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**J. R. R. TOLKIEN'S INFLUENCE OF FANTASY
LITERATURE**

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ABSTRACT

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The object of this undergraduate thesis is to find and analyze the impact of work of John Ronald Reuel Tolkien on modern fantasy literature. This bachelor thesis is divided into three main parts. The first part brings brief summary of life of J. R. R. Tolkien. The second part analyzes several areas of interest in Tolkien's novels and in novels of other authors of fantasy literature. The final part summarizes the differences and tries to reveal possible areas of influence of Tolkien on the genre of fantasy literature.

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1 INTRODUCTION

The very first impulse for analyzing the topic of fantasy literature, its authors and worlds, and especially the case of J. R. R. Tolkien was an idea of Andrzej Pilipiuk. In his partially satiric articles “Jak psát fantastiku” and “Jak napsat bestseller”, which deal with the current situation in the field of fantastic literature, common stereotypes and the process of the birth of new fantasy novels, Pilipiuk speaks about the low level of diversity in the current genre of fantasy literature. Especially, he highlights the problem of no differences in particular areas of creating fictional worlds for fantasy stories, when the authors often use images, which were built before and used by great icons of the genre, and which are verified by the success at the readership.

This idea was the original point for the need of analyzing the current state of fantasy, as it is possible to confront numerous different opinions on this specific genre. Only after processing broad research of the field of fantasy literature it is possible to say, whether it is true, that there is lack of variability in the refined themes common in fantasy literature. J. R. R. Tolkien serves as the model of the icon of the fantasy literature in this thesis. In the following chapters, there will be introduced his life, and several themes chosen as representative for the genre will be compared in works of Tolkien and other authors of fantasy novels. This method should help to answer the question, if there is actually that low amount of variability on the market with fantasy fiction and what is the eventual level of influence of Tolkien to this state. The procedure of work behind compiling the main part of this work is described below.

Firstly, there were analyzed the key parts of the lore of J.R.R. Tolkien. The novels *The Hobbit or There and Back Again*, *The Lord of the Rings: Fellowship of the Ring*, *The Lord of the Rings: The Two Towers*, *The Lord of the Rings: The Return of the King* and *The Silmarillion* were evaluated as these crucial elements. Also, the last novel from the universe connected with Tolkien, *The Children of Húrin*, has been taken in consideration, despite there was significant contribution of Tolkien’s son Christopher Tolkien to the actual shape of the book. The content of these novels was analyzed as one complex image of authentic secondary world in which the stories are set.

Secondly, the knowledge of the lore of J.R.R. Tolkien was used to set areas of interest, which seemed to carry some strong marks, which could characterize Tolkien’s fantastic world. These areas are as following; the complexity of the world, the races which are possible to identify in the world and the unusual creatures located in the world. This set of interesting areas of Tolkien’s work then has been analyzed for possible sources of

inspiration in works that have been written before Tolkien's novels or in extra-linguistic reality which could the author face. From this amount of information it was possible to focus on what is typical for Tolkien's adaptation of these subjects and it also helps to understand why he chose this exact form for the particular themes.

The next step lies in analyzing several contemporary novels from the genre of fantasy literature and focusing on the areas of interest mentioned above. From the processed information it was possible to organize a complex view on the particular area of interest from the point of view of Tolkien's approach and from the perspective of the utilization of the same issue in other fantastic books. For achieving greater possible objectivity, the other analyzed books have been chosen from variation of more subgenres of fantasy. This move should guarantee covering the situation of the genre as a whole. Of course, certain specific issues of those subgenres, which have been taken into account for the objectivity of the conclusion in the final part of this thesis, have been encountered.

Afterwards, the information from both sources, about Tolkien's lore and those describing the situation of the works of other authors of fantasy books provided sufficient data to compare the different or similar marks in the approach to the areas of interest mentioned above. Great amount of attention has been paid to ensure the descriptive character of the comparison, while the evaluation of the resulted conclusions better fits to the final part of this work.

2 BRIEF BIOGRAPHY OF J. R. R. TOLKIEN

John Ronald Reuel Tolkien, that is not only *The Lord of the Rings*. His lore and contribution to the literature is much greater. Tolkien's most famous piece of literature, *The Lord of the Rings*, can be understood as a kind of preparation for born of *The Silmarillion*. *The Silmarillion* is Tolkien's major objective. It represents his desire for creating complex mythology, which could be accepted by the inhabitants of British Islands. Another remarkable book from Tolkien's pen is the first story situated into Middle-earth, *The Hobbit or There and Back Again*. By this book he prepares the ground for creating Middle-earth and by its neutral alignment, standing on the borders of fairytale and literature for adults, Tolkien proves, that he is an experienced storyteller capable of attracting younger readers and still not to offend adults. A very similar approach is also possible to spot in the story of *Farmer Giles of Ham*. His skills in using allegory Tolkien demonstrated in a short mild story *Leaf by Niggle*.

Besides his effort in the field of storytelling, Tolkien was also very successful in the academically field. As an accomplished linguist, he gave many lectures about etymology and lexicology and published numerous articles about English, Middle English and Welsh. He also created a vocabulary of Middle English, which was published in 1922. On the area of literal theory, there are Tolkien's texts focusing on the poem of *Beowulf*, revising the poem *Sir Gawain and the Green Knight*.

Behind all this is a single story of a single man. His life was affected by many circumstances which are reflected in his lore. And from there they leaked even further and affected other people and their works. A witness of Tolkien's life and interviews with Tolkien himself can be found in Carpenter's *J R R Tolkien – A Biography*, which is the source of information used further. John Ronald Reuel Tolkien was born in South Africa and lost his father during his childhood. Shortly after that he moved to England into a small house in countryside with his mother and brother. He spent a lot of time by wandering around the nature, reading a books and learning foreign languages. So it is no wonder that later he became charmed by linguistics. In Tolkien's age of twelve his mother died and he is being raised by a priest from Birmingham. In the age of sixteen Tolkien meets his first and the only love, who also later becomes his wife and gave him four children. Another important person in his life is his friend C. S. Lewis. With him they later created a circle of friends with passion for literature, The Inklings. Tolkien studied philology at Oxford, where he also taught English and literature after he became a professor at the University of Leeds. Tolkien's destiny is also marked by the First World

War in which he fought and from which he had such hard impressions, that he had to spend many weeks in infirmary. The Second World War also affected him. Although he was not actively fighting, his son Christopher served at Royal Air Forces and Tolkien sent him drafts of his text to cheer him up. Carpenter also notices that the war caused a lack of paper because of fires after bombardment of London which complicated the release of *The Lord of the Rings* as well as the complicated relations with Tolkien's previous publishers did (Carpenter 186). After that his life is very busy. *The Lord of the Rings* became very popular even across the sea and Tolkien performed many live readings, received many letters from fans and actually tried to respond to every each of them. He lectured at Oxford University and works on his dream, *The Silmarillion*. Unfortunately he did not manage to finish it, left a big part of the book only in the form of notes and the book itself was finished by his son Christopher after Tolkien's death in 1973, two years after his wife has gone. There is an epitaph on their tombstone stylizing their love into a love story of Beren and Lúthien, characters from *The Silmarillion*.

3 ANALYSIS OF AREAS OF INTEREST

To be able to define Tolkien's contribution to the current state of modern fantasy literature it is, at first, very important to focus on the factors which influenced Tolkien himself. It is an important fact, that he also often derives his knowledge and experiences for creating his own texts from the works and lives of other people. It is a solid chain, which should be scoped: the ideas Tolkien found and used, how he interpreted them in his works, and finally, in what shape are these thoughts being used further, by the people who are being influenced by Tolkien.

3.1 COMPLEX WORLD

The lore of every author is being formed by his mind. And the mind is being affected by suggestions from the environment. They can be both, the ideas based on pure fantasy of the author, or ideas connected with solid facts. In case of Tolkien there are two major groups of suggestions. At first he was affected by the crucial events in his life and by the things he liked. These sources of inspiration are more spontaneous and unpredictable. The second group can be determined by the professional orientation on linguistics and history. It is much more based on solid logical research and often comes from the knowledge of the works created before. This is the aspect of the inspiration based on facts. The result lies in the combination of these two very distinct sources of inspiration, which were forged into the text by man capable of using pure fantasy and imagination, as well as using strictly methodical research and precise work. This approach could be spot even behind the birth of such essential aspects of Tolkien's lore as is the Middle-earth itself. The importance does not remain only in the name for his fantastic world. The combination of the fantastic aspects from author's mind and the real facts from the history of a real geographical area is stunning.

Tolkien did not invent his fantastic world truly alone. According to the book *The Real Middle-Earth* by Brian Bates, Tolkien knew that the word Middle-earth was actually a term used by people in the first millennium, referring to the lands tenanted by Germans, Vikings and Anglo-Saxons (Bates 4). As he lusted for creating the real cohesive mythology, which could be given to the current inhabitants of the same area, he did a historical research. The Middle-earth he discovered was very similar to the one presented in his books. Of course there were neither dwarves nor elves, but it was an old wild world, where the woods were dark and deep and the mountains were steep, just as it was in the Wilderness he presented, but the plains were settled by not so ordinary people. They were

tough and realistic enough to realize what they have to do for surviving in such land, but they also had wild imagination and commonly believed in supernatural creatures.

The real Middle-earth was nearly as full of magic as the fictive one is. From the work of Brian Bates we can get a very complex image of how important magic was for the pagans a thousand years before the spread of Christianity into their territory. People believed in various magical characters and worshiped gods as well as they worshiped the nature itself. Bates demonstrates the power of particular places on example of the meaning of an ordinary road. The road itself is safe, but along its sides there can be lurking ghosts (Bates 60). We can also see the road as a symbol of life. The road guides people forward and symbolizes their destiny; the edge of the road is there to keep them in the right direction. These thoughts can be seen in Bilbo's poetry mentioned in the beginning of *The Fellowship of The Ring*:

*The Road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can,
Pursuing it with weary feet,
Until it joins some larger way,
Where many paths and errands meet.
And whither then? I cannot say. (Tolkien 73)*

Secondly, Bates speaks about the crossroads of the paths as about places where the real world of the human-beings collides with the Underworld, from where the ghosts and dreadful supernatural creatures can rush into our world (60). He also notices that old Saxons were scared of the modern stone roads built by the Romans. These roads were too straight, which did not correspond with the needs of the nature, and also built of the stones used for the ancient barrows. Saxons were scared of the ghosts who were disrupted from their dwelling and were wandering the roads. It is possible to spot some kind of parallel in this fear and the stealth movement of the fellowship in all of the Tolkien's books, while it is always too dangerous to stay on the broad roads for Tolkien's heroes.

The whole problem of invasion of Romans and a forced spreading of Christianity and completely unknown culture into the world of Celts can be also understood as the same fight of good and evil as is the conflict in the fictive Middle-earth. There were also

the united forces of elves and men, the native inhabitants, which had to stand against a military force. Military force supported by new technologies and completely destroying the character of the nature is possible to spot in the twisted intentions of wise Saruman who actually transformed the surroundings of his tower into a factory which had to be supported by chopping down the great old trees of Fangorn.

The clash of the two totally different cultures and approaches to the living in the real Middle-earth had a really significant impact on the perception of magic. Bates describes the great skills of traditional Anglo-Saxon healing by using the power of herbs and natural forces (104). These acts of witchcraft were strictly banned by the authorities of the Christian Church, because they empowered the paganism in the hearts of native inhabitants and were building barricades on the way of their conversion. In Tolkien's Middle-earth it is common to use leaves of magical herb called athelas to cure ordinary battle wounds and it even works as an antidote against the magical injuries caused by cursed weapons.

The great importance in both Middle-earths has also the element of water. Old Anglo-Saxons were visiting a ponds and deep wells, which, as they believed, were the gates to other worlds and into the depth of the earth, the Underworld. Bates speaks about occasions when people were performing their rituals around the sources of water or were just silently looking into the depths, waiting for enlightenment or any other kind of spiritual experience. It was also common to leave a gift at wells and ponds, for example a tie or food, as a sacrifice. Churches were later built near these places to attract the pagans to Christianity. (Bates 119). An image of the water as an instrument for foretelling is also used in *The Lord of the Rings* where mighty Galadriel lets hobbits to see the things that can possibly happen in future.

The water is also used by Tolkien as a pure element which can cast away the evil. The possible inspiration can be spotted in the way how old people of Middle-earth perceived water as a natural element. Bates describes the legend about the World Tree on which the whole world is growing. And at his roots there are three weird sisters, or fates called Norns, who water the tree every night. This is the water which has a gift to give life and runs through the whole world. The magical water of Norns is the same as we found in the grass every morning in a shape of dew. And that is the reason why the old mystics used to gather the herbs during the early morning hours (Bates 124).

To sum up, Tolkien took the essence of the knowledge based on scientific research and combined those information with his own ideas of fantastic landscape. This allowed

him to back up the life of the Middle-earth by principals which were already fully functional. This combination is crucial to achieve flawless feeling of realism of the secondary world of Tolkien's stories. This realism is, of course, only accessible by accepting the rules of the game on fantasy story, as otherwise it is impossible to think about ghosts and dragons as about realistic creatures. This requires a sort of inner, fantastic realism, which is based on the principals of the fantasy world itself. The key of creating believable fantastic world lies in details and the decisions by which they are being distributed to the recipient of the text. As it is possible to always use a blank space in the text and leave the reader to finish the complex image of the scene by his own imagination, there is also the choice to provide as many details as possible to be sure that the complex image will be much sharper and cohesive with the rest of the story.

With the desire to control the experience of the reader, and providing him details about time and settings of the story, such as the weather condition or the position of the moon on the night sky, there comes a risk of making mistake. It is easy to create situations, which will be evaluated by a careful reader as impossible. Of course, fantasy literature works with fantastic themes and nothing should be impossible, but there can not be sunny weather in one part of the location and also a terrible storm in the other during the same time just because it helps to create proper atmosphere in the different parts of the text, while narrator skips between more characters. To avoid these mistakes, Tolkien used to draw maps of locations, calculated tables with the position of the stars and moon, forecasted the possible weather condition as it would influence more than the current issues. He realized that these details should be reflected in other paragraphs and chapters. This method did far more than just helping him to avoid redundant logical mistakes. It actually served to create better coherent world, where the things works as it is expected, unless there is applied any principal power by intended use of magic.

This main point of focusing on the fantastic world as a complex, realistic world with its own laws and principals is possible to spot on examples of some other authors of fantasy stories, who also give more space to the functionality of their own secondary worlds, and tend to pay more attention to details. The modern fantasy worlds are much more than simple name of the land with a few specific sceneries known from the previous fantasy novels. A worthy example of this approach to the world which counts with proper calculations is easily accessible in the form of the maps. Maps of the fantastic worlds, such as Tolkien's maps, originally drawn by his son Christopher Tolkien, on the broad papers of

his books are nowadays very favorite way of presenting the world hidden behind the text in a different way, but the plain text.

MAPS

There are some great examples of using a map to boost the strength of authentic feeling of the secondary worlds. The approach of Christopher Paolini, the author of successful fantasy cycle named *Inheritance*, seems to be very similar to Tolkien's use of map in his *The Lord of the Rings* trilogy. Paolini also reveals the map on the broad paper of his book, which leaves the reader free to explore whole new world right before he actually starts the reading. Also, this choice helps to build an impression of complexity of the world. Although, both authors provoke the readers to take a break from the story and to spend some time browsing the map, because the actual texts often provide description of the scenery which lies around the heroes of the book. In such moments the recipient can appreciate the amount of details which fit together into the larger image, and also the author can check the map as well for being sure that he is not making any logical mistake, which would dishonest his work.

In some cases, Tolkien has decided not to use the whole map of Middle-earth and he provided only a crop with a particular area. Great example of this case can be observed in *The Hobbit*, when the handmade map covers only the area discussed in the later chapters. The fellowship of heroes travels through the land without any possibility of checking the direction on the larger map, which comes later in *The Lord of the Rings*. In fact, in the time when Bilbo Baggins works as a thief for Thorin's dwarves, Tolkien probably did not have sufficient amount of geographical details to compose a plan of the journey in such quality as in his later novels. The map in *The Hobbit* actually got a very practical use. When Elrond says: "But show me now your map!" (62), and reads the moon-letters, he reads the words from the very same map which is accessible to the reader. The runes, which are marked by special letters visible only during particular position of the moon, are explained right on the first page of the book in a brief preface, which also increases the image of complexity of the world Tolkien presents.

Another approach to the providing of a map to the readership presents a pair of authors standing behind the sequel *Noble Dead*, Barb and J.C. Hendee. Since the first and the second volume of their series takes place on a very small area and the whole plot is dealing mostly with story of one city, there is no image bearing the witnesses about geographical affairs. Interestingly, as the story continues and leads the main heroes to the

far places in distant lands and provinces, and complex political situations and relationships of the kingdoms and empires are being discussed, Barb and Hendee decide to include a map very brief, but for the needs of orientation illustrative enough.

Also Harry Harrison has decided to draw a map for his book *The Hammer and the Cross*, which is the first part of his trilogy. His approach differs from the previously mentioned ones in the kind of provided information. Firstly, he presents the complete shape of his world divided into particular empires. Secondly, he provides another, smaller plan of the part of the land, which is crucial for the story of *The Hammer and the Cross*. Besides the graphical illustration of a location, in his second map Harrison also includes several points of interest, mainly notes of important events and battles with a particular date. This kind of map in some ways reminds historical maps, and since *The Hammer and the Cross* aims to be strongly historically based, this decision works as a very logic step to enhance the feeling of the authenticity of Harrison's world.

Finally, another step in using maps in historically based fantasy literature demonstrates Thomas Harlan in his series *Oath of Empire*. As his novels are set in alternative history and strongly focused on the conflict between Rome and Persia, Harlan uses maps to demonstrate the conditions on the described battlefields. He includes not only the shape of the battlefields, but there are also the schematics of the position and the power of divisions of each army. In larger drawings the reader gets access to the plans of fortresses, which are described with a great sense for detail. The combination of these illustrations, the global map of the whole world and the passages of text dealing with military tactics and strategies strongly works as an element creating better illusion of the presented secondary world.

ARTIFICIAL LANGUAGES

Besides the work with the orientation in the world, Tolkien also presented another aspect of the world, which helped him to create more complex illusion. This aspect is his work with new languages used in his novels. Tolkien's knowledge in the field of linguistics also had a very significant impact on his writing. His passion for old northern and old English languages led him into creation of many artificial languages based on the rules of the studied models. The most famous are the two languages used by two kinds of his elves, Quenya and Sindarin. Besides that there are also languages of the other species living in Middle-earth such as the orcs or the ents. Many of these languages are described in the appendices in the books, which helps to get a better and deeper reader's experience,

because it boosts the illusion of the living and working second world. Not only the sounds of particular languages seem to be fitting very well to the character of the races, but Tolkien also often used the vocabulary of the particular language for creating names of certain characters. That creates many levels of enjoying the impression of presented world, because it is actually really possible to learn to speak elvish, as the language and its vocabulary is complete and fully usable, and accessible in secondary literature.

Another interesting fact about language used in naming the places and characters is that Tolkien often uses names from old manuscripts. The inspiration for names of the dwarven group in *Hobbit* can be found in Germanic Edda. Bates also points on the clue, that the great old Mirkwood was a real name of an old Germanic territory and Tolkien sort of connected the fantastic land and our real world (Bates 40).

Tolkien's passion and ability to study and learn old languages is really impressive. In Carpenter's bibliography we can find interesting note about a letter which contains Tolkien's description of his feeling, that he seems so comfortable about the Old Midland English because of his ancestors. He believed that he inherited remorse of using the language (Carpenter 122).

Language of Tolkien's books was very strictly chosen. He thought about every line and every word. He spent some time to create a guideline to achieve more noble style. That was based on using proper words and he created pairs of synonyms which should ensure that he will always use *to narrate* instead of *to tell* (Carpenter 173). Another example of great care for details has been also shown while Tolkien saw the first edition of his *The Hobbit*. Carpenter claims that Tolkien was very angry because of corrections made by editors. The cause of Tolkien's unhappiness rested in the change of the words *elvish* to *elfish*, *dwarven* to *dwarfen* and similar race related issues, which were done correctly, according the codification marked in dictionaries, but Tolkien did not agree with these changes, and what was worse, they were not discussed with him before the printing of the book.

In case of creating flawless and easily believable image of a complex fantastic second world, the most important part of Tolkien's effort is definitely the birth of the artificial languages used by elves, dwarves and other races of Middle-earth. The key lies in the actual integrity of those words, which are presented with a great sense of detail. That is the reason why, especially after a loud reading, Tolkien's goblins really sound as goblins. Tolkien in his novels also used third-person limited narrator, who cannot immediately translate unknown languages and respects language abilities of individual heroes of the

fellowship, before he slips to translating the communication into English. Perfect illustration of those abilities is Frodo's dialogue with elf Gildor in *The Lord of the Rings*, when he uses his limited knowledge of elvish language: "I thank you indeed, Gildor Inglorion," said Frodo bowing. 'Elen síla lúmen omentielvo, a star shines on the hour of our meeting,' he added in the High-elven speech." (80).

The approach to foreign artificial languages while using limited narrator seems to be quite popular among contemporary fantasy literature. The artificial languages are used in the same way as by Tolkien himself, but there is often a great difference in the depth and strength of these constructed unknown sentences. The actual complexity of these artificial languages is often hard to anticipate, since there are often only several situations in which characters speak by artificial language. On the other hand, it is possible to meet novels with some brief description of used new artificial languages or simple vocabulary of used words. In all cases the decision of using authentic language for dwarves or elves helps to achieve a better atmosphere and also builds a part of realism of the presented world.

One of the books which comes to the reader without any further information about spoken languages is for illustration *Sister of the Dead* from cycle *Noble dead* by Barb and J.C. Handee. During their adventures, the main characters of the novel often face an unknown language, which is not explained anywhere in the book. In some cases the reader gets at least a clue with a guess of the land from which the stranger comes, but the elven language or words of mysterious creatures stay unrevealed. On the other hand, when there is a stranger on the other side of the door and the only information the reader gets is: "Fê lênêsthe, tú êmpórtún córchê túru!" (Barb, Handee 111), there is the right amount of the unknown, which is one of the important things for creating the right atmosphere of a horror fantasy literature. Another example of work with artificial language in *Sister of the Dead* is its use in moments when hero needs to relief and swear. "Valhachkasej' â" (Barb, Handee 126) instead of any inappropriate word makes the novel accessible even to younger readers, but still keeps the image of dark, unfriendly, unfair and dirty world full of vampires and vile creatures out in the dark.

Novels from the Warhammer fantasy universe are in similar situation and classic representative of the world struggled by the war between Empire and Chaos, *Trollslayer* by William King. His book is build on licensed world, which is being used as base for many products related with fantasy popular culture, such as board games, computer games or lore books and guides for role-playing games in style of the successful *Dungeon and Dragons*, pen and paper based role-playing games. King uses this support to present

several languages used by different races during the whole story. Although there is no explanation in form of appendix or a preface in the book itself, the reader has a chance to find a brief piece information about the language material from the universe of Warhammer in magazines, guides and lore books which serve as a standard way to bring the order among all of the products based on the Warhammer license. Through this way it is possible to get a gist about calligraphy of some races and a very limited vocabulary, since it is mostly focused on the topic of war and violent acts. Most of the languages also have roots in real languages, since many cultures in Warhammer fantasy universe are based on existing nations and their cultures. Without the information from the secondary literature it is nevertheless nearly impossible to decode the message behind such words as this ecstatic scream of cultist blindly obsessed by Chaos: “Amak tu Slaneesh!” (King 22), but since there is usually a strong contextual clue in the actual story, it is acceptable to feel comfortable with a approximate guess of the meaning.

A kind of artificial language is surprisingly possible to perceive even in particular parts of favourite novels about young wizard Harry Potter by Joanne Kathleen Rowling. As the world of her books is strongly marbled by magic, in most of the cases of the process of casting a spell the characters use oral orders which are sometimes combined with proper gestures. Even these magic formulas are not exactly explained or supported by presence of any artificial language; in several cases it is possible to identify a witty pun such as in “Lumos!” (Rowling 175) for casting a spell bringing light into dark corridor or in famous formula for letting objects levitate. In many cases these magic formulas seems to appear as words strongly inspired by Latin.

Last but not least representative of authors using artificial languages in their fantasy worlds is Christopher Paolini. In his novels from the cycle called *Inheritance* artificial languages have a very interesting role. In its first volume, *Eragon*, it is possible to often face the usage of new language for evil urgals or friendly dwarves. These languages are supported by a brief vocabulary in the appendix of the book which contains the exact sentences from the main text of the story and several extra stretches of those languages. The most interesting artificial language which is possible to meet in Paolini’s world Alagaesia is definitely the language called *ancient language*. This communicational code is used not only as a simple language for interaction with other living beings, but it also serves as a unique code for creating magical formulas. Paolini himself provided a decent amount of space in the text of *Eragon* to introduction in the mechanics of the language, when it is possible to create great magical effects through clever choice of words. These

words are being exposed in the appendix as well, and the number of lexical units presented for the ancient language of Alagaesia is vastly greater than for the other artificial languages.

3.2 RACES

Besides the actual perception of the world, where the fantasy story is taking its place, there is also highly important aspect of its inhabitants. In the genre of modern fantasy literature there exist particular schemes of races which are usually possible to find in most of the fantastic worlds. There are certain races, which could be labelled as *evergreens*, which seems to be very popular among both authors and the readership. These are mainly elves, dwarves and goblins. All of those races are presented in particular shape in Tolkien's lore, where they have nearly the same amount of attention as the race of human. Obviously, Tolkien and his adaptation of those races is not the only one which is possible to meet in modern fantasy literature and there are definitely possible similarities in the approach to the topic of elves, dwarves, goblins, humans and the other races in Tolkien's novels and in the worlds of the other authors of fantasy literature.

ELVES

The race of elves can serve as the first example of different adaptation of races. Elves are a very important part of Tolkien's fantasy literature. The roots of his conception of the elves lie again in the era of the real Middle-earth. Maybe it was a time of many supernatural creatures that existed only in the heads of its inhabitants, but the elves seems to be a bit different.

Brian Bates points in his book to a manuscript from 1030 AD which contains a picture of a Christian man tortured by a little man who fires arrows into his foot (93). It was believed that the elves as native middle-earthlings were rebelling against the newcomers and tried to harm invaders.

There is no doubt that elves were on the side of the Anglo-Saxons and were trying to help them from time to time. According to Bates people were trying to meet elves, but it was hard to achieve that, since elves were able to travel through the worlds. It was believed that they are a kind of link, which should allow people in this world to communicate with the creatures from the other worlds.

Tolkien himself proposed that he wanted to create his elves as a kind nation. Meeting the elves meant always a positive thing such a gift or healing power. For

successful arranging of the meeting there had to be a shaman of the village, the very first wizard, who was able to arrange the meeting even for those people, who were not allowed to see the creatures of the other worlds (Bates 96). In fact even in Tolkien's books people usually have some kind of profit from meeting the elves. Sometimes it is a protection, shelter and rations, sometimes it means powerful magic artifacts like the gifts from Galadriel to the fellowship of the ring. The image of elves Tolkien created is actually more mature, while still containing enough magical traits, so these inhabitants of the woods are fascinating for many readers and even authors, who are looking for inspiration right in the Tolkien's conception rather than in the old legends.

The actual birth of elves is recorded in the early part of *The Silmarillion*, where Oromë, one of the mighty Valars, meets the cheerful nation of elves singing in the woods of Aman (44). The race of elves is mentally and physically strong, but lives significantly affected by greater issues of Valar, creatures standing higher in the hierarchy of the world of Arda. Aman struggles during the war between united Valars against twisted Valar Melkor, who only lusts for greater power. The nations of elves partially leave Aman, and sail to the other continent of Arda, Middle-earth.

The elves presented by Tolkien are sundered into several factions, or families, but in the essence they are all on the same side in the question of supporting Valars over Melkor, which labels elves as *the good* in the clash of the good and the evil. On the other hand, with more experiences with war and dying, the general look on the question of fighting counts with stepping aside. It is well observable in the early part of *The Lord of the Rings*, where Frodo and other hobbits meet a group of elves marching to Grey Havens, where they will board ships to the west. They want to abandon Middle-earth, leave all the issues of fighting in wars, and return to Aman. By doing that, the majority of elves leave Middle-earth to the will of evil Sauron, apprentice of Melkor. Since elves are probably the strongest warriors of the good in the Middle-earth, they literally leave the weight of the future of Middle-earth on the race of humans.

Besides those political issues, Tolkien presents elves as probably a little bit supernatural humans in their skills and abilities. They are the best or strongest race of Middle-earth. They combine great physical and mental powers, that is the reason why they are skilled in fighting, hunting, building great mansions, but elves are also great artisans, exceptional blacksmiths, best in work with wood, charming singers, great poets and artists. They are usually good looking with long hair and pointed ears. There are also several negative traits connected with the elves. Because they live for unlimited amount of time,

unless their lives are ended by an act of violence, they tend to live from old glory and old victories. This fact is not always questioned and that is the reason why elves are often proud and do not show enough respect to the members of the other races in Tolkien's world. Another negative fact is that some elves are happy with living in comfortable isolation from the outer world, which clearly illustrates the way of living of the wood-elves in Mirkwood. Their desire for wine, feasts under the stars and shiny treasures is presented in *The Hobbit* with an explanation, that "These are not wicked folks. If they have a fault it is distrust of strangers" (194).

The distrust to strangers can escalate to the open hostility and anger towards the members of dwarven race, which is a topic rooted in the history of old deal between dwarves and elves. Elves hired dwarven jewelcrafters, since dwarven art of work with metals and precious gems is even greater, to create a masterpiece with exceptional rare gem, sildmaril. As the dwarven lust for the precious piece of jewellery was too strong, they declined to return the finished necklace and settled the war against elves, as it is presented in *The Silmarillion*. The depth of this wound in the relationship between these two races is demonstrated in the relationship of Legolas and Gimli, characters from *The Lord of the Rings*.

Also in the other fantasy novels it is possible to meet the race of elves. As an interesting example of approach to this topic is the state of elves of Christopher Paolini. In the novels of *Inheritance*, we can meet this race of strong characters, which are also very strong and from their movement it is possible to see the great amount of agility. The elves of Alagaesia are tall and their bodies are athletic, their faces are beautiful and their ears are pointed as in Tolkien's case. Paolini also states, that it was the elves, who was the warden of the right and order in the history of his secondary world, Alagaesia. His elves came to this world across the sea and in a very short time of disrespect towards the race of dragons these two nations forged the pact of alliance. With Paolini's elves there is also connected great skill in magical arts, as stated by Saphira in *Eldest*: "*More magic is in this race, she finally remarked, than either humans or dwarves. They do not feel as if they come from the earth or the stone, but rather from another realm, half in, half out, like reflections seen through water*" (130). The elves are presented as the original Dragon Riders able to speak with dragons and use the sources of magical sources hidden in their bodies. The elves from Alagaesia prefer staying in the shadow of the trees and they are even able to enhance grow of woods by their magical dances. They are bounded to nature so much, that they resign to eat meat and are mostly vegetarians. Towards the global political situation in the world

they are very cold and even though they hate the tyrant Galbatorix and are ready to aid the main hero of the story, the elves still prefer to wait aside and observe the results from a safe distance.

Barb and J. C. Hendee, the pair of authors of the cycle *Noble Dead* also presents their adaptation of the subject of elven race. The elves in their fantastic world seem to be marked by dark atmosphere of the semi-horror atmosphere full of vampires raiding among dirty and tired medieval people. The details about the elves are being revealed mostly thanks to the second main hero, Leesil, who is a good-hearted companion of vampire hunter Magiera. On the example of Leesil the readership meets half-elf of both elvish and human blood with long blonde hair, pretty face, at least according to the reactions of secondary characters, and physically very strong, but definitely not much supernatural or overpowered. Leesil often hides his pointed ears under a scarf to not to attract too much attention, since in Barb and Handee's world it is unusual to spot many elves living among the humans. The elves are living aside from humans, in their own lands, where they tend to fight each other for treasures and power, grouped in mighty clans. They do not like to live in harmony with nature, since they inhabit great palaces in which the elves are planning their cunning attacks with nearly unlimited patience. As other character traits it is possible to observe lust for games and wine, since Leesil often finds shelter in tavern among gamblers playing dice. This conception of elves does not seem to present the elite beings of the good without flaws, but in the global connection the elves are far more interested in their own business than about the outer world, unless they can gain shiny coins by interacting with it.

HOBBITS

Probably the second most famous race in Tolkien's universe is the nation of hobbits. The hobbits are fantastic magical inhabitants of the imaginary Middle-earth, who usually have merry, peaceful lives. David Day's *The Tolkien Companion* speaks about the hobbits as about short people, who commonly did not wear any shoes, because their feet were hairy. They often fancy smoking tobacco leaves, gardening, colourful clothes, and generally staying far far away from any adventure (Day 97). They are very similar to the race of humans, but probably can be spotted as more cheerful, quieter, and more connected with their homes and comfortable things, at least in comparison with the humans of Middle-earth. In fact the very best model of the hobbits is Tolkien himself. This whole race

is based on the things Tolkien liked and probably even on the way he liked to live his own life.

As it is mentioned in the section of this paper speaking about the trees, Tolkien loved nature and so hobbits do. The strong feelings towards nature are mentioned by Carpenter, who tells about Tolkien's interest in botanic (28), and also by Bates, who brings an interesting fact, that there were people living in the past in the area of the real Middle-earth, who used a hole in the ground as a base of their houses (Bates 32), and this can be the reason why Tolkien's hobbits live in the underground holes.

It is also worthy of notice, that the hobbits are presented as a race used to live in the countryside. This reflects Tolkien's favour in the English countryside and its surroundings. Carpenter also brings witnesses about Tolkien's struggling while living in a house near busy railroad station and how he missed quiet village while he was young (31). The Shire itself then can be the image of the area where live all merry, courageous, but sometimes not so wide-scoped, people of English countryside with their comfortable houses with little gardens and brass knobs on their painted front doors as Bilbo Baggins did. The merry way of living can be also spotted in the way how Tolkien get the name for Bilbo's house, which is according Carpenter named after an old farmhouse at the very end of the road which was called Bag End because of its location (100). It is not only Tolkien being a hobbit, but he also met hobbits around him, of course they were normal people, but it is an image of how he perceived them.

Carpenter also found a source of information, where Tolkien states that he is a hobbit in every aspect but the height. He liked smoking a pipe, wearing colourful vests; he liked gardens, getting up late and was not comfortable about travelling (Carpenter 157). Maybe there are not so many common marks between Tolkien and Frodo or Samwise, who are in fact shown as young and maybe more impulsive and adventurous types, but after a short thinking this description fits Bilbo Baggins incredibly well.

Surprisingly, it is almost impossible to encounter hobbits outside Tolkien's fantasy world, since it seems that the other authors of fantasy novels are not interested in incorporating this race into their own stories. However, the hobbits have succeeded at drawing attraction of the audience interested in activities related to fantasy worlds and the hobbits have found their place in worlds of gamers. Nowadays, hobbits are a fully supported race in guides and rule books for role-playing games such as Dungeons and Dragons, while the preferred term for this nation is *halflings*, as they were also sometimes called by Tolkien himself.

GOBLINS

Goblins have also a strong position among the races of the Middle-earth, and probably in the whole concept of fantasy literature. In Tolkien's fiction goblins are presented as the pure evil, and it does not depend on whether they are acting from their own will or whether they are being commanded by a greater power, such as Sauron. Originally, these villains used to be common elves, who were captured and tortured by evil Melkor, who twisted them into this race of murders and plunderers and kept them under his command. In Tolkien's lore, it is possible to find two different kinds of goblins, while the meaning of their reason is always the same. Goblins stand for the universal evil creatures who are possible to kill without any moral dilemma, since they are evil in the first place, and secondly, they are not humans. As such, goblins serve as an ideal enemy for the heroes of the good side.

To describe those differences between goblins, one of the most common types of goblins is probably simple small packs of thieves, such as those in Misty Mountains from Bilbo's adventures in *The Hobbit*. These are little stupid and cruel creatures, which are attacking wanderers on their journey. They have no master and the bad things they commit they are doing on their own will. The witnesses of the joy from cruelty can be found in the song about whipping prisoners, as: "The general meaning of the song was only too plain; for now the goblins took out whips and whipped them with a *swish, smack!*" (Tolkien 72). The other kind of goblins is not as free as those unorganized packs, since these forces of evil belong under the command of Saruman the White or Sauron The Necromancer. These are called *Uruks* or *Uruk-hais*. Uruks are the result of breeding goblins into super race of goblins. Uruks are much scarier with their better physical dispositions and often represent the core of armies of the main evil characters. Tolkien also uses the word *orc* instead of the term goblin, but usually does not speak about Uruk as about goblins, since this label remains for the smaller and weaker ones of this race.

Goblins appear also in the universe of Warhammer, but they do not serve as the primary representatives of the forces of the evil. Goblins are simply one of the races experimenting with dark powers and diseased by powers of Chaos. In William King's *Trollslayer*, it is possible to find the image of creatures powered by permanent bloodlust, which only live to slaughter and plunder. There is once again the aspect of the size of the body for distinguishing between goblins and the orcs. Basically, goblins are the common fighting force, which is, however, for the size able to ride dire wolves. Shamans are also recruited from goblins, who have the ability to cast destructive spells such as lightning bolts,

or boost the fury of their fellow warriors through magical formulas (King 64). Orcs are then taller and stronger goblins, which do not appear with such frequency, but are considered as deadly opponents, much mightier than regular goblins.

Similarly, Christopher Paolini offers in his Alagaesia a chance to face forbidding creatures of evil. Paolini calls them *Urgals*. Urgals are the main threat for the remaining free people of Alagaesia, since the archenemy, Dragon Rider Galbatorix, commands great number of Urgals “with short swords and round iron shields painted with black symbols. They resembled men with bowed legs and thick, brutish arms made for crushing. A pair of twisted horns grew above their small ears,” (Paolini 5) as they are described in *Eragon*. Even despite their physical difference in the pair of horns, they seem to be too much similar to classical archetype of the fantasy race of goblins. Urgals have no special abilities, nor they can handle the art of magic, but their main advantage is always the amount of companions in arms.

DWARVES

The last race which gets the great amount of space in Tolkien’s fantasy novels is the race of dwarves. The possible source of inspiration behind implementing dwarves into Tolkien’s books seems to be unclear, and besides the probable influence of stories for children, there remains only place for speculations. On the other hand, Tolkien dealt with the topic of dwarves very definitely and those beings got significant amount of space in both *The Hobbit* and even later in *The Lord of the Rings*. The final solution is surprisingly the same in both cases, despite the fact that it is possible to spot difference in the target group among the readership of both novels. The result is very homogenous.

Tolkien presents dwarves as short, strong and tough people of the height of average man. Their special sign is beard, as they proudly grow unbelievably long full beards. Also it can be strange that there are nearly no dwarven females living, at least dwarves do not know where to find them. The actual birth of the race is mentioned in *The Silmarillion*, where it is connected with the will of Valar Aulë and his desire to create his own living children (38). Aulë crafted dwarves from clay and hid them in underground. They are strongly bound to the depth below and tend to live beneath the surface. Their short bodies help dwarves to adapt to the life in tunnels and halls from stone. They also often dig great mineshafts, since every dwarf lusts for precious gifts hidden in the ground. The passion for valuable treasures is probably the only thing stronger than given word or oath, as it is demonstrated in the very end of *The Hobbit*, when Thorin Oakenshield chooses gem

Arkenstone over the friendship with Bilbo Baggins. The possible reason may lie in the fact that this gem belonged to Thorin's ancestor and dwarves are very serious in the questions of their clans and families. Tolkien dwarves are even physically extraordinary strong in carrying burdens and they can apply their strength in fight as well. For violent actions they prefer to use axes and great warhammers. While wielding smaller hammers, they are considered the best blacksmiths and artisans skilled in refining magical metals. Dwarves often wear exceptional pieces of armor, which is forbidden to share among the other races. Even the masonry is one of the skills that none of the other races can master better than dwarves.

The theme of dwarves is crucial also in novels of William King. King presents dwarf Gotrek as the main character of his *Trollslayer*, since he is being illustrated as more important character than his human fellow Felix. A reason for this may be the fact that the world of Warhammer fantasy universe is especially dangerous and violent. Dwarves, and mainly Gotrek, are described as unstoppable fighters against the forces of Chaos. Among their favorite tools of doom axes and heavy warhammers are the most frequent ones. Dwarves seem to ignore the need of wearing any piece of armor on the battlefield and instead of it they decorate their bodies with tattoos, as they believe in its magical powers. Dwarves are also very courageous and often seem to have no fears, as it is said in *Trollslayer*. They do not fear even death. In fact, the dream of many dwarves is glorious death with a weapon in hand, right on the battlefield (King 106). The meaningless and hopeless fight against great number of foes is only better. Gotrek's wish of a record keeping his deeds and hopefully even his glorious death is the witnesses of strong orientation on history and the past. Dwarves respect their ancestors and their acts and honor blood bounds as well as bounds of friendship. The word of dwarf is strong and solid as rock. They also show great skills in taverns, as they are able to drink enormous amount of alcohol. King's dwarves have numerous occasions to celebrate slaying their enemies, since they are famous trackers. This is caused by their increased senses. They can see in the dark and smell enemies as well as hounds.

Finally, Christopher Paolini chose a different approach towards the use of dwarves. He presents an image of very old race, which inhabited the land of Alagaesia among the very first nations. Dwarves had occasionally problems with the mighty dragons, but for the most of the time they were busy to fight each other, since they are divided into thirteen different clans. Each clan has their own habits and rituals. Because of that it is possible to meet such interesting things as dwarves connected with gods who build sanctuaries and

churches, or dwarven pearl diver, since it is basically rare to encounter dwarves who do not fear swimming on the scene of fantasy literature. In *Eldest*, Paolini also states, that dwarves are not strictly living beneath the surface, since “[they] were forced to abandon all [their] cities aboveground and retreat into [their] tunnels in order to escape Galbatorix” (82). As they tend to live together, grouped in clans, dwarves are strongly oriented on their history and bloodlines. They do not seem to be interested in the lands surrounding their homes and rather live isolated from the strangers. On the other hand, when it comes to helping in fight against the common enemy, Galbatorix, they will to help Eragon, as their hope for better tomorrows.

3.3 BESTIARY

The last analyzed area of Tolkien’s world and fantasy realms of the rest of the authors, are used beasts and supernatural creatures. Creatures discussed further are ents, horses, wolves, dragons and eagles. For creating extraordinary creatures Tolkien also possibly reached to realm of the nature and especially the trees. In his biography Humphrey Carpenter mentions how Tolkien liked to discover the nature of the English countryside. He liked the adventures in the gardens and meadows around his home at Sarehole. He used to dream about the fairytales he knew in the environment he liked. He kept very special love towards the trees. He liked to watch them, he liked to climb them, to touch them and he also sometimes spoke to them. Tolkien remembered one particular old willow near the pond next to the mill on which he liked to climb and which he one day found cut down. He was very sad that the precious tree was just left there, that the tree was chopped down for no reason (Carpenter 28).

In fact, trees had a particular importance for people who lived in the real Middle-earth. Trees provided shelter to people and animals and of course were a source of material for building houses and keeping fire, so they were critical for survival. Besides that, the relation towards the trees was much more spiritually based. Bates points to the fact that some Nordic tribes believed in connection with generations of their ancestors through the trunks of the trees. They used to build the houses around the trunks to be connected with the trees. The pieces of the bark were used as primitive paper. Maybe it is a coincidence, but the Old English word for the beech is very similar to the word book (Bates 43).

The role of trees as a link with the other lives and with knowledge can be supported by Nordic legend about Odin, one of the first wizards. It was a common knowledge that one has to make a sacrifice, to make a journey, to spent some time in a distant place, only

then he can get his transcendental experience and obtain the higher knowledge. Odin's deed laid in climbing a giant tree and staying there for nine days. In *The Real Middle-earth* we can find, that it could probably be the World Tree, because it was considered that trees are connected and every tree is the World Tree. After some time the tree itself changed into a magical horse, Sleipni, and took Odin on a mystical trial around nine worlds, from which Odin returned as a wizard with a map of cosmos (Bates 50).

The combination of Tolkien's own impressions and the inspiration from the northern mythology let him give a life to fantastic magical creatures in his books. Even in a quiet, peaceful Shire we can meet evil Old Man Willow who entraps the company of hobbits during the sleep. He is not an ordinary tree, because he lures his victims by a sweet song which makes them fall asleep. His intellect is further colored by his sensitivity to Tom Bombadil's magical poetry. The character of Old Man Willow may be also inspired by the Tolkien's favorite tree from the childhood, mentioned in Carpenter's biography. And in case of hobbits, it is probably no coincidence that Samwise Gamgee, Frodo Baggins' loyal fellow is a gardener and his father took care about Baggins' orchard.

Probably the most significant clue of Tolkien's passion towards the trees lies in the race of the ents in which he combines both previously mentioned sources of inspiration. David Day's *The Tolkien Companion* describes Tolkien's ents as five meters tall giants, half-humans, half-trees (62). These ents were one of the eldest creatures of the fictive Middle-earth. They were called Shepherds of the Trees, related with húrons, who where on the other side closer to normal trees and could not move. The leader of the ents was old Fangorn whose name is also the name of the wood, where he is found by the heroes of Tolkien's book. He is one of the eldest of the all species at Middle-earth, he remembers the good old times, when his realm was much greater and in his eyes is possible to see the wisdom of the past. Bates says that Tolkien himself proves the inspiration for creating the character of Fangorn in very old yew which is protected by English Heritage (47).

In the other analyzed novels of authors coming after Tolkien, there were surprisingly not found any signs of creatures based on the essence of trees. The only possible matches can be observed in several cases of introducing various giants. Regrettably, the parameter of size as the only matching factor would be very vague and not apposite enough for connection with Tolkien's ents.

Unfortunately, even the topic containing mounts firstly finds no match, since Tolkien is probably the only analyzed author who devoted more significant space to horses. Tolkien's lore is definitely affected by the bitter influence of wars. In fact, the great

part of *The Silmarillion* deals with wars of the whole nations during the long history of the fictive Middle-earth. The war is often described as a plain piece information about a change of the control over particular territory. It is just an event. But in the *The Lord of the Rings* and in *The Children of Húrin* we can find rich description of the fights with precisely entered emotions of the participants and the lost and do not omit the names as Tolkien himself knew what it is like to lose people precious to him.

During the First World War Tolkien served in trenches as an operator. He saw the war on the front line and remembered the chaos, violence and dirt. Carpenter in his biography notices how Tolkien speaks about common soldiers as about loyal Samwise Gamgees who were supporting their officers, who often did not even treat them right (78).

On the other hand, the threatening power of cavalry, which was used during the First World War lets Tolkien create a pride nation of Rohirrim, the breeders of a noble horses, the best across the whole Middle-earth. The best of the steeds of Rohirrim was the Shadowfax, which lately carried Gandalf, one of the greatest wizards of Middle-earth.

It is possible to match Odin and Sleipni with Gandalf and Shadofax and according *The Real Middle-earth* Tolkien also admitted that Odin, as an archetype of the wizard, was a model for his Gandalf (152). Sleipni itself was a magical creature with eight legs, able to ride with Odin through the worlds and was considered to be an image of the whole cosmos (Bates 156). Also, it is still possible to spot giant white stone horses pictured on the hills of England. That is the proof that real inhabitants of the real Middle-earth worshiped horses as noble and magical creatures.

In the connection with horses Bates presents another interesting fact. According to the manuscripts of the monks there were strange rides of dark demons on the horses, who hunted by the sound of horns in the woods in nights at 1127 AD (Bates 151). It is possible to see such scary horsemen as possible models for the nine nazgûl riders who were obedient to the will of the dark lord Sauron.

The greatest attention to the horses Tolkien gives in the parts of *The Lord of the Rings* when the story deals with plains of Rohan. The mounts of Rohirrim are “of great stature, strong and clean-limbed; their grey coats glistened, their long tails flowed in the wind, their manes were braided on their proud necks.” (431). These horses are creatures of great value. Not only the narrator speaks about them as about noble beings, they are valued also by their masters, who ride them to battles. Any loss on horses during wars was nearly the same as loosing an ally in arm.

The other ground mounts that Tolkien introduced in his fantastic world are wolves. In *The Hobbit* wolves play significant role in preparing hard times for the group of main characters. There is presented special specie called *Wargs* as allies of goblins capable of speaking their twisted language. During their sharp senses they can effectively track the prey and for achieving common goals they will to carry goblins as riders. Expectably, in the end of the day, *Wargs* can only scavenge what is left after goblins finish their pillaging. Despite of their usefulness, wolves are yet common animals and are guided by their natural instincts, as they are easily scared by fire and it is not necessary to use magical fire as Gandalf did in *The Hobbit*.

As mentioned before, on the side of Chaos in William King's novels from the realm of Warhammer sometimes appear a pack of goblins together with a pack of wolves. In this fantastic world wolves are the same as in the reality. Through the wickedness of goblins they are used as mounts and allies in battles. They seem not to have any special abilities, and remain the art of the pure nature. The only motivation to fight is their hunger and at the end of the day they seem not to care whose corpse they are eating, but during the clash of the military factions wolves stand loyally on the side of their riders.

On the other side of the barricade between the good and the evil stands the wolf in fantastic novel *Sister of the Dead* from the cycle *Noble Dead* by Barb and J.C. Handee. They summoned Chap, a mixture of wolf and dog empowered magical skills, to guard the main characters during their dangerous adventures. Beside the common set of skills rooted in Chap's canine nature, he seems to be also highly intelligent and in critical situations acts rather rationally than according to his animal instincts. Chap's magical character is even surprisingly efficient while he is facing supernatural evils such as vampires, who seem to have extraordinary respect from his abilities. Despite his great intellect, this hound is sometimes acting just as an ordinary dog and prefers warm fireplace and a chunk of meat. In this case the wolf is also a partial mount, but only when he carries young children.

Obviously, Tolkien decided to utilize dragons in his fantasy secondary world, since dragons are representatives of typical fantastic creatures. However, it is a paradox, that the first dragon introduced to the readership is also the last of its kind. The source of information about this dragon, Smaug, is Tolkien's novel *The Hobbit*. Smaug can be easily marked as the arch enemy of the whole story, since the main question to answer is how the dwarves should get rid of him and steal his treasure. Technically, it is not a simple stealing, but rather stealing the treasure back, because significant part of the wealth was theirs by right. Smaug is classical case of dragon abusing a chosen territory. During the time spent

in his nest he piles a great fortune thanks to his plundering raids around the country. Physically he is great, winged and armoured by hard scales with an infusion of pieces of his treasure. Smaug has sharp claws, bright eyes, great smell and sows the destruction by his flaming breath. Also, Smaug is a beast with a great portion of intellect. He is even able to speak, at least knows the common language, and “No dragon can resist the fascination of riddling talk and of wasting time trying to understand it” (Tolkien 259). That is the reason why Smaug spends some time in dialogue with Bilbo, during which he shows that he is strong and resolute, but also clever, cunning and has a decent knowledge about the state of things in the scenery around his lair. In the end, he dies because of his enormous pride and carelessness.

Another view on the theme of dragons demonstrates Christopher Paolini. During *Inheritance* he serves dragons as in some times fearful entities, but in some times also stalwart companions. They are one of the eldest creatures of the whole world. Generally, the dragons in Alagaesia do not live on their own, since their life is usually being connected by a strong magical link with a destiny of someone else. These people are called Dragon Riders and they represent the justice. It ensures the impossibility of wars between nations across Alagaesia. Physically dragons are huge with strong wings, sharp claws and mighty tails. After a few months they are able to spit fire. The magic runs through their bodies and through the connection with their Riders. They both are able to cast mighty magical spells by using the power of dragons. The bound is mortal, which means that one fatal wound results in death of the whole pair.

Indeed, extraordinary illusion of dragons creates Terry Pratchett, author of favorite series of novels set in fantastic world called Discworld. In *The Colour of Magic* Pratchett describes location known as Wyrmsberg, a strange mountain inhabited by dragons and people flying on their backs. The whole place is affected by the power of human mind, which causes dragons to exist in different shapes and sizes or even to not exist at all, when there is none to believe in them. The actual threat of dragons is described with great amount of sense of humour: “The wizard wondered how much damage a half solid dragon could do. Would it only half-kill him?” (Pratchett 97). In all the other ways the dragons seem to be sticking with the classic rules of the genre, similar to the dragons know from classic faerie tales.

The last discussed interesting example of using extraordinary supernatural creature in the lore of J.R.R. Tolkien deals with the eagles. Several times, when the story of his

books seems to contain unpleasant end for main heroes, Tolkien summons rescue in the form of eagles. They are described as unusually large, larger than the others of their kind. Some of them are also gifted to speak common language, as does great Gwaihir, the king of the eagles from nests in Misty Mountains who is presented in *The Hobbit or There and Back Again*. This special breed of eagles is an embodiment of the good, as they hate goblins, who often steal eggs from their nests, by their whole hearts. With merciless diving attacks from the sky, eagles are able to scatter whole pack of goblins in no time. Besides great courage, eagles also prove the great sense for honour, when they promise to be helping Gandalf from gratitude for saving their king in the past. Their help mostly comes not only during desperate fights, but also when there is need of transport, since every eagle is capable of carrying an adult man. Surprisingly, Tolkien is the only analyzed author, who has dealt with this kind of image. Eagles and birds in common seem not to be an interesting choice for integration into the other fantastic worlds. That means that the eagles remain in company of the ents and horses in the shade and stand for an example of special beasts typical right for Tolkien's novels.

4 CONCLUSION

Basically, while considering the results of analysis of topics discussed above in a global view, it seems that the idea of low level of variability of fantasy literature presented by Andrzej Pilipiuk in his articles “Jak psát fantastiku” and “Jak napsat bestseller” is definitely right, but not in all cases. From the perspective of existing subgenres inside the borders of fantasy literature, which are not set as solid lines which can not be crossed, there is definitely a lower degree of variability in processing the same topic. However, since the whole genre is based on fantasy and imagination, those borders are often crossed. This fact results in existence of some common ways for dealing with particular topics, but most of the authors also comes with some innovation, with new approaches in dealing with old topics. The results of analysis in each area focused in previous chapter follows.

To evaluate the area focusing details ensuring the complexity of fantasy worlds, it can be stated that great number of mentioned authors use the same step as Tolkien did, and they are using maps too. In all the cases mentioned in the previous section of this work the usage of maps was not without reason. Especially, the case of Barb and Handee and their saga *Noble Dead* demonstrates that maps can be used only when it is necessary or functional and not just because it is common trend to do so. With a small innovation it is possible to meet something also in the approach of Harry Harrison, in his *The Hammer and the Cross* and in the work of Thomas Harlan and his saga *Oath of Empire*. They both chose to include elements known from the real world in their maps. It is significant, because both authors can be labelled as authors of historically based and oriented fantasy subgenre and the stronger orientation on the real world with an alternative history, is expectable in this case. On the other hand, the map provided by Christopher Paolini in his saga *Inheritance* seems to be very similar to Tolkien’s one and the possible similarity can be identified right after opening the book. It is probably no wonder, since Paolini is sometimes being called as a Tolkien’s apprentice by his fans. There are two possible ways of interpreting this nickname. When Tolkien himself is sometimes being called the father of fantasy literature, then it is definitely a compliment. On the other hand, it can mean that Paolini interprets too many topics the same way as Tolkien did, and the inspiration by Tolkien’s lore is maybe too strong, so it is expectable and predictable what will his stories will be based on.

A simile situation can be spotted in the question of using artificial languages to achieve greater illusion of realistic and complex secondary world. It is Paolini again, who seems to put forth great effort, to prepare solid background for the stretches of fictional

languages in his novels. It is also important to state, that Paolini comes with a great idea how to present this language to the readership in a natural way during the story, while it is very tightly bounded with the principals of magic and casting spells in his imaginary world. Probably the second most complex grammar and vocabulary of artificial languages stand behind the works of William King. But it is important to note, that he builds on the world with rules formed also by other people and he provides mostly the content and story, which has to be subordinated to these rules. About he language background in books of Barb and Handee and Joanne K. Rowling there is nearly no information. Surprisingly, in the case of novels about the teenage wizard Harry Potter, there are magical formulas in a fictional language, which is possible to meet even in the real world, since they are so catchy, that some people remember them well.

To sum up, the way of achieving more cohesive image of fictive fantasy reality by using maps and artificial languages, as it was presented by Tolkien, seems to be very popular in modern fantasy literature even across the possible subgenres. Although it is probably exaggerated to say, that writers who use a map or artificial language in his or her book is being affected by the work of Tolkien, but there is definitely a strong source of possible inspiration.

The situation in the field of commonly used races in fantasy novels in general on the first sight seems to be the case of certain credit of J. R. R. Tolkien. At first, his concept of elves seems to be accepted also by both authors dealing with the same topic which have been analyzed in the previous chapter of this thesis. Paolini and Barb and Handee seem to work with the basic concept of elves present in Tolkien's novels. The common description of elves in the present fantasy is always the same. Elves are of better physical abilities and stronger bodies, with pretty faces, long bright hair and pointed ears. Their physical endurance is also greater and they can live incredibly long. Every author then starts from this concept and adds several own ideas, which is important for leaving completely uniform image of this concept.

The same seems to be the issue of dwarves in current state of fantasy literature. Every discussed author uses very similar shape of the idea for creating his dwarves as Tolkien did, and once again it is possible to spot only small differences there. Probably the most significant is the level of some kind of nobility or position on the ladder of respect and the level of evolution of this race in the meaning of time spent underground in their own business focused strictly on shiny issues.

An interesting result comes from the observation of the race of goblins, since it seems that they are with some permutation really being used as a kind of universal enemies. Their advantage lies in the political correctness of slaying dwarves instead of humans, while they also provide enough level of demonic element to be worthy enemies. In spite of that, Christopher Paolini comes with Urgals as different and new race, which is definitely very welcomed move, his Urgals are in the basics too similar to goblins, that it shatters the image of new race.

The last discussed race, the hobbits, is surprisingly not present in neither of the analyzed fantasy novels. The possible conclusion coming from this fact is its enormously known source, so the other authors may not be using hobbits, because they do not want to be accused from plagiarism. On the other hand, it is possible to clearly imagine the state of things, when hobbits can be the same platitude as elves are in the present fantasy literature.

To sum up, the conception of these discussed races can be considered as the representative sample of each used race for the current state of fantasy literature. From this core sample the others derive their own conceptions of individual races, which usually share some common characteristic features. Based on this, it is probably possible to state, that Tolkien affected the situation with races by using healthily balanced mixture in the way of describing each of these races in his lore.

The topic of the form of bestiary used in Tolkien's lore and in the novels of other authors of fantasy literature analyzed previously is probably the most unclear of analyzed areas. There are only two topics being dealt by Tolkien and also by someone other. These are dragons and wolves. In both cases it seems that there is no connection between Tolkien's adaptations of these topics and the versions of the other authors. The theme of wolves offers the only similarity in using wolves as mounts in *The Hobbit* and in *Trollslayer* by William King, but objectively, it seems not to be enough to state, that King was influenced by Tolkien's idea. In the case of three occasions of using the idea of dragons, there is also too many distinctive features in each adaptation, so it is again possible to conclude, that Tolkien did not affected neither Paolini nor Pratchett by his own conception of dragons presented in his *The Hobbit*.

The rest of topics related to the question of bestiary, the concept of the ents and the use of horses, stay utilized only by Tolkien and there has been found no match in the analyzed novels by other authors. In the case of the ents, there may be the same reasons as in the case of no match for the race of hobbits and the ents remain identification symbol of Tolkien's fantasy world. The issue of horses may be just wrongly selected to be the target

of analysis, but on the other hand this motive plays significant role in *The Lord of the Rings* to be considered as representative sample of beasts used by Tolkien and this topic is probably just not enough attractive for the other authors of fantasy novels.

Finally, based on the amount of information introduced in this thesis it is possible to state, that there are definitely commonly used patterns and stereotypes among the novels of the genre of fantasy literature. On the other hand, examples of an effort to come with new approaches to the old motives have been introduced. However, these motives can be definitely observed as used by one famous author and then recycled in the novels of his followers. Related to the areas of Tolkien's influence, he definitely contributed to forming the idea of using maps and artificial languages in fantasy novels as means of achieving the greater coherence on fantastic secondary world. He also came with such concepts of races, which became a common source of inspiration for the other authors. However, it is not possible to say that he influenced the genre in the way of using any particular beast which appears in his fantasy realm.

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SUMMARY IN CZECH

Cílem této bakalářské práce je odhalit a popsat vliv práce Johna Ronalda Reuela Tolkiena na moderní fantasy literaturu. Tato práce je rozdělena na tři hlavní části. První část přináší stručné shrnutí života J. R. R. Tolkiena. Část druhá analyzuje několik význačných oblastí Tolkienových knih a knih ostatních autorů fantasy literatury. Poslední část shrnuje nalezené rozdíly a snaží se odhalit možný vliv Tolkiena na žánr fantasy literatury.