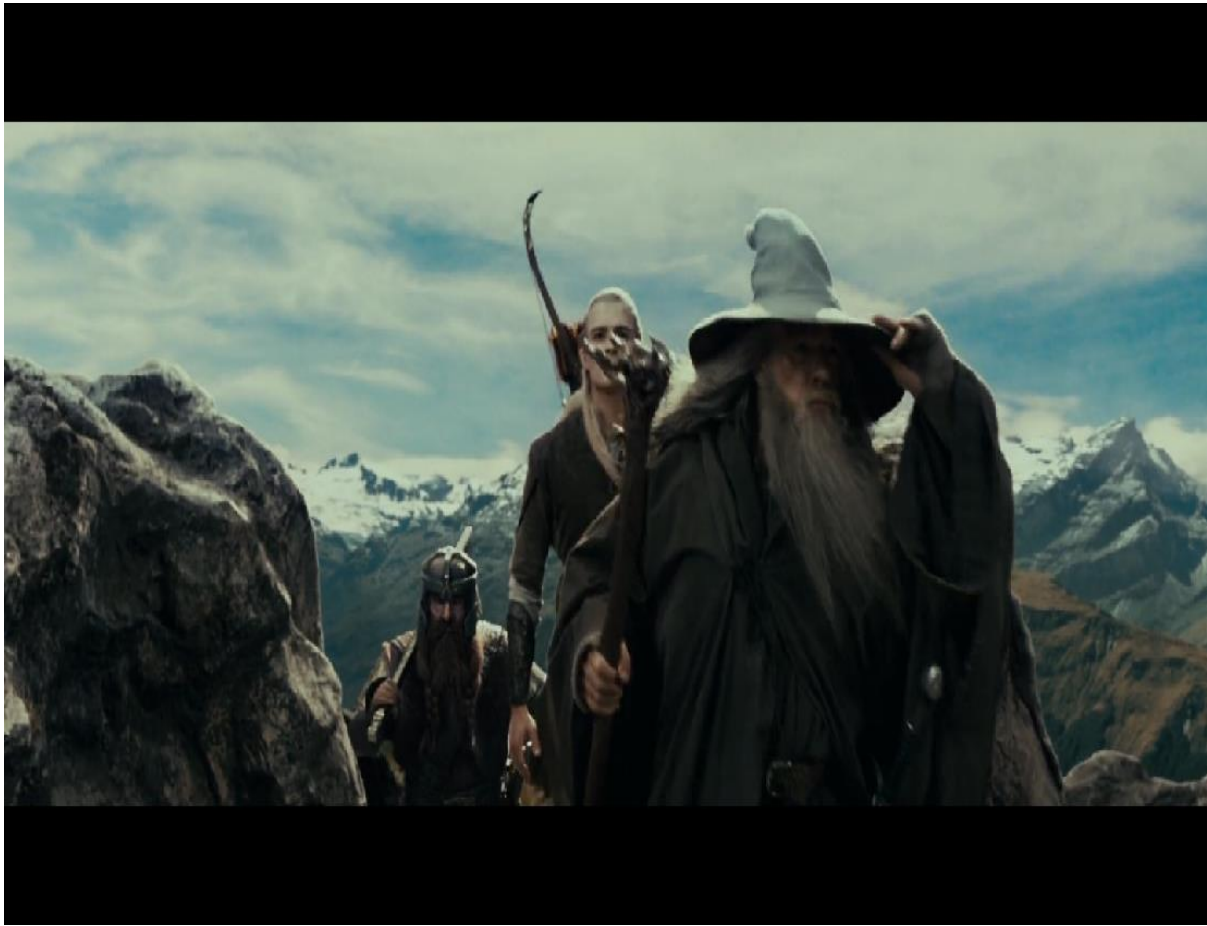
1.



2.



Appendix 6: Still from *The Lord of the Rings – The Fellowship of the Ring*, Jackson (2001), introducing the Fellowship of the Ring.



Appendix 7: Still from *The Lord of the Rings – The Fellowship of the Ring*, Jackson (2001),
Cave Troll (1.) and Balrog (2.).

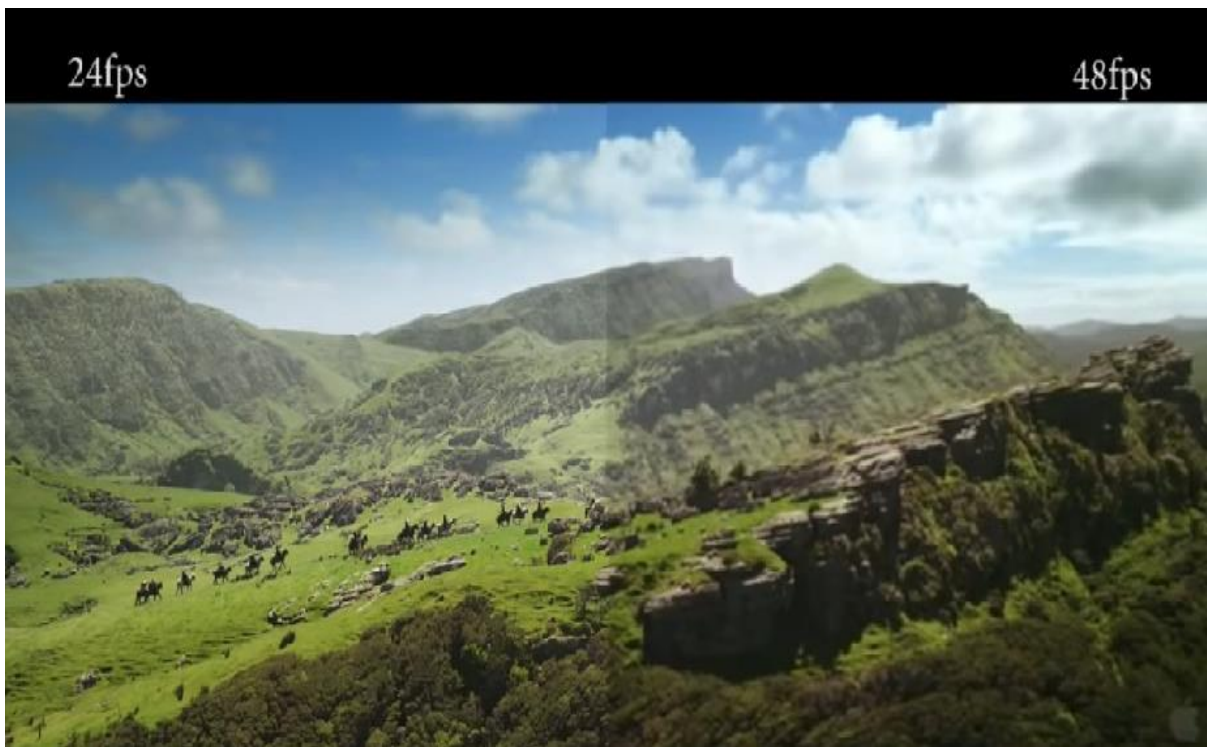
1.



2.



Appendix 8: Still from *The Hobbit – An Unexpected Journey* (2001), Jackson, comparison
between 24 and 48 FPS images.



Appendix 9: Still from *The Lord of the Rings – The Fellowship of the Ring* (2001), Jackson, Arwen and Aragorn, embracing on a bridge in Rivendell.



Appendix 10: Still from The Lord of the Rings – The Return of the King (2003), Jackson, Frodo, Bilbo, Gandalf and the last elven notables leave Middle-earth, victorious (1.) / Alan Lee’s illustration for the chapter (2.)

1.



2.



Appendix 11: Stills from *The Lord of the Rings – The Return of the King* (2003) and *The Hobbit – An Unexpected Journey* (2012), Jackson, Gimli drunk during a drinking contest (1.), Thorin’s company naked in the elven fountain of Rivendell (2.).

1.



2.

