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Kristýna Vitoňová

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**A comparative analysis of the book and movie
version of Tolkien's The Lord of the Rings**

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Vedoucí práce:

PhDr. Ivona Mišterová, Ph.D.

Katedra anglického jazyka a literatury

Fakulta filozofická Západočeské univerzity v Plzni

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedené
pramenů a literatury.

Plzeň, duben 2021

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Kristýna Vitoňová

Poděkování

Tímto bych chtěla poděkovat své vedoucí bakalářské práce PhDr. Ivoně Mišterové, Ph.D. za její cenné rady a ochotu.

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1. Introduction

As the topic of my bachelor thesis, I chose the analysis of the book trilogy of *The Lord of the Rings* by J.R.R. Tolkien and its comparison with the movie version, directed by Peter Jackson.

Tolkien's *Lord of the Rings* gained immense popularity right after its release in 1954. It came up in three volumes called *The Fellowship of the Ring*, *The Two Towers* and *The Return of The King*. This work changed not only fantasy literature, but also the general view of it. And the popularity of *The Lord of the Rings* strengthened even more after the release of the movie in 2001 by director Peter Jackson.

My work will be divided into two main parts and five chapters. In the first one I will focus on J.R.R. Tolkien's life, I will summarize his extensive life experiences from his childhood until his death, and also the period of creation of his works, especially *The Lord of the Rings*. Then I will look at fantasy literature, where I will mention the definitions given by the authors David Pringle, Bruce Robertson and Brian Stableford in their publications. Next, I will look at the most famous and most frequently used sub-genres of fantasy literature and present their typical features, motifs and the most famous works and authors. In this part I will also focus on the origin of the book version of this work. I will try to outline more closely, what led Tolkien to write it, what was his inspiration and what sources he drew on during his writing.

In the second part I will focus on the comparative analysis of the book version and the movie version of all three parts. There are two versions of *The Lord of the Rings* - theatrical and extended, in which are added scenes that did not fit into that theatrical version. This version is also more similar to the book version. In this work I will focus on the theatrical one. For this version, I will compare scenes that have been altered, how much they are similar and different from each other. I will also look at some of the characters and how their character differs in each version and what changes have been made in their storylines. And lastly, I'll look at the impact of *The Lord of the Rings'* release. The impact it had in popular culture, such as music, video games or society. Furthermore, what impact did the publication have on literature, what has changed in fantasy literature since then and how other authors were inspired by this work. And lastly, I'll look at the impact of *The Lord of the Rings*, especially the later movie version on tourism in New Zealand.

In my work I use mostly internet sources, of which there are many on my topic. But I also work with bibliography sources. Especially with *J.R.R. Tolkien: A Biography* (2000) by Humphrey Carpenter and *Život pána prstenů: J.R.R. Tolkien* (2002) by Michael Coren. I use both of these books in my first chapter Biography of J.R.R. Tolkien. They deal with detailed description of Tolkien's life, his experiences as a child, during his studies at Oxford, his life during war, his professional life at the universities of Oxford and Leeds, the period around the creation of his works, until his death.

Another frequently used book is *Fantasy: Encyklopedie fantastických světů* (2003) by David Pringle. This book synoptically describes fantasy literature, its sub-genres and deals with famous works (books and movies), characters and authors.

The last bibliography source I should mention is *J.R.R. Tolkien encyclopedia: scholarship and critical assessment* (2007) by Michael D.C. Drout. This book covers various topics related to Tolkien, such as his life, his works and characters, influence and much more.

The aim of this work is to draw attention to the similarities and differences of both versions of the famous novel *The Lord of the Rings*. This bachelor thesis should provide the reader with an insight into the life of J.R.R. Tolkien, into fantasy literature and especially into the world of *The Lord of the Rings*.

2. Biography of J.R.R. Tolkien

In my first chapter of this work, I will examine the life of the author J.R.R. Tolkien. I will try to briefly summarize his childhood, his studies at Oxford, his experience with war, the period in which his works were created, his love life, his professional life and his life experiences. For this chapter, I drew primarily from two sources, *J.R.R. Tolkien: A Biography* by Humphrey Carpenter and *Život pána prstenů: J.R.R. Tolkien* by Michael Coren, if not stated otherwise.

J.R.R. Tolkien, full name John Ronald Reuel Tolkien, was born on 3 January 1892 in Bloemfontein, South Africa, to Arthur Reuel Tolkien and his wife Mabel Suffield. He was named John after his paternal grandfather, Ruel after his father and Ronald because his mother liked this name. His parents, family relatives, and later his wife called him by that name. Tolkien had one sibling, his younger brother, Hilary Arthur Reuel Tolkien, who was born on 17 February 1894.

The African climate did not suit Tolkien and this resulted in his constantly deteriorating condition, due to which he had to move at the age of 3 with his mother and brother to England, where they lived on King's Heath in Worcestershire with family relatives. His father had to stay in Bloemfontein for work duties.

After three years with the family living apart, Arthur became unexpectedly ill with rheumatic fever. Young Tolkien wrote him a letter through his nanny: "*My dear Daddy, I am so glad I am coming back to see you it is such a long time since we came away from you I hope the ship will bring us all back to you Mamie and Baby and me. I know you will be so glad to have a letter from your little Ronald it is such a long time since a wrote to you I am got such a big man now because I have got a man's coat and a man's bodice Mamie says you will not know Baby or me we have got such big men we have got such a lot of Christmas presents to show you Auntie Gracie has been to see us I walk every day and only ride my mailcart a little bit. Hilary sends lots of love and kisses and so does your loving Ronald.*"¹ But before the letter could reach him, he died.

After Mabel recovered from her husband's death, she withdrew from her family and moved with the children to the village Sarehole near Birmingham. They lived in a

¹ CARPENTER Humphrey, *J. R. R. Tolkien: A Biography*, New York 2000, p. 24

semi-detached brick cottage at the end of the row on Gracewell Street, which they had rented from a local landowner. Ronald and his brother Hilary often went on expeditions around Sarehole, their favorite place was a local mill, where they watched the spinning waterwheel, or when they were braver, they crept into the mill and watched the millers at work.

Their other favorite places to explore included the local sandpit or forest, where they often went to pick mushrooms, blackberries and blueberries or flowers. “*We spent lovely summers just picking flowers and trespassing.*”²

Shortly after moving, boys found friends in the neighboring village of Hall Green. But it was not easy for them to fit in, because they were very different from the local boys and their middle-class accent and way of dressing were subject of mockery. Later, however, they began to adapt more dialect words and behavior of their peers.

The Tolkien boys were taught at home by their mother. She could speak several languages, play the piano and paint. Ronald was also very gifted with languages, most interested in Latin. His mother also taught him botany, but the plants interested him in their shape and touch rather than their botanical properties. Ronald also excelled in drawing, especially drawing trees and plants. Mabel gave him a lot of books to read, especially fairy tales. But he didn't like most of them, among them were *Alice in Wonderland*, *Treasure Island* or *The Pied Piper*. On the contrary, he liked Indian stories, George MacDonald stories, Arthurian legends or the *Red Fairy Book* by Andrew Lang. He was particularly fascinated by this story, mainly because of the dragons that appeared in them. After a while it was not enough for him to read about dragons, so when he was about seven years old, he wrote his first story about dragons.

In the fall of 1899, he took the entrance examination for King Edward's School. But he failed the first time, so he tried again a year later. This time he successfully completed the exams and in September 1900 he entered the school. The school was in Birmingham, about four miles from Sarehole, and because Mabel didn't have enough money for fares, Ronald had to walk. Due to that problem, Mabel made the decision to move. They found a house in the bustling town of Moseley, the exact opposite of the quiet countryside they were used to. But before they could settle in their new house, they had

² CARPENTER, p. 28

to move again. This time they found a villa in King's Heath. Ronald liked the new place, there was a train station near the house, and enjoyed watching the passing trains. „*And something else attracted his attention: the curious names on the coal-trucks in the sidings below, odd names which he did not know how to pronounce but which had a strange appeal to him. So it came about that by pondering over Nantyglo, Senghenydd, Blaen-Rhondda, Penrhiwceiber, and Tredegar, he discovered the existence of the Welsh language.*”³ Ronald fell in love with Welsh, he found it ancient and yet very much alive.

Mabel did not like the church of St. Dunstan, which they have recently started attending at King's Heath. So, she decided to find another that would suit them. Soon she found the Birmingham Oratory, a large church in the suburbs of Edgbaston. The Oratory also included the St. Philip's Grammar School. And so in early 1902, Mabel and the boys moved again. In the oratory, she met Father Francis Xavier Morgan, whom she later took not only as an understanding priest, but also as a valuable friend. Later, Mabel began to realize that St. Philip's Grammar School could not provide Ronald with the education he needed. So she began to teach him at home again, and a few months later he received a scholarship to the King Edward's School, where he joined in the autumn of 1903.

In early 1904, both brothers first contracted measles, later followed by whooping cough and pneumonia. In April of the same year Mabel was diagnosed with diabetes. Due to her medical condition, Mabel was unable to take care of the boys, and they had to be sent to the care of relatives for some time. However, her condition improved so much by the summer that she could be released from the hospital. Father Francis found new accommodation for her and the boys in the village of Rednal with a local postman and his wife. They spent a beautiful summer together with lots of experiences. In the fall, the boys returned to school, and Mabel's condition slowly began to deteriorate again. She suddenly fell into a coma and succumbed to her illness on November 14. Before she died, Father Francis became a guardian of her children. He took good care of both boys, supporting them materially and spiritually.

The boys were greatly affected by their mother's death. Ronald filled the void with religion and studies. He made many friends at King Edward's school, especially with a boy named Christopher Wiseman, they became inseparable duo. Tolkien soon won first place in the class for his academic achievements. King Edward's school gave him a great

³ Ibid., p. 33

environment for language learning. He learned Latin, Greek, French and German. Later he added Anglo-Saxon and Philology. Languages were his great passion, which led him to create his own languages. Together with his cousin Mary, they invented a language they called "Nevbosh" or "New Nonsense". He later invented the language "Naffarin", which was greatly influenced by Spanish.

Ronald's favorite hobbies now included the debate club – it was very popular among older boys. At first, he did not perform much, he was ashamed of his mutating voice, but later he gained confidence and his performance was evaluated as successful. In 1911, Ronald was with Christopher Wiseman, R.Q. Gilson and three other boys, the library administrators at King Edward's school. The boys formed an unofficial club called the Tea Club. The club has been labeled over time by the acronyms T.C.B.S., standing for Tea Club, Barrovian Society. Each of the boys had different hobbies and excelled in different fields, but they still developed a strong friendship.

Tolkien's boys lived with their aunt Beatrice after their mother's death, but she didn't give them very good living conditions, so Father Francis decided to find a better place for the boys. He remembered Mrs. Faulkner, who lived on Duchess Road near the oratory and rented rooms. In the house of Mrs. Faulkner also lived a nineteen years old Edith Bratt, who, like the boys, was an orphan. „*Edith and Tolkien had been close since their first meeting. Both had lost their parents at too young an age, and both were able to cope with it enough that they could still laugh and enjoy life.*“⁴ The young couple met in secret at every opportunity they got. One autumn day in 1909, they agreed to go for a bike ride. Tolkien later recalled this day in his letters: „*We thought we had managed things cleverly. Edith had ridden off on her bicycle nominally to visit her cousin Jennie Grove. After an interval I rode off 'to the school sports-ground', but we reassembled and made for the Lickeys.*“⁵ But this meeting became fatal for them. Ronald's guardian, Father Francis, found out about the affair and told him to end the relationship and wait until he was twenty-one. And even though it was very difficult for both of them, they obeyed and their paths parted.

At the time, Tolkien was also preparing for exams for a scholarship to Oxford. The exams were really difficult and there were a lot of candidates. On the first attempt he

⁴ COREN Michael, *Život pána prstenů: J.R.R. Tolkien*, Praha 2002, p. 31. Translated by the author of the bachelor thesis from Czech into English.

⁵ CARPENTER, p. 49

failed. In 1910 he was busy preparing for the second attempt of the exams, studying at home as much as possible. This time he was successful and got the "Open Classical Exhibition" at Exeter College.

In early October 1911, he began his first semester at Oxford. He was very enthusiastic about Oxford, compared to industrial Birmingham, he had more options here. He got into the local scene very quickly, found a lot of friends, played rugby and attended several university clubs, mostly debates. He later set up his own, it was called Apolausticks ("those devoted to self-indulgence"). It consisted mostly of freshmen, with papers and debates on various topics.

At Oxford he studied Old English, the Germanic languages (especially Gothic) and Welsh. His favorite specialty was Comparative Philology, taught by Joseph Wright. Joseph came from a poor working-class family, but with his diligence and devotion he became a highly educated man. He was fluent in several languages and studied Philology, from which he received his doctorate. This inspired Ronald and he discovered a great enthusiasm for Philology. He also began to learn Finnish, which fully enchanted him. He did not learn more than the basics, but was inspired to create a new language that was strongly influenced by it. It was a language he later used in his stories and called it "Quenya" or „High-elven“.

Ronald thought of Edith constantly, even keeping diaries for her, in which he wrote down his experiences and feelings. He counted down every day to his twenty-first birthday, and on January 3, 1913, his time finally came. At midnight he wrote her a love letter. The answer that came, however, did not please him, Edith was engaged to her friend's brother. He was very depressed about the situation, but decided not to leave it that way and visited Edith in Cheltenham on 8 January. After spending the day together, she decided to cancel her engagement and return to Tolkien. However, their relationship then faced several pitfalls. The biggest was the religion of both fiancés, Tolkien was Catholic and Edith was a member of the Church of England. And in order for their marriage to be blessed by the Catholic Church, Edith had to leave her church and accept his. Tolkien put a lot of pressure on her, and even though she knew she would lose her family, she agreed, and on January 8, 1914, she was accepted by the Catholic Church.

At the end of the summer of 1914, World War I broke out and many of the boys entered the military service. For Tolkien, however, the priority was to graduate, so he joined the program, which allowed him to undergo military training, but to join the army only after graduating from school.

He graduated in June 1915 and received a first-class degree, highly regarded and helped him later get a job at the university. After school he joined Lancashire Fusiliers as a second lieutenant. In August he was transferred to Stafford County and in 1916 he transferred to the position of signaling officer, where he learned various kinds of communication. He was so successful in this position that he was appointed battalion signaling officer. During this period, he wrote poetry, his poem *Goblin Feet* was even published in the annual volume of Oxford Poetry. And as Tolkien's transfer to France was approaching, he and Edith decided to finally get married. The wedding took place on March 22, 1916 in a Catholic church in Warwick and they were married by Father Murphy.

After returning from his honeymoon, he received a boarding order and on 6 June 1916 arrived at the base camp in Étapes, France. But the people here were not friendly and treated him as inferior. Despite this fact he still managed to make some friends. He then even wrote that the people he met inspired him to create one of the main characters of *The Lord of the Rings*. „My ‘Sam Gamgee’ is indeed a reflexion of the English soldier, of the privates and batmen I knew in the 1914 war, and recognised as so far superior to myself.“⁶ This period was very traumatic for him, and he could never forget the horrors he had seen and experienced during the war. Death was ubiquitous, but he was most affected by the deaths of two of his close friends and members of the T.C.B.S. – Rob Gilson and G.B. Smith.

On 27 October he contracted trench fever⁷ and, as his condition did not improve, was sent back to England on 8 November. After returning to England, Tolkien decided to create the work he had dreamed of for so long. Desiring to create his own mythology, he began inventing and writing a book, which he named *The Book of Lost Tales*, and in it a story, later known as the *Silmarillion*. He also invented artificial languages for the story,

⁶ Ibid., p. 89

⁷ Trench fever is caused by bacteria, which are often transmitted by body lice. Common symptoms are fever and muscle pain. It was a very common disease during the World War I, precisely because of reduced hygiene

he liked the most ‘Quenya’ – a language used by elves, strongly influenced by Finnish, very advanced with a rich vocabulary. He even created another language for the Elves, which he called ‘Sindarin’ a model for his creation was his other favorite language, Welsh. He had plenty of time to write now because his condition did not allow him to return to war. During that time, he wrote another story, *The Children of Húrin*.

After some time, he was released from the hospital and he and Edith moved to the village Roos, not far from the camp where Tolkien had served for a while as a lieutenant. On November 16, 1917, their first child, John Francis Reuel, was born. Tolkien had always dreamed of returning to Oxford, which he managed to do after the end of the war in November 1918. He got a job as a lexicographer's assistant and worked on the *New England Dictionary*. He liked his work and it contributed a lot to his knowledge of languages. He made a lot of money, and he and Edith finally got a decent house with their own maid. After completing his work on the dictionary, he applied to become a lecturer in English at the University of Leeds, where he was admitted.

Tolkien's second son, Michael Hillary Reuel, was born in October 1920, and in November 1924, their third son Christopher Reuel was born. He enjoyed working at the University of Leeds, and was in charge of part of the language teaching in the department. While working, he also worked on a glossary, which he named *A Middle English Vocabulary* and was published in 1922. He then worked with his colleague, a lecturer at the University of Leeds, E.V. Gordon on a new edition of the poem *Sir Gawain and the Green Knight*, published in 1925. Gordon became a very close friend of his, composing humorous poems and songs, later released under the title *Songs for Philologists*. At the beginning of 1925, the position of professor at Oxford became vacant. Tolkien submitted his application and, despite great competition, was selected for that position. The family moved from Leeds to Oxford on Northmoor Road a year later. In 1929, the Tolkiens had their fourth and last child, the long-desired daughter of Priscilla Mary Reuel.

In May 1926, Tolkien attended a meeting organized by Merton College, He met Clive Staples Lewis here, also known by his friends as "Jack", later also known as author of *The Chronicles of Narnia*. Over time, this meeting developed into a long-term friendship, full of common hobbies, attitudes in life and mutual understanding. Their friendship was really strong, Lewis, thanks to Tolkien, went from atheist to definitive Christian. They often met and discussed their writing ideas. Later, they joined the

„Inklings Club”, an unofficial group of friends who shared and evaluated their works. Tolkien read unpublished manuscripts of his work *The Hobbit*.

The relationship with Edith was no longer as idyllic as he had known it before. She was not happy in Oxford and she made it clear. She didn't have many friends here, and she did not like the local community, especially the one from the university. With Tolkien, they both had not just separate rooms, but later also lives. They both had their jobs during the day, and saw each other barely at lunch or during their afternoon off. Yet none of their friends doubted their love and affection. It was their love of family that united them most of all, and they enjoyed the successes of their children and, later, their grandchildren.

Tolkien's work was divided into two different directions. The first was noble literature, devoted to Arthurian or Celtic sub-genre of fantasy literature. In the other direction were children's stories, which he wrote for his own and his children's entertainment. Some of Tolkien's fairy tales were never finished. Among those that have been completed was the poem *The Adventures of Tom Bombadil*, published in Oxford Magazine in 1934. His other work of that time includes, for example, the children's story *Mr. Bliss*, for which he himself illustrated beautiful pictures. Due to the complexity of printing these illustrations, the book was not published and ended up in his drawer. At the beginning of 1938, he decided to rewrite and improve the story he wrote to his children in the 1930s. It was the story of *Farmer Giles of Ham*, the publisher gladly accepted it, but due to the war it was not published until 1949. The painter Pauline Diana Baynes added the illustrations to the book, her drawings thrilled a lot of people and Tolkien asked for illustrations in other of his works. Her other famous project was illustrations for Lewis's book *The Chronicles of Narnia*.

In 1937 his successful work *The Hobbit: or There and Back Again* was published. It was a children's book intertwined with his mythology. The main character, Bilbo Baggins, had several similarities with the author, and one might say that Tolkien portrayed himself. He began to write this story for his own amusement, and it almost happened that it remained, like many of his stories, unfinished. Only thanks to Elaine Griffiths, his former student, did the London book publisher learn about the book. The Publisher showed interest and asked Tolkien to complete it. After a lengthy process of

finishing, correction and later printing, the book was published and was very successful. That's why the publisher pressured Tolkien to write a sequel.

He offered them several unfinished works and also *Silmarillion*, which he now planned to publish. They came back to him with the answer that the works were good, but they were not what would impress the readers after *The Hobbit*.

That motivated Tolkien, and on December 19, 1937, he began writing a new story. He did not yet have a clear idea of what the story should be about and where it would lead, but he drew a lot from the *Hobbit's* motives. Within moments he had written a few initial chapters, but, as was usual with him, he put off writing for a while. He was delayed from writing not only by his daily activities, but also by his son Christopher's illness and mysterious heart disease. Later came another blow to him, the death of a close friend of E.V. Gordon. However, at the end of 1938, he returned to the story. Even though he changed things in the story every now and then, he finally had a clearer idea of how to organize the story. His writing has now elevated from a story for children to a very serious genre of fantasy literature. He also named the story *The Lord of the Rings*.

The writing of *The Lord of the Rings* dragged on, taking long breaks, not only because he was running out of inspiration, but he was also very emotionally tired. In the fall of 1945, he was appointed Professor of English Language and Literature at Oxford and a member of Merton College. At this time there was also a breakdown of the great friendship between Tolkien and Lewis due to several reasons, the estrangement being mostly from Tolkien's side. In the spring of 1947, he, Edith and their two youngest children moved into a smaller house on Manor Road, closer to Merton's College. During the autumn of 1949 he finished the story of *The Lord of the Rings*, thanks to his perfectionism and constant remaking it took a long twelve years. Now that the book was completed, another question arose, which publisher should publish the book. He had disagreements with the original publisher Allen&Unwin, largely because they didn't want to publish *Silmarillion*, so he hoped to find someone better. And he did, Collins Publisher. Everything was looking good, and the deal was about to be signed, but the publisher started to delay everything, and Tolkien didn't like it very much. And since nothing had moved in nearly three years since the completion of *The Lord of the Rings*, he turned back to Allen&Unwin. They agreed without hesitation and went to work. And although Tolkien was initially against dividing it (considering it one work and not a trilogy), he

finally agreed and invented a title for the individual work, *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*. And in the summer of 1954, after more than sixteen years, the first volume was released, followed by two more at short intervals.

Immediately after the release, there was a wave of reviews, bad ones were found among them, but the good ones were much more predominant. Everyone looked forward with anticipation to the release of the sequel, and it was already clear that the number of copies would not be enough. C.S. Lewis wrote about it in *Time & Tide*: „*The book is too original and too opulent for any final judgment on a first reading. But we know at once that it has done things to us. We are not quite the same men.*“⁸

The story's popularity was gaining momentum, it was sent to the US, translated into different European languages, and the offer of filmmaking began to arrive. In 1965, popularity increased even more thanks to the paperback edition published in the USA. It is estimated that up to three million copies had been sold by the end of 1968. After his great success, he finally decided to complete his long-developed work *Silmarillion*, but even now there were many things that kept him from doing so. He was very busy caring for Edith, who had now severe osteoarthritis and indigestion. Due to the deteriorating condition not only of Edith but also of Tolkien himself, they decided to move to a smaller house in Bournemouth. They lived a peaceful and happy life there, had a lot of friends with whom they often had lunch, took care of the garden or sat on the porch and smoked a pipe. At the end of 1971 their idyllic life ended, Edith developed gallbladder inflammation and on November 29 succumbed to the disease. After a difficult loss of his wife, he decided not to stay in Bournemouth and return to Oxford. He lived a lonely life, visiting only a few of his friends, and especially children and grandchildren. In 1972 he received the Order of the British Empire by the Queen, also an honorary Doctorate of Letters at Oxford, and in 1973 an honorary degree in Edinburgh for his contribution to philology. In the summer of 1973, his friends and family began to notice that he was thinner and sadder. On 28 August he went to visit Bournemouth, but a few days later he felt sick and was taken to hospital. Tolkien died on 2 September 1973 at the age of 81 from acute inflammation of the stomach ulcer.

⁸ Ibid., p. 225

„He and Edith are buried together in a single grave in the Catholic section of Wolvercote cemetery in the northern suburbs of Oxford. (The grave is well signposted from the entrance.) The legend on the headstone reads: Edith Mary Tolkien, Lúthien, 1889–1971 and John Ronald Reuel Tolkien, Beren, 1892–1973.“⁹

Tolkien lived a normal and humble life, like everyone else. He preferred ordinary things and he focused a lot on his faith. He was also very emotional, the biggest impact on him was the death of his mother in childhood. He was very moody, at one point he was pessimistic and saw everything in black, and at the other he was making his friends laugh in the pub with his jokes. He was very friendly and liked the company. He took everything seriously, had strong opinions and set standards. And despite his talents and skill, he was not arrogant, on the contrary, he was very humble, he knew of his abilities, and he was sure that he could do great things. But he was ashamed of his personality, often considering himself a coward and a tragic man.

The published writings of J. R. R. Tolkien

A Middle English Vocabulary (1922), Sir Gawain & The Green Knight (1925), Some Contributions to Middle-English Lexicography (1925), The Devil's Coach Horses (1925), Ancrene Wisse and Hali Meiohad (1929), Sigelwara Land – part I. and II. (1932–1934), Songs for the Philologists (1936), Beowulf: The Monsters and the Critics (1937), The Hobbit: or There and Back Again (1937), Sir Orfeo (1944), Leaf by Niggle (1945), The Lay of Aotrou and Itroun (1945), Farmer Giles of Ham (1949), The Homecoming of Beorhtnoth, Beorhthelm's Son (1953), The Lord of the Rings – The Fellowship of the Ring, The Two Towers, The Return of the King (1954–1955), The Adventures of Tom Bombadil and other verses from the Red Book (1962), English and Welsh (1963), Tree and Leaf (1964), The Road Goes Ever On: A Song Cycle (1967), Smith of Wootton Major (1967), Smith of Wootton Major and Farmer Giles of Ham (1969), Bilbo's Last Song (1974), The Father Christmas Letters (1976), Silmarillion (1977), Poems and Stories (1980), Unfinished Tales of Númenor and Middle-earth (1980), Mr. Bliss (1982), The History of Middle-earth (1983-1996).

⁹ DOUGHAN, David. *J.R.R. Tolkien: A Biographical Sketch*. In: The Tolkien Society [online], [cit. 2021-02-20]. Available from: <https://www.tolkiensociety.org/author/biography/>

3. Fantasy Literature

The second point that I will deal with in my work is fantasy literature and its sub-genres. There is no specific definition for fantasy literature, so this concept is understood by everyone in their own way. In this chapter, I will provide definitions from the three authors they have given in their publications.

As first, I will summarize the definition provided in publication *Fantasy: Encyklopedie fantastických světů* by author David Pringle. Fantasy literature has evolved over time from mythology and oral tradition to a very popular and widespread genre of literature. One of the elements that a fantasy must contain is unfulfilled human desires, especially a better world, power, wealth, status, love, beauty or health. These human desires can be demonstrated by the example of two sub-genres of fantasy literature. The first is a fairytale that portrays human desires that are pure, such as that any ordinary boy or girl can fall in love with a princess or prince and become king and queen and live happily ever after. The second example is heroic fantasy, where desires are no longer so pure and can be selfish. These include, for example, the desire for wealth, winning battles against monsters, or fighting for titles and status.

Nothing is impossible in this genre; everything revolves around human desire and imagination. Fantasy also emphasizes evoking feelings in the reader, whether it's fear in horror stories, amazement and adrenaline in adventure stories, laughter in humorous fantasy or desire, and emotion in romantic stories. Fantasy literature is divided into a huge number of categories and time periods, from medieval knightly stories to modern sub-genres, such as urban fantasy or military fantasy. But not all of these genres are popular, nor do they bring anything new and valuable to fantasy literature.¹⁰

Second, I will give a definition from the publication *Techniques of fantasy art*: „*Fantasy art comes from your imagination, and has its origins in your immediate surroundings and the past experiences of your life. You should begin with the familiar and develop your ideas to more imaginative levels. Each new discovery will increase your abilities to explore further the sources of your imagination. The end result may be far in excess of what you first thought you were capable.*“¹¹

¹⁰ PRINGLE, David, *Fantasy: Encyklopedie fantastických světů*, Praha 2003, p. 8-19

¹¹ ROBERTSON, Bruce, *Techniques of fantasy art*, London 1988, p. 8

And third and last, I'll summarize the definition from *The A to Z of Fantasy Literature* by author Brian Stableford. Fantasy literature is one of the oldest genres that is easily identifiable. It already existed in spoken form. The stories that appeared in literary prehistory contained elements of fantasy, especially supernatural elements. After the invention of the press, when the reader could read the story and not just listen, it was much easier to draw the reader into the action and to share the adventure with his favorite hero. This further shifted the development of fantasy literature and inspired authors to write more works. Some stories from earlier times are still a very popular topic today, although it may seem unoriginal and there is nothing to enrich the story, this is not the case. It is thanks to deep-rooted traditions that make fantasy literature unique.

Thanks to fantasy literature, the so-called process of imagination is triggered in our minds. These are bizarre and unusual imaginations that we do not normally encounter in everyday life. Before 1969, the term fantasy used to refer mainly to children's literature, due to the fact that foolish fantasizing did not belong to the adult world. J.R.R. Tolkien in his lecture in 1938, suggested that fantasy literature should fulfill three basic functions: recovery, escape and consolation. Recovery means that if the reader can't see clearly, the imaginary world will help him regain the right perspective. The escape is understood as providing the reader with an ideal imaginary world into which the reader will be able to leave if necessary. And consolation in this case means that some valuable lessons can be learned from these stories.¹²

¹² STABLEFORD, Brian. *The A to Z of Fantasy Literature*, Maryland, 2009, p.

3.1 Different Sub-genres of Fantasy Literature

In this chapter, I will also focus on the sub-genders of fantasy literature. Fantasy literature is very extensive and there are a large number of forms and sub-genres. Because individual genres do not have fixed boundaries, they can intertwine with each other. This is one of the reasons for the great division of this literature.

According to the "Fantasy Subgenres Guide", which is located on the online website *bestfantasybooks.com*, fantasy literature has about sixty sub-genres we distinguish. Among them we can find classic sub-genres such as *Sword and sorcery*, *Superhero Fantasy* or *Fairy-tales* or more modern ones such as *Gritty Fantasy*, *Mundane Fantasy* or *Military Fantasy*.

I chose eleven classic and the most common sub-genres, for which I will determine their specific elements, themes and the most famous authors and their works. To further specify them, I will use the aforementioned website *bestfantasybooks.com* and the book *The Ultimate Encyclopedia of Fantasy: The Definitive Illustrated Guide* by David Pringle.

High Fantasy

This sub-genre is also called heroic or epic fantasy. However, this is not because this style deals with heroes, but rather because of the actions of the characters and the scale of values in the world where the story takes place. The stories are very extensive and are often divided into several parts. For this reason, the books always contain maps of the worlds and countries where the story takes place, a list of characters appearing in the story, their genealogies and dictionaries. This sub-genre takes place in entirely fictional fantasy world – J.R.R. Tolkien preferred the term "secondary world". The story has a large number of characters and their development is captured during the story. The most common theme of high fantasy is the battle between good and evil, there are a large number of supernatural characters who play a big role in the story. The most famous works include *The Lord of the Rings* and *The Hobbit* by J.R.R. Tolkien, *A Game of Thrones* by George R.R. Martin, *The Worm Ouroboros* by Eric Rücker Eddison, *The Well at the World's End* by William Morris or *The Chronicles of Narnia* by Clive Staples Lewis.

Low Fantasy

Low does not in any way mean that this subgenre is of lower quality or less used. The title is derived from the amount of fantasy used in the stories. Low fantasy is the exact opposite of high fantasy. This fantasy takes place in the real world, carries only a very small number of fantasy elements. Characters in an otherwise normal world discover magic or supernatural characters. These supernatural beings can be, for example, wizards, vampires, hunters or werewolves. In some cases, magic may not be present. The main theme is the struggle for power, moral ambiguity, and cynicism about society and the flawed nature of the human condition. The most famous works include *Harry Potter* by J. K. Rowling, *The Twilight Saga* by Stephenie Meyer, *Percy Jackson & the Olympians* by Rick Riordan or *The Mortal Instruments* by Cassandra Clare.

Fairy-tale

Stories with the characteristic introductory phrase “Once upon a time” have their roots in folk literature. The theme of fairy tales is most often the battle between good and evil, when in the end good wins. Supernatural characters very often appear in fairy tales (witches, fairies, watermen, dwarfs, mermaids, dragons, fates or talking animals) and the contrasts between good and evil, poverty and wealth or generosity with greed are emphasized. Some of the best-known fairy tale authors are Hans Christian Andersen (*The Little Mermaid, The Princess and the Pea, The Snow Queen, The Little Match Girl, The Ugly Duckling*), Charles Perrault (*Cinderella, Beauty and the Beast, Sleeping Beauty, Little Red Riding Hood, Puss in Boots*), The Brothers Grimm (*Rapunzel, Snow White, Hansel and Gretel, The Frog Prince, Rumpelstiltskin*). Among the Czech authors we can include Boženu Němcovou, Karla Jaromíra Erbena, Ondřeje Sekoru, bratry Čapkovi and Václava Čtvrka.

Animal Stories

This type of fantasy literature captures stories about animals that take on human qualities and actions, such as emotions or talking has been known since ancient times. But it is presumable that their history goes even further. To this day, the most famous author of fables is the Greek slave Aesop, who is also considered its founder. His most famous fables are *The Wolf & the Crane, The Frogs & the Ox, The Lion & the Mouse* or *The Tortoise and the Hare*. The theme is criticism of society, which is often present in a humorous form. There are always lessons to be learned from these stories at the end.

Famous modern animal stories include *Animal Farm* by George Orwell or *Animal Planet* by Scott Bradfield. Animal stories for children include *Alice's Adventures in Wonderland* by Lewis Carroll, *The Tale of Peter Rabbit* by Beatrix Potter, *The Jungle Book* by Rudyard Kipling.

Arthurian Fantasy

This sub-genre is presumably based on events that took place in Britain around the 5th century AD. The chronicles briefly mention a warrior from the period after the fall of the Roman Empire, but he has little in common with Arthur, whom we know from later stories. Arthur appears for the first time in the book *Historia Regum Britanniae (The History of the Kings of Britain)* by Geoffrey of Monmouth. Among the most important works that laid the foundations for the Arthurian theme as we know it today are *Roman de Brut* by Robert Wace – he was the first to come up with the idea of a round table and a sword Excalibur and *Lancelot, the Knight of the Cart* and *Perceval, the Story of the Grail* by Chrétien de Troyes – in these works the character of Sir Lancelot and the search for the Holy Grail appear for the first time. Other works with this theme include *King Arthur* by Bulwer Lytton, *Idylls of the King* by Lord Alfred Tennyson or the poem *Artorius: A Heroic Poem* by John Heath-Stubbs. Among the more modern works can be mentioned *The Once and Future King* by Terence Hanbury White, *Merlin Trilogy* by Mary Stewart or *Albion: The Last Companion* by Patrick McCormack.

Tales from the Arabian Nights

The themes of these stories are erotic anecdotes, fairy tales with supernatural beings, stories of poor people and stories with moral lessons. The origin of the stories is estimated around the 10th-14th century, although some of the stories may be even older. One of the most extensive story collections in the world is the book *Alf layla wa-layla* or *One Thousand and One Nights*. The book contains stories that, according to legend, the beautiful Scheherazade told her cruel husband in order to forget his plan, beheading her the next morning. The origin of these stories is diverse, except for Arabic stories, the reader will find here stories of Persian or even Indian origin. Some of the most famous stories are *Aladdin and the Magic Lamp*, *Ali Baba and the Forty Thieves*, *The 7 Adventures of Sinbad*, *The Ebony Horse* or *The City of Brass*.

Stories with Chinese Themes

The famous story of Aladdin and the Magic Lamp is mistakenly included in the stories *One Thousand and One Nights*. Even according to the famous animated movie *Aladdin* by Walt Disney, the story takes place in the imaginary land of Arabia. But the original story has its roots in China. The story bears considerable motifs of idealized China – the empire of pagodas, braids, dragons and a fantastic country whose characteristics bear unrealistic elements. The most common themes are typical Asian elements – Asian legends and mystical creatures, martial arts, ninjas, elements of the ancient Japanese/Chinese landscape, characters with traditional Asian names. Some of the most famous works are *Journey to the West* by Wu Čhenga-ena, *Dragon of the Lost Sea* by Laurence Yep, *The Fairy of Ku-Sche* by M. Lucie Chin or *Ou Lu Khen and the Beautiful Madwoman* by Jessica Amanda Salmonson.

Lost Races

Stories with themes of a lost civilization, lost cities or lands, underwater or underground worlds, forgotten cultures, hidden valleys, forbidden territories, strange nations or a combination of multiple elements. The most common motive is an adventure expedition, when the characters in the story set out on a hunt for a lost treasure. During their expedition, they overcome difficult pitfalls. Stories sometimes involve supernatural beings, but they are not a necessity at all, because the narration itself is very exciting and the reader enjoys a lot of fun and adventure while reading these stories. The most famous works of this sub-genre are *King Solomon's Mines*, *She* or *Allan Quatermain* by H. Rider Haggard, *The Return of Tarzan* or *The Gods of Mars* by Edgar Rice Burroughs or *Atlantis* by Pierre Benoit. This genre aged very quickly. This was due to the exploration of all previously unknown territories and the development of modern means of transport such as airships and later aircraft.

Science Fantasy

This sub-genre focuses on the modern environment and technology plays an important role in it. The main theme is the combination of modern science and the supernatural. Robots, aliens or other supernatural characters from other worlds often appear here. This style is very similar to science fiction. The difference between the two is that science fiction has an obligation to explain to the reader the various physical laws, laws of nature contained in the story, whereas science fantasy has no such obligation.

Movies Star Wars, Jurassic Park, Star Trek or Avatar are good examples of fantasy literature. The most famous works of this sub-genre are *Dying Earth* by Jack Vance, *Dragonflight* by Anne McCaffrey, *The Shadow of the Torturer* by Gene Wolfe or *Lord of Light* by Roger Zelazny.

Sword and sorcery

The name for this sub-genre was invented by Fritz Leiber in the early 1960s. However, literature on this subject dates back to earlier time. This style is firmly connected with the author Robert E. Howard, especially with his work *Barbar Conan*. The main motive is the expedition of the main character, a fearless warrior who overcomes the pitfalls and encounters magic and the supernatural during his travels (most often they are incorporated in the form of ancient myths and legends). The hero of the story is usually a loner or an outcast, bad-tempered and with barbaric features. Love is also a very common element, the main character meets a woman during his expeditions, whom he eventually falls in love with. This sub-genre tends to be brutal, dark, and morality does not always have reserved limits. The most famous works of this sub-genre are *The Hour of the Dragon* by Robert E. Howard, *Stormbringer* or *The Stealer of Souls* by Michael Moorcock, *Swords Against Death* or *Two Sought Adventure* by Fritz Leiber

Superhero Fantasy

This sub-genre is very popular and has a large fan base. The main character is a superhero with superhuman qualities (speed, strength, teleportation, ability to fly or hover, telekinesis) with moral principles and his task is to protect the world from impending danger. This is usually in the form of villains (supernatural beings, beings from other universes, mad scientists, terrorists or murderers). Superheroes have secret identities, which is why they very often wear masks, tights or capes. This sub-genre is usually not only in the form of books, but also very popular comic books. Super fantasy is often filmed, the most famous movies include *Spider-man*, *Captain America*, *Avengers*, *Iron Man* or *Hulk* by Marvel Cinematic Universe or *Batman*, *Superman*, *Wonder Woman*, *Green Lantern* or *Justice League* by DC Extended Universe. The most famous books of this sub-genre are *Super Powered*s by Drew Hayes, *Steelheart* by Brandon Sanderson or *Renegades* by Marissa Meyer.

4. The Origin of the Lord of the Rings

The Lord of the Rings was originally intended to be a sequel to Tolkien's first successful work, *The Hobbit*. And even though he managed to write something, it was more of a sequel to his unpublished book *Silmarillion*. This sequel was rejected by Allen&Unwin, but they still demanded the much-anticipated sequel from Tolkien. On this initiative, he set to work on December 19, 1937, resulting in the first chapter, "*A Long-Expected Party*". But this chapter bears little resemblance to the one we know today. The writing process was lengthy, the book underwent countless edits and revisions, and thanks to Tolkien's long pauses, it took twelve long years for *The Lord of the Rings* to be completed.¹³ But what was his inspiration when writing this story?

Although Tolkien denied this, many people agreed on certain similarities between the story and Tolkien's life itself. Although perhaps unknowingly, some inspiration came from things he experienced and knew. Undeniable similarities can be found, for example, in the environment in which the story takes place. The rural landscape around Sarehole, in which Tolkien grew up, matches the hobbit region of Shire. Beautiful green fields, forests, rivers, lakes and rich fauna and flora. The contrast is the dark land of Mordor, which resembles industrial Birmingham and its surroundings. With the ever-evolving industry, the city expanded and destroyed the beautiful nature. The Hobbits themselves have a connection to Tolkien's childhood, for they are depicted as hard-working people in the fields who are always for good food, drink, and fun, as well as people he met during his childhood expeditions to Sarehole. Another great influence on Tolkien was clearly the experience of the war, especially from the First World War, in which he participated directly. The connection he experienced with other soldiers, who helped and protected each other, was later translated into the story as a strong bond between Frodo and Sam. We can also find the terrifying ruined war environment in which he found himself and saw too many people die, or the similarity between the wizard Saruman and the German dictator Adolf Hitler.¹⁴

¹³ BEHRENS, Katie. *J.R.R. Tolkien's Epic Quest: Writing The Lord of the Rings*. In: Book Tell You Why [online], [cit. 2021-04-10]. Available from: <https://blog.bookstellyouwhy.com/jrr-tolkiens-epic-quest-writing-the-lord-of-the-rings>

¹⁴ *THE LORD OF THE RINGS 'national geographic' - Beyond The Movie*. In: Youtube [online], [cit. 2021-04-10]. Available from: <https://www.youtube.com/watch?v=2OXCwkLuUF0>

If we were to show other direct similarities to Tolkien's life, it would also be worth mentioning the similarity where Tolkien portrayed four friends, Frodo, Sam, Pippin, and Merry, who go on a quest and later take part in a war to protect their homeland. The same was true of Tolkien's case, when four friends from T.C.B.S. participated in the First World War in the fight for the homeland. Tolkien's life is intertwined with the characteristics of the individual characters, such as the main character Frodo is an orphan who took part in the war to protect his home or the character Aragorn, who is trying to return to his forbidden romance, the same problem Tolkien and Edith experienced.¹⁵

He drew the greatest inspiration, especially in mythology, from medieval culture and history. The period closest to him was the Anglo-Saxon period, sometime from the 5th century until the 11th century, when Normans gained control over England. And because England had lost part of its history due to the struggle for supremacy, Tolkien decided to create a new mythology. One of the models for this mythology was the story of *Beowulf*, which at first seemed fictional, but there were archaeological findings that confirmed the truth of the story. Tolkien composed small details together until he created a history that goes back several thousand years. The most elaborate characters are clearly elves, who had not only their history but also their own language. For Elvish languages, one of his models was the language spoken on the Finnish-Russian border, in the Viennese Karelia region. During his studies, he learned Finnish to understand the local epic and songs of *Kalevala*. *Kalevala* had a great influence on him in his writing, he drew from it not only in creating language, but he was also very interested in their mythology. *Kalevala* and *The Lord of the Rings* have several connections, for example, in both stories the main artifact is a powerful ring that is later destroyed to preserve the peace. Or there is a wise and powerful wizard in both stories. In the story of *The Lord of the Rings*, we know him as the character of Gandalf.¹⁶

Despite the similarities, which are clear, Tolkien saw the origin of his story somewhat differently, and in a letter to his fan Elise Honeybourne in 1967, he described his view of what led him to write *The Lord of the Rings*: "...I wrote *The Lord of the Rings* because I wished 'to try my hand at a really long story that would hold the attention of

¹⁵ COGAN, Devan. How J.R.R. Tolkien's life helped inspire *The Lord of the Rings* and *The Hobbit*. In: Entertainment Weekly [online], [cit. 2021-04-11]. Available from: <https://ew.com/movies/2019/05/10/how-jrr-tolkien-life-inspired-lord-of-the-rings-the-hobbit/>

¹⁶ *THE LORD OF THE RINGS 'national geographic' - Beyond The Movie*. In: Youtube [online], [cit. 2021-04-10]. Available from: <https://www.youtube.com/watch?v=2OXCwkLuUF0>

*readers, amuse them, delight them, and at times maybe excite them or deeply move them. ' As a guide I had only my own feelings for what is appealing or moving; and it has been a great pleasure (and a surprise) to find that so many other people have similar feelings. But no one has written me a letter more warm, and few have come near it....'*¹⁷

¹⁷ COLLIER, Pieter. *TOLKIEN LETTER EXPLAINING ORIGIN OF LORD OF THE RINGS OFFERED IN R&R ENTERPRISES' AUGUST AUCTION*. In: Tolkien Library [online], [cit. 2021-04-09]. Available from: <http://www.tolkienlibrary.com/press/Tolkien-Letter-for-sale.php>

5. Differences between the Books and Movies

Making a movie based on a book is not always an easy task, especially if it is an extensive story, as in this case. It is impossible to squeeze the whole story and the complete storyline into the two-hour movie with an explanation as in the book. Therefore, some, even important, scenes or characters must be omitted or changed.

There are two versions of The Lord of the Rings - theatrical and extended. Extended versions are much more accurate and fans prefer them over those theatrical. In this work, I will focus on that theatrical version because we can find a lot more differences in it.

And even though the movies are well done and are very faithful to the book, we find a lot of differences here. In this chapter I will analyse the biggest changes that have occurred in the individual parts of the trilogy The Lord of the Rings. The order of changes will be arranged chronologically according to the storyline of the movies.

Fellowship of the Ring

Both versions start with a prologue and we can already find differences here. While in the movie version, audiences in the prologue are introduced to the history of Middle Earth and the One Ring, in the book it deals with describing Hobbits, their habits, traditions and life in the Shire. From the prologue, the story in both versions shifts to Hobbiton, where preparations are under way to celebrate Bilbo Baggins' 111st birthday. At the end of the celebration, Bilbo says goodbye to the Hobbits, leaving to enjoy his last adventures, putting on the Ring and disappears in front of the terrified Hobbits. In the movie, this scene is more spontaneous, no one knew about it, whereas in the book both Frodo and Gandalf knew about this trick. Eventually Bilbo leaves (in the movie himself, in the book three dwarves accompany him) and leaves his possessions, along with the Ring to the young Frodo.

Gandalf sets out to find out more about the mysterious ring, travels to Gondor, searches for Gollum, and later finds and interrogates him. This process is not very shown in the movie, also the time he is away is different. In the book, this period is about 17 years, while in the movie it can probably only be a few weeks or months. After returning to Hobbiton one evening, he is calm and will not tell Frodo about his discoveries until the next day at breakfast. In the movie, on the contrary, he is very restless, distraught and

thinks they are in great danger. Another difference is that on a quest with the Ring in the movie Gandalf sends Frodo with Sam, in a book with them he sends Peregrin Bral, more known as Pippin.¹⁸ The Hobbits travel from Hobbiton to the village of Bree. Much of the description of this journey is omitted in the movie, such as their meeting with Tom Bombadil (this character is completely omitted from the story) in the Old Forest, where Tom saves them and then lets them stay with him and his wife for some time.¹⁹ After the group arrives in Bree to The Prancing Pony, they meet a ranger called Strider (later we learn the real name - Aragorn), who joins their quest and helps them get to Rivendell.

Another deviation from Tolkien's version can be seen when the group is attacked by Nazguls on the ancient watch-tower Weathertop. In the fight, Frodo is wounded and the group rushes to Rivendell for help. On their way they meet Arwen, who takes Frodo to safety on her horse. The injury is not as serious in the books, and even though they go out for help, they are not in a hurry as in the movie. And Arwen won't help them, but the elf Glorfindel. After Frodo is rescued, he reunites with his friends, Gandalf and also Bilbo. The Council of Elrond is convened, where representatives of the races discuss the future of the One Ring, and decide about its departure to Mordor, where it was made, and the subsequent destruction. For this task, the Fellowship of the Ring was created, which consists of 8 members led by Frodo, who carries the Ring.²⁰ And while members join voluntarily in the movie, in the book individual members are elected by Elrond. The fellowship embarks on a journey and overcomes many pitfalls. One of them is a snowstorm caused by Saruman (but the book does not mention whether he caused it or it is just a natural phenomenon). This leads to another change, where due to the storm they cannot continue their journey through the mountains and must continue through Moria. In the movie, Gandalf is strongly opposed, so far it is he who will suggest it in the books.²¹

In the mines of Moria, the orcs attack the fellowship, fight the battle unscathed, and continue to the bridge of Khazad-dum, where Gandalf will face Balrog. In the mines of Moria, the orcs attack the fellowship, fight the battle unscathed, and continue to the

¹⁸ *What's Different? - The Fellowship of the Ring (Part 1)*. In: Youtube [online], [cit. 2021-04-18]. Available from: https://www.youtube.com/watch?v=S7sEAFi_qE8&list=WL&index=22

¹⁹ *Tolkien vs. Jackson: Differences Between Story and Screenplay*. In: The One Wiki To Rule Them All [online], [cit. 2021-04-18]. Available from: https://lotr.fandom.com/wiki/Tolkien_vs._Jackson:_Differences_Between_Story_and_Screenplay

²⁰ *What's Different? - The Fellowship of the Ring (Part 3)*. In: Youtube [online], [cit. 2021-04-18]. Available from: <https://www.youtube.com/watch?v=4nrEYAZKoWo>

²¹ *The Lord of the Rings : The Fellowship of the Ring*. In: The One Ring [online], [cit. 2021-04-18]. Available from: <https://www.theonering.com/complete-list-of-film-changes/the-fellowship-of-the-ring/>

bridge of Khazad-dum, where Gandalf will face Balrog. In the movie Gandalf breaks under Balrog down a bridge to prevent him from crossing. In the book, however, he breaks down the bridge because Aragorn and Boromir want to help him, and he wants to protect them. Then he falls into darkness.²² The fellowship mourns the loss, but they must go on with their task. They continue to Lothlorien, where they meet Galadriel, the elven ruler. She lets Frodo look into the Mirror, in which he sees the destruction of the Shire. In Tolkien's version, Sam also looks into the Mirror together with Frodo. And it is him who sees this destruction.²³ The first episode ends with the death of Boromir (originally in the book at the beginning of the second part), the separation of fellowship when Frodo and Sam leave for Mordor, and the rest goes to save Merry and Pippin.

The Two Towers

The book *The Two Towers* is divided into two halves - the first half deals with the story of Gandalf, Aragorn, Legolas, etc. on their quest to save Merry and Pippin. The other half focuses on Frodo, Sam, Gollum, etc. on their way with the ring to Mordor. But I will again sort the changes chronologically according to the movie version.

As mentioned above, Boromir's death and the fight with the orcs Uruk-hai take place in the book at the beginning of this volume. The change in this case also occurred when Frodo left with Sam and the Ring without telling anyone, but in the movie, Frodo leaves after talking to Aragorn and Sam later joins him. The movie version begins with a repeated scene where Gandalf falls into the darkness after a fight with Balrog, but this time with more details. We also meet the character of Gollum, who tried to rob the Hobbits of the Ring. But he does not succeed, they defeat him and he will then promise to lead them to Mordor.²⁴

The plot moves on to the remaining fellowship, looking for Merry and Pippin. While tracking, they run into Eomer, Marshal of the Rohan and his army. After a heated debate at the beginning, they learn that the orcs who imprisoned Merry and Pippin were killed. Although at first it seems that Merry and Pippin died as well, later we learn that

²² *Tolkien vs. Jackson: Differences Between Story and Screenplay*. In: *The One Wiki To Rule Them All* [online], [cit. 2021-04-18]. Available from:

https://lotr.fandom.com/wiki/Tolkien_vs._Jackson:_Differences_Between_Story_and_Screenplay

²³ *The Lord of the Rings : The Two Towers*. In: *The One Ring* [online], [cit. 2021-04-19]. Available from:

<https://www.theonering.com/complete-list-of-film-changes/the-fellowship-of-the-ring/>

²⁴ *What's Different? - The Two Towers (Part 1)*. In: Youtube [online], [cit. 2021-04-19]. Available from: <https://www.youtube.com/watch?v=eSiilkjeoKI&list=PLziriZRzCYwtNda0bgYWOo4p50IB7MHeo&index=5>

they managed to escape to the Fangorn forest, where they meet an ant called Treebeard, who will help them. Aragorn, Gimli and Legolas follow their tracks to the forest, they will not find them, but they will meet a white figure who turns out to be Gandalf, now being resurrected as Gandalf the White. This process of resurrection is shown in the movie, while very little is said in the books.²⁵ After this reunion, the group sets out for the Rohan village of Edoras.

In Edoras, they meet Theoden, king of Rohan. In Jackson's version, Theoden is possessed by Saruman, and Gandalf helped him with this spell. In the book, however, the version shows that he is not under the influence of magic, but already his poor mental state will further intensify his advisor, Grima Wormtongue. After the king's condition improves, Grima is banished away from the castle. In Tolkien's version, however, Theoden gives him the chance to stand up to his side and fight with him. But he rejects that and leaves Edoras.²⁶ Meanwhile, they learn about the attack on other Rohan villages and the impending danger. Here is another change, when in the movie all the inhabitants of Edoras go to safety in Helm's Deep. In the book, however, elderly people, women and children go in Helm's Deep and Theoden and his army are going to help to the battle in Isengard. The story goes back to Frodo and Sam, who now, with the help of Gollum, find themselves outside the Black Gate of Mordor. Going through the gates is dangerous and Gollum offers another, better way. There is also a disagreement between Frodo and Sam in this part, because Frodo blindly trusts Gollum, while Sam is still suspicious of him (they do not argue in the books, they usually agree in everything). Moreover, Frodo is increasingly falling into the power of the Ring. In this scene, they also meet Faramir, Boromir's brother. He captures them and takes them with him to Osgiliath, where they are imprisoned almost until the end of this movie. In the book, however, they are not prisoners and after conversation they are free to go.²⁷

Meanwhile, Rohan is on the verge of war. The Battle at Helm's Deep is largely similar in both versions. We can find two big differences here. The first is that, that unlike the movie version, the Elves are not involved in this fight. The second difference is that when Gandalf appears with the army, in the movie adaptation it is Eomer's army. In the

²⁵ *The Lord of the Rings : The Two Towers*. In: The One Ring [online], [cit. 2021-04-19]. Available from: <https://www.theonering.com/complete-list-of-film-changes/the-fellowship-of-the-ring/>

²⁶ *What's Different? - The Two Towers (Part 3)*. In: Youtube [online], [cit. 2021-04-19]. Available from: <https://www.youtube.com/watch?v=WercZXbw4Zs&list=PLziriZRzCYwtNda0bgYWOo4p50IB7MHeo&index=8>

²⁷ Ibid.

book, however, Eomer fought by Theoden's side from the beginning, the army that arrived belonged to Erkenbrand, an old soldier from Rohan. And while the battle is taking place, in the Fangorn forest a meeting of ents is taking place on whether to take part in this war. In Tolkien's version, they agree without hesitation, but in the movie adaptation, they are against it until Pippin outwits Treebeard and takes him to Isengard, where he sees the damage caused by Sauron and his army. Only after seeing the destruction caused, they agree to go to help fighting.²⁸ This episode ends with a victory in the battle at Helm's Deep and the release of Frodo, Sam and Gollum by Faramir. They then set off again on their way to Mordor. But book does not end with these events and continue with others. However, these scenes were moved to the last part, *The Return of the King*. For this reason, I will analyze these scenes in the third and last part of this analysis.

Return of the King

The third part of the movie version will first introduce the audience to Gollum's history and an explanation of what the Ring did to him. From this scene, the action moves to Isengard, with the victorious group led by Gandalf, Aragorn, Theoden and others. Here Saruman is imprisoned after his defeat at Helm's Deep. The theatrical version is deprived of any negotiations with Saruman, in fact it does not even provide much information. After the group arrives at the tower Orthanc, Pippin finds Saruman's palantir in the water. But the book provides a much larger explanation. Palantir appears in the water after Grima Wormtongue throws it down from the Orthanc window. Like Saruman, Grima does not appear in the movie version.²⁹

Then there is a celebration of victory in Rohan, everyone drinks, dances and rejoices. After an exuberant celebration when everyone is asleep, Pippin's curiosity overcomes him and he looks into the palantir. This gives Sauron a chance to look into his head and puts him in great danger. For his protection, Gandalf will take him to Minas Tirith. There they meet Denethor, the father of Boromir and Faramir. He is indignant at the death of his son and refuses to ignite the warning beacons of Gondor and ask for help for the approaching orc attack on Minas Tirith. These beacons are then lit by Pippin. In Tolkien's version, the beacons are already burning when Gandalf and Pippin arrive. Once

²⁸ *Lord of the Rings: The Two Towers - What's the Difference?* In: Youtube [online], [cit. 2021-04-19]. Available from: <https://www.youtube.com/watch?v=f3ObBHb5bP4&list=WL&index=17>

²⁹ *The Lord of the Rings : The Return of the King*. In: The One Ring [online], [cit. 2021-04-20]. Available from: <https://www.theonering.com/complete-list-of-film-changes/the-return-of-the-king/>

the beacons are lit, the Gondor army comes to the rescue. Next, the story shifts to Frodo and Sam, and there is another big change in this scene, when Frodo, Sam, and Gollum are making their way to Secret stairs. Even though the relations in the group are tense, only in Jackson's version we see Frodo turn against Sam. Only in the movie occur a scene where Gollum framed Sam, from the depletion of their remaining supplies. After a shocking argument, Frodo and Sam split up. But this split up doesn't take long, as Sam discovers during the journey back home that he was framed and returns back to Frodo. Meanwhile, Frodo was stung by a large spider Shelob, paralyzed and later abducted by orcs. In the book, these events happen differently. After Sam and Frodo split up by accident, Gollum attacks Sam while Shelob stabs Frodo. Sam defeats Gollum and goes back to Frodo. When he sees what happened, just like in the movie, he fights and kills Shelob. In the book version, Sam also puts on the Ring to be hidden from the orcs who kidnap Frodo.³⁰ This scene doesn't take place until the middle of the third movie, while the second volume of the book ends here.

The plot finds itself again in Gondor and Elrond of Rivendale comes to the camp where the army settled overnight. He meets Aragorn and gives him the sword Narsil. The sword with which Sauron was once defeated. Now the sword is reforged and renamed Anduril. With this sword, Aragorn is ready to become king and embarks with Gimli and Legolas on a journey for the army of the dead, which he will bring to the ongoing battle at Minas Tirith. Meanwhile, in Minas Tirith, the fight is in full swing, and after all the armies are united, including the dead army imported by Aragorn, the battle ends victoriously. The fight did not go without a great loss of soldiers, with king Theoden dying among them. Meanwhile, while the fight is on, Sam and Frodo are finally getting to Mordor, and are now very close to destroying the Ring. The journey is very exhausting for them, especially for Frodo, who is too exhausted by the power of the Ring. He is so exhausted that Sam has to carry him to get to Mound Doom, where the ring is to be destroyed. When they get there after this exhausting journey and the moment when Frodo has to throw the Ring into the fire and destroy it comes, he hesitates, changes his mind and wants to keep the Ring. At this moment, Gollum appears in Mount Doom, and the battle for the Ring begins between them. Eventually, Gollum grabs the Ring after he bites Frodo's finger. And while Gollum then falls into the hot lava with the ring after dancing

³⁰ *Lord of the Rings: The Return of the King - What's the Difference?* In: Youtube [online], [cit. 2021-04-20]. Available from: <https://www.youtube.com/watch?v=lf15kTowXrE&list=WL&index=15>

happily with his Precious, in Peter Jackson's version, this scene is much more dramatic. Gollum drags Frodo down with him, but he is fortunately saved by Sam. The ring is destroyed, Mount Doom is also destroyed, and Sauron is defeated. After a great victory, everyone is happily reunited, Aragorn is crowned king, Hobbits return to the Shire and Frodo, Bilbo and Gandalf sail with the elves to the Undying Lands.³¹

But the book does not end with this event. After winning and reuniting, Gandalf and the Hobbits head back to the Shire. There they find out that the Shire is taken over by Saruman. After the fight, Saruman is killed by Grima and Grima is later killed by the Hobbits. All Hobbits get to work on repairs and cleaning, which takes several years. And then Frodo, Gandalf and Bilbo sail with the elves to the Undying Lands.³²

5.1 Differences in the Character Development

When creating a movie version, it is always necessary to make changes not only in the storyline, but also in the development of the characters. There is not enough space to provide each character with complete characterization and development, as is possible in the case of books.

Sometimes there are also changes to add to make it more dramatic and to make the movie more interesting to the audience. However, these changes do not always satisfy the viewer, who prefers the book version of the character.

In this sub-chapter, I look and analyse the differences of some of the characters that Peter Jackson has chosen to make in the movie version both in their characterization and in their history line.

Gandalf

First, in my comparative analysis, I will focus on the character of Gandalf the Gray, later known as Gandalf the White. His character in the books is much stronger, more powerful and also uses more magic.³³ In the movie version, Gandalf's character is more cheerful, kinder, and friendly to the other Fellowship members. He also seems more human than his book version, which is rather solitary, distant and sometimes unpleasant.

³¹ Ibid.

³² *The Return of the King (novel)*. In: The One Ring To Rule Them All [online], [cit. 2021-04-20]. Available from: [https://lotr.fandom.com/wiki/The_Return_of_the_King_\(novel\)](https://lotr.fandom.com/wiki/The_Return_of_the_King_(novel))

³³ ARAVIND, Ajay. *Lord Of The Rings: 5 Ways Gandalf Is Different From The Books (& 5 He's Not)*. In: Screenrant [online], [cit. 2021-04-17]. Available from: <https://screenrant.com/lord-of-the-rings-gandalf-book-film-differences-similarities/>

In the book, he also trusts Frodo more that he will fulfill his task, while in the movie he doubts whether he has chosen the right one. As for the changes in the storyline, when Gandalf learns about the One Ring, he is restless and you could almost say he is panicking. But in the book, he seems calm, he is worried, but he gives the impression that he knows what to do. Then, when Gandalf talks about the Ring with Saruman, in the movie he tells him the exact information that the Ring is in the hands of Hobbits in Shire. In the book, however, he is suspicious of him and will not share information about the Ring or its location. Another change in Gandalf's story is when the Fellowship embarks on an expedition, in Peter Jackson's version he wants to go through the ancient realm of the Dwarves Moria. On the contrary, in the book he tries to avoid this place.³⁴

Aragon

Aragorn, son of Arathorn, true heir of Isildor, member of the Fellowship and one of the main characters. In the book, he is the leading type, a very ambitious and strong person, and we can say that Sauron is afraid of him. The big opposite is his movie version, where he lacks these qualities and instead of the leader type, he is rather portrayed as the one who listens and nods. He also has many more doubts about himself. Sometimes he is his own worst enemy.³⁵ Aragorn in Tolkien's version is ready to become king, he knows that it is his mission to ascend the throne. It is also because he must unite the kingdoms of Gondor and Arnor in order to receive permission to marry his love Arwen. Her father would not allow him to marry his daughter before the kingdoms were united and he would be their leader. In the movies, it is again the exact opposite, he does not want to be king and does not even want power, he is rather solitary. His love for Arwen weighs on him, he struggles with his love and he feels that he is not worthy of her love, let alone of becoming her husband.³⁶

³⁴ *LOTR Book Vs Movie - Gandalf Changes*. In: Youtube [online], [cit. 2021-04-17]. Available from: <https://www.youtube.com/watch?v=QXf5ynw2OKo&list=WL&index=29>

³⁵ *Tolkien vs. Jackson: Differences Between Story and Screenplay*. In: The One Wiki To Rule Them All [online], [cit. 2021-04-17]. Available from: https://lotr.fandom.com/wiki/Tolkien_vs._Jackson:_Differences_Between_Story_and_Screenplay

³⁶ *How Was The Character of ARAGORN Changed? - Book vs Movie*. In: Youtube [online], [cit. 2021-04-17]. Available from: <https://www.youtube.com/watch?v=sldMXWsa58M&list=WL&index=23>

Frodo

Frodo is one of the other main characters in the story of *The Lord of the Rings*. And even his character was not spared from change. The first difference we can mention is the difference in age. Frodo is a Hobbit and Hobbits don't age as much as humans, in the book, Frodo is about 50 years old, while in the movie version he is much younger. This is also related to the length of time he keeps the One Ring for Gandalf. In the book it is almost 17 years, while in the movie this time is shorter. The difference in the storyline about Frodo is that when the Fellowship is in front of the stone wall of Moria, to open its door they need a password (that is "mellon" Elvish word for friend), in the movie version Frodo finds out this password, while in Tolkien's version it is Gandalf, who figures it out. Another deviation from the book version is the friendship between Frodo and Sam, while in the book their friendship is strong and they suffer no separation, in the movie version it is again different. In the third movie, *The Return of the King*, a sad discovery awaits fans when the iconic friendship between the two main characters breaks after the growing influence of the One Ring and Gollum's wicked behavior causes Frodo to turn away from Sam and send him back home.³⁷ In contrast to the books, Frodo's character in the movies is portrayed as weaker, fragile, sullen and sometimes as if lifeless. It lacks the typical Hobbit cheerfulness.³⁸

Faramir

Faramir, son of Denethor and brother of Boromir. We meet this character in the second volume, *The Two Towers*. In the book, his character is wise, honest, fair, and treats everyone with courtesy and respect. He understands the danger of the Ring and sees it more as a test and does not show much interest in it. There is a complete change in the movie in this case, where he thinks he can prove his abilities by taking the ring. Another big change from the book is when Gollum is imprisoned, Faramir and his men brutalize him. On the contrary, in the book, despite the fact that Gollum is a prisoner, Faramir treats him respectfully and fairly.³⁹

³⁷ *Lord of the Rings: 5 Ways Frodo Is Different From The Books (& 5 He's Not)*. In: Screenrant [online], [cit. 2021-04-17]. Available from: <https://screenrant.com/lord-of-the-rings-frodo-baggins-changes-similarities-books-movies-films/>

³⁸ *Tolkien vs. Jackson: Differences Between Story and Screenplay*. In: The One Wiki To Rule Them All [online], [cit. 2021-04-17]. Available from:

https://lotr.fandom.com/wiki/Tolkien_vs._Jackson:_Differences_Between_Story_and_Screenplay

³⁹ Ibid.

6. The Lord of the Rings and Its Impact

The Lord of the Rings is unquestionably one of the most famous works to this day. The book, which tells a magical story about endless adventures and various kinds of creatures, has caused a huge interest in fantasy literature and has generally changed the view of it as such. The book has influenced many aspects of our lives from books to movies, music, games, and more.

In terms of music, The Lord of the Rings had the greatest influence mostly on heavy metal. There has always been an element of the fantastic in heavy metal, whether it's sword and sorcery, science fiction, or horror. So, it makes perfect sense that a work like The Lord of the Rings has become a great inspiration for many songs. Some of the best-known songs include *Ramble on* by Led Zeppelin, *Battle at Helm's Deep* by Attacker, *Nightfall in Middle-Earth* by Blind Guardian or *The Wizard* by Black Sabbath.⁴⁰ Tolkien has inspired all authors from symphonies, orchestral compositions to progressive rock. Some have seen muse and inspiration in *The Hobbit* and *The Lord of the Rings*, others in *The Silmarillion* and *Unfinished Tales*. The Italian musician Guiseppe Festa and his band Lingalad drew great inspiration from *The Lord of the Rings*, especially from the characters Tom Bombadil, Bilbo, Gandalf, and the Fellowship. Their songs include original verses from Tolkien's work with a mixture of cello, violin, mandolin, flute, and bongo. The band toured Italy and then the United States in 2003 and 2005. The number of musicians and bands that have made themselves visible through Tolkien's inspiration is astronomical. In 1964, Tolkien received the first letter from the composer Carey Blyton requesting to compose the *Hobbit Overture*, which would be based on his book. And he's had a lot of requests like that in his life.⁴¹

As for the games, there are many of them, which are based on The Lord of the Rings and Hobbit, especially after the movie version of Peter Jackson was made, but its influence on the fantasy RPG⁴² is not entirely direct. Programmers and designers relied not only on Tolkien's work to develop new games, but also on the work of other authors and their own imagination. From Tolkien's work, they took over only some elements that

⁴⁰ CHAPLINSKY, Joshua. *Lord of the Strings: The Influence of Tolkien on Heavy Metal Music*. In: LitReactor [online]. [cit. 2021-03-28]. Available from: <https://litreactor.com/columns/lord-of-the-strings-the-influence-of-tolkien-on-heavy-metal-music>

⁴¹ DROUT, Michael D.C., *J.R.R. Tolkien Encyclopedia: Scholarship and Critical Assessment*, New York, 2013, p. 538-540

⁴² RPG stands for role-playing game, refers to a game in which the player assumes the role of a character within a fictional narrative, undertaking a task or quest alone, or with a group.

fall under the fantasy genre. The most important is the myth. Before Tolkien, it was not considered necessary for the individual stories to have any connection, such as a common history. Although his work was not the only one that contributed to the development of video games, we can say one thing for sure. Without his work, many essential elements of fantasy games would not exist at all or exist, but not in the form we know today.⁴³

Another major impact left by Tolkien's work is the impact on society. In 1965, *The Lord of the Rings* caused a major boom mainly in the United States, one of the factors being the launch of the paperback version. This version was cheap and accessible to everyone. Other factors were the era of hippies and the fact that Anglophilia was very popular in American culture – Americans admired English music, movies, style of dress and other creations. By 1966, with over three quarters of a million copies it became top-selling in the United States. The book caused such a boom that signs, such as “Frodo Lives”, “Go Go Gandalf” or “Gandalf for President” appeared everywhere.⁴⁴ The 1960s were periods of many movements, such as women's rights, civil rights, and protests against the Vietnam War. At that time, *The Lord of the Rings* became very popular, everyone read it - from students to rock bands, writers to artists. They were all literally engulfed. The popularity of the story was caused not only by the beauty of the story, but also by the very opinions of Tolkien. A large number of people identified with them, including the aforementioned movements.⁴⁵

In December of this year, it will be exactly twenty years since the release of the first episode of the movie version of *The Lord of the Rings*. The movie was an incredible success, winning seventeen Oscars, and *The Return of the King* even won awards for Best movie and Best direction. This success helped pave the way for the launch of geek and fantasy movies such as *The Chronicles of Narnia*, *The Golden Compass*, *Snow White and the Huntsman* or *Clash of the Titans*, and television shows such as *Game of Thrones*, *The Shannara Chronicles*, or *Legend of the Seeker*.⁴⁶ *The Lord of the Rings* has been

⁴³ DAWSON, Allie. *The Influence of J.R.R. Tolkien on Modern Video Gaming*. In: The Artifice [online], [cit. 2021-03-29]. Available from: <https://the-artifice.com/jrr-tolkien-video-gaming/>

⁴⁴ DROUT, p. 14-15

⁴⁵ CIABATTARI, Jane. *Hobbits and hippies: Tolkien and the counterculture*. In: BBC Culture [online], [cit. 2021-03-29]. Available from: <https://www.bbc.com/culture/article/20141120-the-hobbits-and-the-hippies>

⁴⁶ LIPTAK, Andrew. *Looking back on what made the Lord of the Rings trilogy special, 15 years later*. In: The Verge [online], [cit. 2021-03-30]. Available from: <https://www.theverge.com/2016/12/23/14055580/lord-of-the-rings-trilogy-movies-peter-jackson-15th-anniversary>

'unfilmable' to many people for a long time, but Peter Jackson convinced them otherwise and showed that creativity and technology make anything possible. This gave impetus to other 'unfilmable' movies such as *Watchmen*, *Cloud Atlas*, *Life of Pi* and *Ender's Game*. Peter Jackson used many types of effects during filming, from cutting-edge digital graphics, miniatures, prosthetics to plain old visual trickery. Motion capture was still evolving during filming, but from the first second Gollum appeared in *The Two Towers*, it was clear that it would play a major role in the development of modern digital effects. Today, actors can create apes, nine-foot-tall aliens and even dragons with the help of a black jersey and ping pong balls.⁴⁷

To this day, we also find a lot of references to Tolkien or The Lord of the Rings in movies, TV series, books, songs, plays and the like. In the following two sub-chapters, I look at how The Lord of the Rings fundamentally influenced two sectors - fantasy literature and tourism in New Zealand.

6.1 The Lord of the Rings and Its Impact on Fantasy Literature

It took nearly a decade for The Lord of the Rings to gain popularity and recognition. The paperback edition in 1965 contributed the most to this, after which it became one of the best-selling bestsellers of the 20th century. The story contains everything you can think of – harrowing journeys, traps, magical creatures, friendships and loyal companions, missions or diverse landscapes. Despite its vastness, the plot flows naturally and there are no large deviations from the plot.⁴⁸

Some people consider Tolkien to be the founder of fantasy literature. But that statement is not entirely true. Fantasy literature dates back to long before the 1950s, when *The Lord of the Rings* was released. What we can say is that Tolkien is the father of modern fantasy, especially the high fantasy genre, and a lot of authors have been inspired by his works.⁴⁹

*„For many readers, the fantasy genre began with J. R. R. Tolkien (1892–1973), the world-famous creator of Middle-earth, whose history was recorded by this famous author in *The Hobbit* (1937), *The Lord of the Rings* (1954–1955) and *The Silmarillion* (1977).*

⁴⁷ GRAY, Ali. *How The Lord Of The Rings Trilogy Changed Movies Forever*. In: IGN [online], [cit. 2021-04-03]. Available from: <https://www.ign.com/articles/2012/11/22/how-the-lord-of-the-rings-trilogy-changed-movies-forever>

⁴⁸ PRINGLE, p. 36

⁴⁹ *This is how Tolkien influenced the Fantasy genre*. In: Wottaread [online], [cit. 2021-04-04]. Available from: <https://wottaread.com/this-is-how-tolkien-influenced-the-fantasy-genre/>

Contrary to this widespread view, Tolkien did not establish the fantasy genre, although I must admit that it developed it in such a significant way that one can draw a sharp line between the fantasy written before and after Tolkien.”⁵⁰

Tolkien's influence is sometimes so great that we don't even realize it. Especially for some mystical characters. He was inspired mainly by Norse mythology and gave them the form we know today and which is used by other writers. One example is the figure of an elf, previously thought of as a small and cheerful Christmas elf, But Tolkien elevated their figures and made them noble and very wise creatures, mostly connected to nature and magic. Tolkien also invented a number of new mystical characters, such as orcs, ents or Balrogs, which are also widely used by authors to this day.⁵¹ But its greatest genre influence is likely to be the creation of such an advanced world with such an extensive history. Previously, there was no emphasis on such things, the stories took place more in the real world, and the fictional world, if there was one, was more secondary. What also distinguished Tolkien from the others was that the main characters were not typical heroes at first glance, it was rather common for the hero to be a strong fighter, and in this case, it could be, for example, the character of Aragorn.⁵²

„Tolkien's greatness lies in the fact that he has skillfully combined the existing movements of fantasy – heroic romance, folklore, fairy tales, and adult fantasy – and significantly expanded the scope of fantasy in both historical and literary terms. He gave the genre a new dimension with his work, and Tolkien's elaborate history of the three ages of his imaginary world raised the bar for all who came after him.”⁵³

Fantasy literature would probably have developed without Tolkien's help, yet it was him who introduced the changes that have persisted to this day. He raised it and made it a respectable genre. He opened up space for new possibilities and many authors were inspired by his approach and imagination. There are authors who were inspired by Tolkien's works, but their works do not have much in common, such authors are C.S. Lewis, J.K. Rowling, Philip Pullman, G.R.R. Martin, Kameron Hurley and many more. And there are those authors who drew directly from his works, some might even say that

⁵⁰ ANDERSON, Douglas A. *Otcové prstenu: kořeny moderní fantasy před Tolkienem*, Praha 2004, p. 13. Translated by the author of the bachelor thesis from Czech into English.

⁵¹ *8 Ways Tolkien Changed Modern Fantasy Forever*. In: James Kelly [online], [cit. 2021-04-07]. Available from: <https://jamestkelly.com/8-ways-tolkien-changed-modern-fantasy-forever/>

⁵² STRIDE, Daniel. *Fantasy without Tolkien*. In: A Phuulish Fellow [online], [cit. 2021-04-08]. Available from: <https://phuulishfellow.wordpress.com/2017/04/03/fantasy-without-tolkien/>

⁵³ ANDERSON, p. 15. Translated by the author of the bachelor thesis from Czech into English.

it is plagiarism. Such authors include Terry Brooks with *The Sword of Shannara*, Stephen Donaldson and the first volume of his *Chronicles of Thomas Covenant, Lord Foul's Bane*, Alan Garner with *The Weirdstone of Brisingmen* (he himself denies similarity with Tolkien's works) and many other imitators, who drew most of their inspiration from Tolkien.⁵⁴

6.2 The Lord of the Rings and Its Impact on Tourism in New Zealand

The increased interest in tourism in New Zealand was mainly provided by the movie version of Lord of the Rings and subsequently by the Hobbit trilogy. They are not the only reason, but it is these movies that gave New Zealand great advertising.

Previously New Zealand was mainly known for its beautiful nature and diverse fauna and flora. After Piing the first episode of The Lord of the Rings, The Fellowship of the Ring in 2001, New Zealand turned into a popular tourist destination movie fans. This place has also become popular for the movie industry. Famous movies such as *The Chronicles of Narnia*, *The Last Samurai*, *The Piano*, *Avatar* or *King Kong* were filmed here too. With increasing popularity, New Zealand's pride increased. Everyone was waiting for a place or a person they knew to appear in a shot or their name to pop up in the closing credits.⁵⁵

Although Middle-earth is a land of Tolkien's imagination, New Zealand bears an incredible resemblance to it. That's why it was an obvious choice for Peter Jackson, and he considered New Zealand to be "the perfect Middle-earth". About 150 locations were used for the filming, including the rolling hills of Matamata as Hobbiton, Kaitoke Regional Park near the capital city of Wellington as Rivendell or Queenstown was the setting for numerous scenes including Erebor Hills and the Pillars of Argonath. Most of them have become tourist areas that provide visitors with many attractions. The most popular attraction when visiting New Zealand is the 17-kilometre walk around volcanoes, steaming fumaroles, jagged lava flows and crater lakes in Tongariro National Park, when they can experience the same journey as Sam and Frodo. Wellington offers helicopter rides over the limestone formations, which fans know as Dimholt. Also, very popular is

⁵⁴ DROUT, p. 378-382

⁵⁵ ARNOLD, Naomi. *MORE THAN MIDDLE-EARTH: HOW FILM TOURISM CHANGED NEW ZEALAND*. In: Cathay Pacific Discovery [online], [cit. 2021-04-08]. Available from: <https://discovery.cathaypacific.com/middle-earth-film-tourism-changed-new-zealand/>

hand-make their own personal 'One Ring' or the opportunity to try replicas of weapons, swords and helmets.⁵⁶

According to research, nearly one in five tourists report that the Lord of the Rings and Hobbit trilogy is the main reason for their trip. Even twenty years since its first release. In the first five years since its release, the number of tourists has increased by a record 40 percent. Today tourism is the nation's biggest export industry, bringing in NZ\$39.1 billion annually. And as usual, the great tourist interest has also brought with it some negative things. The daily influx of tourists has hit hard the picturesque nature as well as some ecologically sensitive areas. One of these areas is Queenstown, the spectacular interior of the South Island, which is known for the locations that appeared in the movie. The city is mainly faced with a large number of means of transport and the problems associated with them. Another problem is that due to the gigantic number of tourists, a huge amount of accommodation is needed. Because of this, beautiful nature turns into zones full of hotels, restaurants and tourist attractions.⁵⁷

⁵⁶ *New Zealand - the perfect Middle-earth*. In: Pure New Zealand [online], [cit. 2021-04-08]. Available from: <https://media.newzealand.com/en/story-ideas/new-zealand-the-perfect-middle-earth/>

⁵⁷ ARNOLD, Naomi. *MORE THAN MIDDLE-EARTH: HOW FILM TOURISM CHANGED NEW ZEALAND*. In: Cathay Pacific Discovery [online], [cit. 2021-04-08]. Available from: <https://discovery.cathaypacific.com/middle-earth-film-tourism-changed-new-zealand/>

7. Conclusion

The aim of this bachelor thesis was comparison of a book *The Lord of the Rings* by the author J.R.R. Tolkien with a movie adaptation by director Peter Jackson.

Peter Jackson brought the extensive work of *The Lord of the Rings* to the world in 2001, and since then it has rekindled a huge fan interest. He did an excellent job with these movies, and we can say with certainty that even though it is an extensive work, he has managed to faithfully hold the book draft. By doing so, he has satisfied many of Tolkien's fans.

There are two versions of *The Lord of the Rings*, theatrical and extended. The extended version adds in addition to *The Fellowship of the Ring* 30 minutes, to *The Two Towers* 44 minutes and to *The Return of the King* 51 minutes of deleted scenes. Thanks to these scenes, this version is more similar to books and also more popular with fans. This bachelor thesis dealt with the theatrical version, because there are more differences between books and movies adaptations.

The work was constructed in two parts. In the first part of this work, I examined the life of one of the most famous authors of this time, in my first chapter I gathered and briefly summarized the most important experiences and experiences during his life. In the second chapter I focused on fantasy literature, which inevitably belongs to this bachelor thesis and especially this topic. I also briefly examined the eleven best known and most commonly used sub-genres of fantasy, including High Fantasy, Low Fantasy, Fairy-tales, Animal stories, Sword and Sorcery and others. For them, I mentioned typical features, themes and motifs, the most famous publications and their authors. And in the last chapter of this part, I dealt with the origin of Tolkien's work, his inspiration, which he mainly drew from Nordic mythology, and his motivation for writing this work.

The second part focused on the comparison of the book and movie adaptations of *The Lord of the Rings* and all three volumes, *The Fellowship of the Ring*, *The Two Towers* and *The Return of The King*. In the individual works, specific differences are listed chronologically, according to the flow of the storyline of the movie, for which are given versions from both adaptations are given. And because there are many differences between the versions, the work dealt with only the most fundamental ones. Furthermore, the work dealt with the comparison of changes in the characteristics of four characters, Gandalf, Frodo, Aragorn and Faramir. It is these characters who are among the most

changed in terms of their characteristics. In conclusion, the work dealt with the impact caused by the publication of *The Lord of the Rings* from the 1950s to the present. There is a brief description of how the work influenced music genres, modern fantasy video games, society and the creation of movies and motion capture. Further, fantasy literature, mostly High fantasy, and how Tolkien and *The Lord of the Rings* inspired other authors to write fantasy works. And also, how it affects tourism in New Zealand and how, after the release of the movie version in 2001, it became a hugely popular destination and attraction to fans.

Throughout my work, I tried to outline and bring closer to the reader the biography of the author of one of the most famous works, not only fantasy literature, but literature in general. Then fantasy literature, fantasy sub-genres and its typical features. As well as conducting readers, if only marginally through the world of *The Lord of the Rings*.

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9. Abstract

This bachelor thesis deals with a comparative analysis of the work of *The Lord of the Rings* by J.R.R. Tolkien with his 2001 movie adaptation by Peter Jackson. The analysis focuses on all three volumes, *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*, and will determine the main similarities and differences between the books and movie versions.

The bachelor thesis is divided into two main parts – theoretical and practical. The theoretical part deals with the life of J.R.R. Tolkien, from his childhood, his studies at Oxford, the period in which his works were created, to his death. It also deals with fantasy literature and its sub-genres, where specific themes, motifs, their most famous works and authors are listed in selected sub-genres. And lastly in this part, thesis deals with the origin and inspiration of Tolkien's most famous work.

In the practical part, the thesis deals with a comparison of book and movie versions of individual parts of *The Lord of the Rings* and differences in the characteristics and storyline of selected characters. In the end the work deals with the impact that occurred after the release of *The Lord of the Rings*. Above all, it mentions the influence on popular culture, such as music, video games, movies, literature and society. Furthermore, the impact on tourism in New Zealand.

This bachelor thesis should provide the reader with an insight into the life of J.R.R. Tolkien, into fantasy literature, and especially into the world of *The Lord of the Rings*.

10. Resumé

Tato bakalářská práce se zabývá srovnávací analýzou díla *Pána Prstenů* od J.R.R. Tolkiena s jeho filmovým zpracováním od Petera Jacksona z roku 2001. Analýza se věnuje všem třem dílům, *The Fellowship of the Ring*, *The Two Towers* a *The Return of the King*, a budou v ní určeny hlavní podobnosti a rozdíly mezi knižní předlohou a filmovou verzí.

Práce je rozdělena na dvě hlavní části – teoretickou a praktickou. V teoretické části se zabývá životem J.R.R. Tolkiena, od jeho dětství, studií na Oxfordu, období, ve kterém vznikali jeho díla, až po jeho smrt. Dále se pak zabývá fantasy literaturou a jejími podžánry, kde jsou u vybraných podžánrů uvedeny specifické motivy a témata a jejich neznámější díla a autoři. A jako poslední se v této části zabývá původem a inspirací neznámějšího Tolkienova díla.

V praktické části se práce zabývá komparací knižní a filmové verze jednotlivých dílů *Pána Prstenů* a rozdíly v charakteristice a dějové linii vybraných postav. Na závěr se práce zabývá dopadem, který nastal po vydání *Pána Prstenů*. Především zmiňuje vliv na populární kulturu, jako například na hudbu, videohry, filmy, literaturu nebo společnost. Dále pak také vliv na turismus na Novém Zélandu.

Tato bakalářská práce by měla poskytnout čtenáři náhled do života J.R.R. Tolkiena, do fantasy literatury, a především do světa *Pána Prstenů*.

11. Appendices

List of appendices

Appendix I: Pictures of J.R.R. Tolkien

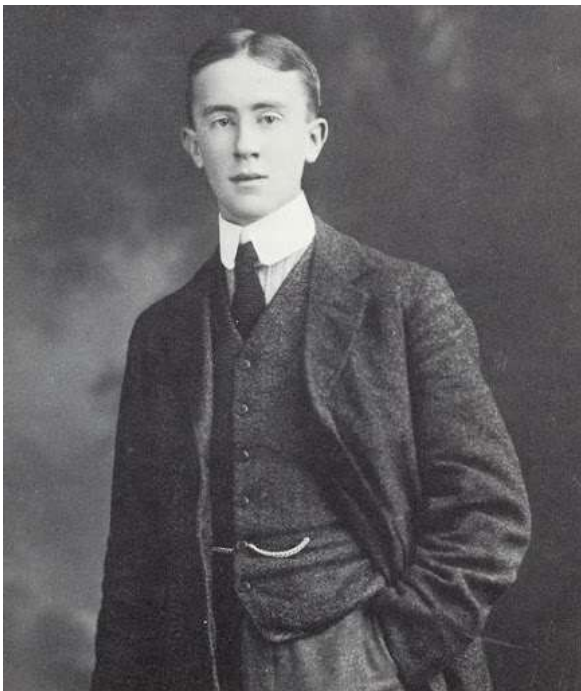
Appendix II: The Lord of the Rings – book version (1954-1955)

Appendix III: The Lord of the Rings – movie version (2001-2003)

Appendix I: Pictures of J.R.R. Tolkien



Ronald (vlevo) a Hilary (vpravo) Tolkienovi v roce 1905⁵⁸



J.R.R. Tolkien 1911⁵⁹



J.R.R. Tolkien 1916⁶⁰

⁵⁸ CARPENTER Humphrey, *J. R. R. Tolkien: A Biography*, New York 2000

⁵⁹ Ibid.

⁶⁰ Ibid.



J.R.R. Tolkien⁶¹

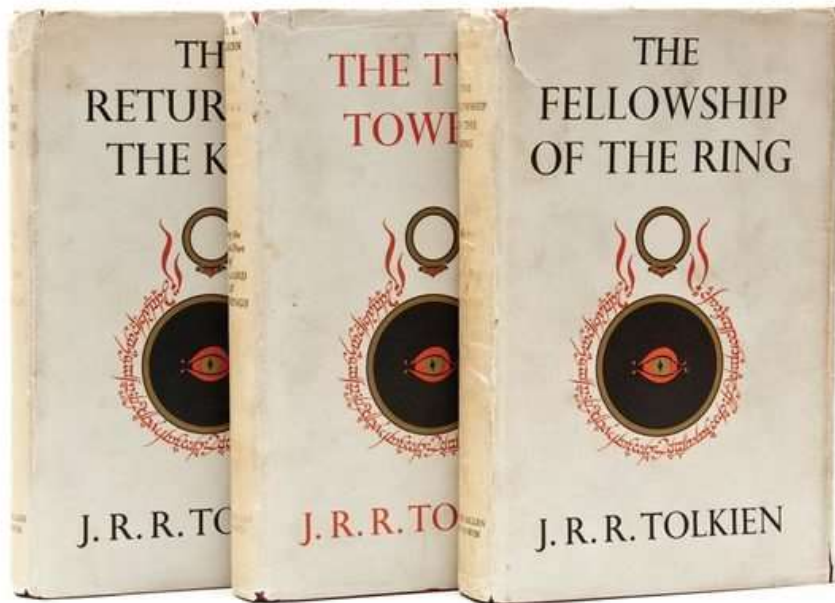


Grave of J.R.R. Tolkien and Edith Tolkien⁶²

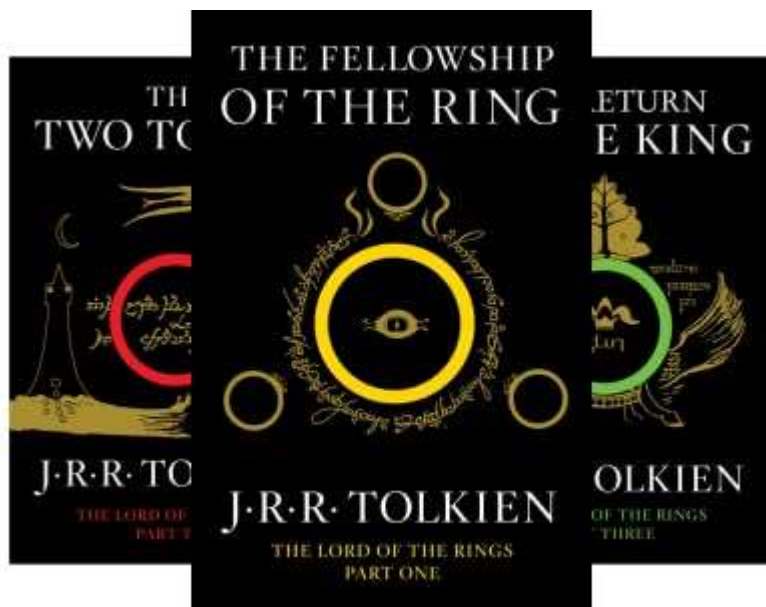
⁶¹ *J.R.R. Tolkien*. In: IMDb.com [online], [cit. 2021-04-21]. Available from: <https://www.imdb.com/name/nm0866058/>

⁶² *John Ronald Reuel Tolkien*. In: ČSFD.cz [online], [cit. 2021-04-21]. Available from: <https://www.csfd.cz/tvurce/66519-john-ronald-reuel-tolkien/zajimavosti/>

Appendix II: The Lord of the Rings – book version (1954-1955)



The Lord of the Rings first edition covers⁶³



The Lord of the Rings present paperback covers⁶⁴

⁶³ *Bloomsbury Auction Archive*. In: Tolkien Collector's Guide [online], [cit. 2021-04-21]. Available from: <https://www.tolkienguide.com/modules/wiwimod/index.php?page=bloomsbury+all>

⁶⁴ *Lord of the Rings (3 book series)*. In: Amazon [online], [cit. 2021-04-21]. Available from: <https://www.amazon.com/Lord-of-the-Rings/dp/B074BZS2D5>

Appendix III: The Lord of the Rings – movie version (2001-2003)



The Lord of the Rings movie posters (The Fellowship of the Ring, The Two Towers, The Return of the King)⁶⁵



The Fellowship of the Ring⁶⁶

⁶⁵ *The Lord of the Rings 1, 2 & 3 - Movie Poster Set (3 Posters)*. In: Amazon [online], [cit. 2021-04-21]. Available from: <https://www.amazon.ca/Lord-Rings-Poster-Posters-Posterstoponline/dp/B0086I0MPG>

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