

I. Representation of Women in Tolkien's *The Lord of the Rings*

J.R.R. Tolkien's *The Lord of the Rings* (1954-1955) is a fantasy novel. The story began as a sequel to Tolkien's 1937 fantasy novel, *The Hobbit* but eventually developed into a much larger work. It was written in stages between 1937 and 1949, much of it during the Second World War. *The Lord of the Rings* has three volumes titled as *The Fellowship of the Rings*, *The Two Towers* and *The Return of the King*.

The main objective of the research is to present the writer's ambivalent attitude towards women in the novel. Through Galadriel, the writer tries to show how a woman can use power and wisdom. And again, he renders the position of Galadriel by contrasting her character with her husband Celeborn, writer reverses gender roles. Moreover, the study also aims at finding the gap between male and female, how women are treated as the 'Second Sex' and inferior to male. This study also shows that women of the Twenty First century are confident enough to notice the subtle power of feminine that runs through the novel.

The purpose of this research is to show the female power that emanates from the Elves which the writer implies the importance of wisdom and insight. Even the writer has positive attitude towards women but again he compares them with males. My only aim is to show equal contribution and role of women in war and about their courageous activities in the novel.

This project focuses on Tolkien's ambivalent attitude towards women in the novel. The novel presents no shining beacon of hope for modern feminism but finally the power of feminine manifests itself in One Ring, the symbol of ultimate power in the novel, the feminine is a powerful force in Tolkien's work and *The Lord of the Rings* is to a great extent, attempts to empower women.

However, Tolkien does not understand the women, he mainly emphasizes on men because he knows that his audience and figured men of that time period would not be interested in books carried by female character, but also he truly admires women look at how he paints the pictures of Arwen, Galadriel, Eowyn and Luthien.

In particular, it explores the role of women who have performed the important role in the war. On the surface, the novel appears to be a text driven by masculine characters leaving little room for a feminist literary analysis. The main female character Galadriel (Eit Co-ruler of Loth Lorien and grandmother of Arwen) receives three rings of power. In the novel, Galadriel's voice is presented as "clear and musical, but deeper than a woman's wont" (346). She plays a pivotal role in the formation of the council, through her counsel to put Gandalf as its head was not followed. Other female characters like Shelob, Eowyn play vital role in the novel. In the novel, the writer does not focus mainly on female but they play vital role in the war. Even though Tolkien has positive attitude towards women, he praises the role of women in the form of Galadriel who is representative figure of women. As females in the novel have been subdued in deeds than presentation. Galadriel, Arwen, Eowyn through from royal family with their grandness in presentation has not been presented in active forms. Rebellious attitude of Eowyn gets a chance to perform a heroic deed like other male character. Other characters like Rosy Cotton, Elanor are given only maiden works when there is war in Shire, Sam Gamgee wants Rosy to be safe. These evidences show that Tolkien is patriarchal in depiction.

As in Tolkien's creation Galadriel ranks the powerful role even though writer renders her character with her husband Celeborn. So the novel is exclusively masculine even though there are only few female characters, Galadriel was one of the

wisest being in Middle Earth. Arwen was the queen of Gondor who gave of her immortal life. Eowyn was also very brave and tough character but Shelob was the most horrifying creature in the novel, a manifestation of fear of the unknown. All the female characters are important in the novel. Finally and the most importantly the power of the feminine manifests itself in the one Ring 'to rule them all' which is the symbol of ultimate power and the catalyst of the events in the novel.

Tolkien really puts women on a different plain than the men. Men always seem to be fighting with sword, arrows and bloodshed. Women also contribute a lot in the war but he just slightly elaborates. In the novel, we can see Tolkien's ambivalent attitude towards women, even though they play a vital role in the novel.

After this novel was published in 1954, different scholars started reviewing the work of J.R.R. Tolkien. As his own scholar Edit Crowe shows his dissatisfaction about the low percentage of female characters in his novel. One of the critics George H. Thomson presents Eowyn as a warrior who kills the witch king and established herself as an empowered female:

The Lord of the Rings has many heroes. The bride who is the reward of the quest appears very typically in the stories of two nature and marries Aragorn once he has assumed his true character as king of Gondor. Meanwhile, Faramir the new steward of Minas Tirith, marries Eowyn (a child of kings) who has come to Minas Tirith disguised, as a warrior. In battle she successfully contends with the terrible Nazgul but falls under the deadly [...]. (47)

This novel is based on myth about Middle Earth. Thomson points out that Eowyn embraces her power as a woman rather than rejecting it for unattainable masculinity.

He reviews about the women role as Eowyn is presents as shield maiden, a powerful figure, though one associated with unhappiness. As Eowyn is a representative character of female who rides to battle and slays the witch King, whom no man can face. It shows that women are also courageous enough to compete with men. That is why, she retains her aggressive character. So the role of women and their activities are courageous in the novel.

Hudson presents as the novel is unable to questions as a fantasy:

Reviewing the work of the novel Hudson writes that: “But this is a relatively minor cavil Middle Earth in the Third Age is so solid and various in itself, so intertwined with the real world in its names and events, that such a necessary weakness in its ‘Alice’ is ultimately unimportant. As fantasy, *The lord of the Rings* is unexampled and unassailable. (607)

This novel is a highly imaginative fantasy fiction, which symbolizes the modern world dominated by power and industrialization. But Hudson argues that the novel truly resembles the reality of the Middle Earth. The novel focuses on mixed ideas of reality and mythical allusion. That’s why the novel cannot be question as totally fantasy fiction.

Another critic Robson elaborates the trend of literary genres in English literature was changing after the forties:

The face of literary genres in English literature was changing after the 40s. “It was during the forties that the school of writers sometimes called ‘Anglo-Oxford’ began to come to public attention. These writers

had in common the profession of some form of Christianity and some sort of connection with Oxford University. The most remarkable inventive achievement of this group was the sequence of stories called *The Lord of the Rings*". (146-47)

Modernist writers tried to find many ways of getting inside the minds of characters, showing the reader what they were thinking as well as what they did. During the second half of the Twentieth Century, 'Fantasy Fiction' has become one of the most productive and commercially successful of literary genres in English. J. R. R. Tolkien (1892-1973) had greatest influence of the fantasy fiction. His first published fantasy *The Hobbit* (1937) was written for children but *The Lord of the Rings* (1954-55) with three volumes caught the attention for the first time of heavy mass adult readership and inspired generations of imitators.

Blake quotes J.R.R. Tolkien as a professional philologist who is always interested in medieval languages and myths:

Tolkien invented a complete imaginary world in his novel. He had even projected his own imagined language, as he was a professor of Anglo-Saxon, Who taught languages such as Old English and Icelandic. Tolkien was a professional philologist and he was always interested towards medieval languages and myths. Apart from that, influences on Tolkien's earlier work and on the story of *The Lord of the Rings* include industrialization and religion as well as his experiences in world war, "The world events of the twentieth century had a major impact on Tolkien's work. Tolkien lived through the two

world wars, which disfigured twentieth century Europe, destroying millions of life". (13)

In the novel, Tolkien firstly informs the readers about the peaceful countryside land called Shire which totally destroyed and does not remain same as before. The protagonist Frodo begins his journey towards the Mount Doom in order to destroy the Ring which resembles the evil power. With different obstacles he became success to destroy the evil power with the help of other characters. Blake also argues that Tolkien totally hate modernity and industrialization.

Reviewing the novel J.K. Newman writes that the novel is a highly fantasy novel which powerfully symbolizes the social picture.

Before Frodo and Sam set off with the Ring, there is the council of Elrond (Book 2, Chapter 2), which retraces much of its earlier history, but does not greatly help towards solving the immediate problem of what is to be done now. Eventually Frodo speaks up. He will take the Ring and, however unlikely, that in the end is the answer (240)

Tolkien work mainly focuses on the medieval romance and morality in the fantasy world including the two world wars which depicts the social picture. This novel carries the beliefs of Christian and Germanic sources. All the characters in the novel, struggles between good and evil forces and hope for happy ending. Even through Tolkien's ideas are truly linked with two great world wars which can be easily seen in his literary work as a form of imagination where he focus on male ideology leaving little room for feminist study.

George H. Thomson elaborates the issue of representation with illustrating the traditional romance and allegorical view of novel “Like the persons of traditional allegory, the characters of *The Lord of the Rings* are types. At the allegorical extremes are Sauron the types of all darkness and Gandalf (reinforced by Galadriel, the Queen of the Elves) the types of all light” (50).

In the novel, we can find the struggle between good and evil. Sauron is antagonist who rules the whole Middle Earth through his evil power. But female character Lady Galadriel, Gandalf resembles white and good. She sacrifices the limitless power for the happiness of people in Middle Earth. Here darkness represents evil power and the white represents the good power.

Although *The Lord of the Rings* was written and conceived as a single book, it is divided into three volumes: *The Fellowship of the Rings*, *The Two Towers* and *The Return of the Kings*. Some critics appreciate the creative power of Tolkien and some others do not. In the whole novel, Tolkien features and almost male cast and an array of swords, arrows and bloodshed. Tolkien and his band of academics were all male consequently Tolkien’s characters are chiefly males and only few female characters. As in the novel Lady Galadriel as the representative of all female characters becomes the owner of the one of the Rings but she was conscious about the destructive power of Ring so she denied and sacrificed the limitless power for the peaceful life of the people in the Middle Earth. But the writer compares her with her husband Celeborn. So, the main argument is that even though Tolkien supports women, he compares their activities with those of males. In the novel, all the issues are linked with male characters directly or indirectly. So he is not completely positive towards women.

Moreover, my research tries to find out the factors which compel women to be inferior in comparison to male. Why women are not evaluated by their power and courage? Other female characters like Arwen, Eowyn and Shelob who all have significant role in the novel. But their role and their courageous activities have been shadowed by writer so, what are the reasons behind the women's unseen successes. That's why; my main argument is to find why the writer is so ambivalent to appreciate the female's roles in the novel.

As the term 'feminism' is used to describe a range of critical position which argue that the distinction between masculine and feminine (gender) is formative in the generation of all discursive practices. Feminism is a collection of movements and ideologies that share a common goal; to define, establish and achieve equal political, economic, cultural, personal and social rights for women. This includes seeking to establish equal opportunities for women in education and employment. A feminist advocates or supports the rights and equality of women. However, feminism rose in the Nineteenth Century in Europe and America in response to the great inequalities between men citizens of western industrialized countries.

In the field of literacy criticism, Elaine Showalter describes about the development of feminist theory. Firstly she calls 'feminist critique' second 'gynocriticism in which "woman is producer of textual meaning"' and thirdly she calls gender theory. So Elaine Showalter in her book *Literature of Their Own* discusses about brief taxonomy of feminist criticism. This book become so popular that it quickly set the stage for the creative explosion of feminist literary studies that transformed the field in the 1980s. This book uncovered the long but neglected tradition of women writers in England. A classic of feminist criticism its impact

continues to be felt today. This book was the most influential works in the field of feminist criticism, as sought to establish a distinctive tradition for women writers. She writes:

Feminist criticism can be divided into two distinct varieties: women as a reader and as a writer. She labels women as writers. The feminine period ranges from 1840 to 1880. The period from the late Nineteenth Century to the early Twentieth Century is a period of feminist movement in novel. The political turmoil of the society, the women's protest against male domination has been reflected in literature. (230)

Before the 1960s, feminism and feminist criticism have not played any important role for the improvement for women. Women have to always dominated by the patriarchy society. As they have creativity even though they have to be silence. Always women thinks that they are inferior to male. Even philosophers, scientists, leader and prophets always admires male. We can see many example about the inferoizing female in comparison to male. As in *Paradise Lost*, Eve is taken to be responsible of destruction.

Another feminist critics Gilbert and Gubar in *The Mad Woman in the Attic* establish the position of Victorian woman writers. Because their rebellious, smoldering anger which become the central trope of Gilbert and Gubar's reading in *The Mad Woman in the Attic*, the figure who "arise like a bad dream, bloody, envious, en-ranged as if the very process of writing and itself liberated a mad woman a crazy and angry woman from a silence in which neither she nor her author can continue to acquiesce" (*Mad Woman* 77). Gilbert and Gubar argued that from the female point of view, the mad woman, the monoster, the witch, the evil queen are not simply

antagonistic images used a foil to the “pure” heroine but images of the woman author herself who “seeks the power of articulation” (*Mad Women* 79).

Furthermore, another American philosopher and Gender theorist Judith Butler whose work has influenced political ethics and the fields of feminist, queer and literary theory. Judith Butler in her *Gender Trouble* (1990). It critically discusses the work of Simone De Beauvoir, Sigmund Freud and most significantly Michel Foucault, the crux of Butler’s argument in *Gender Trouble* is that the coherence of the categories of sex, gender and sexuality; the natural seeming coherence for e.g. of masculine gender and hetero sexual desire in male-bodies is culturally constructed through the repetition of stylized acts in time. These stylized bodily acts, in their repetition, establish the appearance of an essential, ontological, “core”, gender. A significant yet sometimes overlooked part of Butler’s argument concerns the role of sex in the construction of natural or coherent gender and sexuality.

Another feminist critic Simone De Beauvoir, in *The Second Sex* (1949), established with great clarity the fundamental questions of modern feminism. She says that “man defines the human, not woman. Woman is riveted in to a lopsided relationship with man is the one, she the other. Women have been made inferior and the oppression has been compounded by men’s belief that women are inferior by nature (135).

As Beauvoir primarily focuses on how men fundamentally oppress women by characterizing them on every level, as the other define exclusively in opposition to men. Men occupies the role of the self or subject, woman is the object the other. He is essential, absolute and transcendent. She is inessential, incomplete and mutated.

Patriarchal society has created such a belief that women are made inferior by nature but in reality, they are compelled to be so by male.

So Feminism's main aim is to end and transform the unequal power relations between men and women. Feminism always struggle for equal pay, equal access to education and equal job opportunities.

Women are powerful but unrecognized force in the society. Looking at the past, we can find that women's positions have been not included in the history which has been written by men and think women are inferior. Due to this reason women never get chance to explore their creativity. So as the time change, Feminist critics were rise and they focus their attention on these areas of the community in which men predominated. As in the text too writers biased about the women works moreover he compares them with male characters. So, feminist critics like Elaine Showalter, Gilbert and Gubar, Judith Butler, Simone De Beauvoir raises voice against the male's writings and their behavior towards them. As feminism tries to erases the gender inequality and tries to give authority to women which was their right. They have their objective that women must have the opportunity to go up career ladders and attain positions of power and authority in professions and in politics. But women are treated as sex objects only so the gender roles need differentiation. According to the class and gender considerations Tolkien in the novel shows the contradictory view towards woman. In the novel Tolkien firstly shows Lady Galadriel's courageous work, her sacrifice of One Ring for the happiness of whole people in the Middle Earth but again he renders her role with her husband. This shows that male dominated society regarded women as the caged birds. There are only few characters in Tolkien creation even they are challenged by patriarchal society. Moreover, they are presented in the

passive way but they have equally contribution to destroy the Ring. So, the ideas of Feminist Critique are suitable for the text.

I will research the novel mainly in some areas. First, this study will help us to understand the actual reason behind the writer's ambivalent attitude towards women in the novel. Secondly, this research will help to survey about the power and wisdom of female which can be seen through their courageous activities in the novel. Moreover, the main aim of the study is how female character can also contribute for the best result.

So I think women can also lead their life faced obstacles and can challenge the male dominated society. The word feminism was introduced the women to explores the such above qualities of women. Feminist critic believes that women's emancipation required deeper changes for their rights. They argue for the full integration of women in to social, political and economic life.

It is true that in the novel *The Lord of the Rings* there are not as many female characters in comparison to men and those who were presents are also describes as passive and incomplete. The trilogy strongly attracts the male readers only. So many feminist scholars criticized his work. Tolkien, whose all friend were male who all are the part of devout Catholics, so he has a kind of hesitation and fear about his identity if he creates female character strongly in the novel. But the characters like Luthien, Galadriel, Arwen and Eowyn are powerful and courageous women. Even Tolkien appreciates their work in indirect way, he reverses the gender roles. So this research will help to analyze the female character qualities like stronger, wiser and more powerful. The most important thing is that in the novel the power of feminine

manifests itself in the One Ring ‘to rule them all’, which is the symbol of ultimate power in the novel.

This research analyzes the intention behind the writer’s ambivalent attitude in representation of women in the novel. So, the research begins with describing about the way of representing women. Moreover, the work of the writer is review through various critics and clarifies about the Tolkien’s life in brief. Tolkien’s works are criticized by ideas of Feminist Critique like Simone De Beauvoir, Judith Butler including Elaine Showalter. The research focuses on textual evidences merge with theoretical concept including the ideas of Brenda Patridge, Carpenter and so on tries to clarify about the writer’s ambivalent attitude towards women in the novel. Lastly, proving the issues raised towards the writer, the research tries to conclude by discussing about Tolkien’s two types of view towards women using appropriate evidences, the research ends.

II. Tolkien's Ambivalence towards Females in *The Lord of the Rings*

Though J.R.R Tolkien's *The Lord of the Rings* is a fantasy novel, its story has relation with his own life and European mythologies. The novel has been written within the time span of 1954-1955. The whole novel is affected by the World War First and Second. His own involvement as a soldier in World War First and huge disaster of World War Second had made him experience its vast destructive effects and industrial booming. When he was soldier, that time there is no participation of women in war, that's why Tolkien gives more emphasizes on male characters than female characters in the novel.

It is true that there are not as many major female characters in Tolkien's *The Lord of the Rings* as there are men, but the female characters in the novel are very important. As Tolkien limits the women characters some critics say that he was a misogynist. Tolkien's participation is mainly associated with men rather than women because his all university friends are chiefly males and not many females. Moreover, during the World War First all the soldiers in the army were males, another reason is that his participation in the literary discussion group called the 'inklings' was formed exclusively by males. Some members of inklings have been criticized for their gender biasness towards women including C.S Lewis. However, in that time it was not uncommon to think women are intellectually inferior and lacking education. Tolkien agreed that it did not seem that women could go as far as men intellectually, but that did not discourage him from treating his female students equally to their male counterparts and aiding them in their education (Carpenter 169). Carpenter also explains that Tolkien was "capable of sympathizing with the plight of a clever woman who had been trapped by marriage into leading intellectually empty life" (169).

In patriarchal society many people believe that men are the stronger sex. So in literature the stereotypical woman is often described as beautiful, caring and given. Patriarchal concept is more dominant and their conservative mind is still there. Due to their thinking they do not want to accept women's authority and power. Here in the novel to Luthien, Galadriel, Arwen and Eowyn are all described at some point fair women and holding some enchanting power but this powerful trait is not solely attributed to the women in Tolkien's works Celeborn (husband of Galadriel) is also spoken as 'beautiful' (Tolkien Fellowship 465). In the novel some female characters are solely described while others share a blend of masculine as well as feminine characteristics. All the male characters are somehow presented with traditionally masculine characteristics.

Lady Galadriel ranks amongst the most powerful of Tolkien creations. She is the eldest and most powerful of the Elves left in Middle Earth. But Tolkien renders the empowerment of Galadriel with her husband Celeborn. Shelob is characterized as a conscious and powerful female, the goddess among Tolkien's monsters and Eowyn is presented as a powerful figure, one associated with unhappiness.

Because of Tolkien's involvement in inklings in which all the members are males, he never got a chance to interact with female friends. Even though there were many misrepresentations of women in British society during Tolkien's life, Tolkien attributed a great amount of strength to the women of Middle Earth. Many of Tolkien's female characters are derived from the strong women of Old Norse and Germanic literature which help to shape his own opinion of women. Tolkien also had a great amount of respect for his wife who was a muse for much of his work (West

259). West states that “Tolkien is far from being a feminist author, but his women characters are stronger than they are often made out to be” (265).

In the novel most of the characters are placed like Gandalf, Frodo, Lady Galadriel, Mordor and Shire which gives allegorical meaning. Lin Carter writes about Lady Galadriel, “Elf queen Galadriel may owe something to the traditional Gerda the Alf Queen, who sounds most like the Lady of Lothlorien [...]” (151-52).

Lady Galadriel of Lothlorien is presented as a symbol of sacrifice in the novel. Due to her honesty, Frodo offered her the one of the Rings that belongs to the Elves. But Galadriel rejects by saying, “I do not deny that my heart has greatly desired to ask what you offer. For many long years I had pondered what I might do, should the Great Ring come into my hands and behold it was brought within my grasp” (356). The courageous activities can be seen in elf-queen who denies and sacrifices the limitless power for the peaceful life of the people in Middle Earth.

Eowyn is the most compelling evidence of the empowered female in the novel. She has the male role of guarding the hall of her king. Eowyn also rules Ithilien as her husband’s equal. In this regard, feminist critic Simone de Beauvoir in her book *The Second Sex* focuses on the women’s ability to win:

The male’s hesitation between fear and desire between the fear of being in the power of uncontrollable forces and the wish to win them over is strikingly reflected in the myth of virginity. Now feared by the male, now desired of even demanded the virgin would seem to represent the most consummate form of the feminine mystery. (171)

In the novel when Aragorn is explaining about the position and works of women, she answers that:

All your words are but to say: you are a women and your part is in the house but when the men have died in battle and honor, you have leave to be burned in the house, for the house, for the men will need it no more. But I am of the House of Eorl and not a serving-woman. I can ride and wield blade and I do not fear either pain or death. (784)

As in Beauvoir's view man occupies the role of self or subject, women is the object, the other, he is essential and woman is inessential; the same happens in the novel too. Theodon loves Eowyn but he thinks her work is not at battle but she disguises herself as Dernhelm, male warrior. Eowyn is quite autonomous, despite the will of others to talk down to her and tell her what to do (Neville 102). In the novel even Tolkien admires the aspiration of Eowyn which clearly shows that women do not have to do as men command them but again through Aragorn he criticizes her character. Aragorn raises questions against Eowyn. He does not seem to understand her desire and will. In the novel, the word "cage" symbolically indicates the female role like Cinderella, Snow-white and many other heroines who patiently serve for the home and the same home becomes the cage due to patriarchy. Tolkien wants to say that woman's responsibility is to handle the home, not the outside activities. But Eowyn's participation in war shows her courage. Moreover, she courageously fights in Nazgul with the help of Merry they become successful to make downfall of the 'Lord of the Nazgul' who plays an important and powerful role among the villains in the story. It shows that she challenges the masculine society and shows that women can also do as men if they are also given opportunities. Tolkien describes her as fierce and

independent warrior but she loves Faramir very much which shows that she is so kind hearted. So, her contribution in the quest towards Mordor, marriage to Faramir and to rule in the city of Ithilien shows that she is strong enough as male characters in the novel, even her role is not clearly described. The above evidences show the writer's ambivalent attitude towards women which clearly shows that male's fear about the female being independent. Tolkien also follows the trend of bisexual writers. The actual meaning of bisexuality is romantic attraction towards both males and females. Tolkien also follows the alternating bisexual theme in the novel. Kathy Labriola defines alternating bisexual as: may have a relationship with a man and then after the relationship ends, may choose a female partner for a subsequent relationship and many go back to a male partner next. Tolkien also performs both roles. He respect women which can see through his love towards his wife Edith and again his hatred can be seen towards them in the novel. So in his works many characters have a mixture of traditionally feminine and masculine qualities. There is not description of a stereotypical woman.

In the novel, Galadriel's struggle with power is also echoed in her mental battle with Sauron himself, which she explains to Frodo in *The Fellowship of the Ring*. In the favor Enright writes:

This is a potent example of Galadriel's inner battle with Sauron and her ability to repel him from penetrating her thoughts. That a mere Elf can have such control over a Maid is impressive and the fact that it is a woman is just icing on the cake. Galadriel's Ring, Nenya is suitably made of Adamant and is symbolic of her strength. (100)

Galadriel is one of the few who can challenge with Sauron and it is through this constant struggle she knows about all power and planes of Sauron. So she tells Frodo of this as they stand by her mirror in Lothlorien after Frodo has seen the lidless eye she tells: “Do not be afraid but do not think that only by singing amid the trees, nor even by the slender arrows of eleven bows, is this land of Lothlorien maintained and defended against its enemy [...]. But still the door is closed!” (364-65).

In the novel, Galadriel’s ability to face the power in the East but also her ability to bear one of the great rings indicates her great personality. Each of the other rings whether borne by men, elves, dwarves or Sauron himself. The rings are in the hands of male. Galadriel is the only women among this group who get chance to receive One Ring. She bears Nenyá, the ring of Adamant that most represents and unbreakable will. As Adamant, as defined by *The New Lexicon Webster’s Dictionary* of the English language, is a substance of uttermost hardness, unyielding (9). As the Ring is supreme power to rule over all living things. So “One Ring to rule them all. One Ring to find them. One ring to bring them all and in the darkness bind them”. The threat of Sauron is felt by male characters such as Frodo and Gandalf, but also the aggressive masculinity is dominated by the mental power of women. So with the one Ring in her finger Galadriel would dispose Sauron and maintain the level of Middle Earth.

Women play important role in *The Lord of the Rings* and their contribution to make plot cannot be forgotten. One critic Anne Baylay makes a powerful point about the society that defines “strong” women versus “weak” women: “Figuring out how to escape femininity and how to achieve access to masculinity is only part of the story for it culture increasingly rewards all people according to their distance from femininity,

than our binary gender system is replaced by something that sounds like masculine tyranny” (13). Women play important role in the novel eventhough many female characters are not describes briefly and those who are describe clearly are also compare with masculine qualities. Lady Galadriel is a courageous woman is compare with her husband Celeborn. Even Shelob fights powerfully with Frodo portrays as negative character. Man is always supreme to women so Baylay argues that how the feminine activities are evaluated by the masculine activities.

In the novel to Ioreth is one example of gender reverses. She is the woman of Gondor during the war of the ring. She is the oldest women working in the house of healing who helps to restore the health of Faramir. She is a strong character who annoys Aragorn and Gandalf. Ioreth, the eldest of the women, who serves in that house, looking on the fair face of Faramir, weeps for all the people loved him and she says: “Alas! if he should die. Would that there were Kings in Gondor, as there were once upon a time, they say for it is said in old Lore. The hands of the King are the hands of a healer. And so the rightful King could ever be known” (860 ROK).

Tolkien’s attitude towards women and their place in this world is a complicated one. Towards the end of the Battle of the Pelennar fields, Gandalf visits the House of healing, where Ioreth, the oldest healing women working in the house who helps Faramir to gain good health through her knowledge. She cares for many of the wounded person after the war of the Ring including Faramir as well as Eowyn and Merry. Even Tolkien does not clearly write about her. It seems that Tolkien just choose this name to suit the character in the novel as old nurse other nothing else. Even she contributed a lot but Tolkien does not think to highlight her character.

Due to the war, the beautiful Shire has totally destroyed, Frodo and Sam tries to regain the beautiful shire as it was before and free from pollution, strict rules and regulations. They succeeded to regain the natural peaceful environment through the help of Galadriel instead of noisy and disturbs. This symbolizes Tolkien favorable support and likeness for natural world instead of industrial world. Tolkien is a nature lover in the novel, we can find his positive description of nature. Patrick Curry quotes Tolkien's hatred towards modernity. "Tolkien himself, of course, was deeply hostile to modernity, root and branch-capitalism (especially industrialism), unrestrained science and state power alike, For him, there were idols whose worship had resulted, in our century in the most efficient ever devastating of both nature and humanity alike" (25).

Even Tolkien does not clearly describe female characters but also he compares nature and women at the end of the novel. As in the beginning he links Goldberry with nature. For the greenery of nature Galadriel contribution is great. So after overthrowing Saurman's control over Shire, Sam planted the seeds given by Lady Galadriel in the place where the beautiful trees were destroyed. After sometime Shire regained its greenery and freshness it has lost before. "Spring surpassed his wildest hopes. His trees began to sprout and grow, as if time was in a hurry and wished to make one year do for twenty. In the party field a beautiful young sapling leaped up if had silver bark and long leaves and burst into golden flowers in April" (1023).

Tolkien is a nature lover, who compares Lady Galadriel with nature. It shows Tolkien's positive attitude towards her. She is known as a Lady of light and lives in Lothlorien which is a beautiful city; built in deep of the forest describes the nature. Nature has power of healing; as Tolkien improves the nature of Shire represents the

restored health of entire people through Galadriel. She is presented as Goddess of purity of which not only gives guidance to Sam and Frodo but also she gives many gifts to them. Moreover, in the novel all female character live close to nature and masculine races lives in caves or cities. So Tolkien use this kind of setting to emphasize feminine character as powerful and spiritual through the power of elves. So through the imagination, Tolkien sketches the beauty of the nature. Moreover in the novel Eowyn also becomes a gardener after the war of the Ring has ended which shows Tolkien loves nature more than anything else. So Tolkien indirectly Tolkien emphasizes on the positive aspects of female characters in the novel.

The greatest influence in Tolkien's life was his wife Edith who not only loves but she supports him throughout his life. In a letter to his son after her death, he writes:

[...] and only 5 years later (the equiv. of 20 years experience in later life). I met Luthien Tinuvel of my own personal "romance" with her long dark hair, fair face and starry eyes and beautiful voice. And in 1934 she was still with me and her beautiful children. But now she has gone before Beren leaving him [...]. (Carpenter letters 417)

Luthien is a powerful female character in the history of Middle Earth, she was also elf-maid. Luthien fell in love with the mortal man Beren and at last she dies for immortality. She saves Beren from wandering in the world. For Tolkien Edith his wife was the inspiration for creating the character Luthien. Tolkien fell in love with Edith Bratt, three years in senior when he was sixteen. Later, they married too. When they died and in their gravestone there was name of Beren and Luthien. It shows that Tolkien has positive relationship with women. So, "Luthien and Edith were so

integral to Tolkien's relationship with both, after Edith's death, he had her tombstone inscribed with the name of her derivative" (420).

Of course, he is caring and loving husband but Tolkien is the same author who elaborates Eowyn role as traditionally married woman, when her warrior life is ended. In case of Galadriel he uses comparing role with her husband and defines Arwen, who totally depends upon her father. So Timothy O'Neill agrees in "The Individuated Hobbit" as: "Tolkien does not appear to have been entirely comfortable with the females in his myth. His only feminine characterizations were either [...] or self consciously stereotypic [...] to suit the fantasies of any male chauvinist" (104). Neill also take support of Tolkien by saying that all female characters are describes stereotypically but the fact is Tolkien uses myth regarding woman. That's why Eowyn is only real character in the novel. Luthien, Arwen, Galadriel are describes by superficial quality. Moreover, Shelob is describes as evil creature as spider.

So the above comment contents only some merits and nothing more. As feminist critic Simon de Beauvoir writes of the male mythologization of women:

Man seeks in women the other as Nature and as his fellowship. But we know what ambivalent feelings Nature inspire in man [...]. Nature is a vein of gross material in which the soul is imprisoned [...]. Woman sums up nature as Mother, Wife and Idea, these forms now mingle and now conflict and each of them wears a double visage. (303)

This excerpt helps us to realize the point about describing women as myth. Tolkien is influence by the patriarchy society, he also think woman as a myth and terrifying subject, as she is both good and evil but Tolkien distinguishes the male-female relationship. As Tolkien shows only few attitudes towards female, in his

creation he writes man as real hero and about female as traditional roles which give the meaning of conservative standpoint. In Tolkien's view men are glimmers of real progressivism but woman as typical traditional roles. So Tolkien's ambivalence can easily be noticeable regarding gender.

In the novel there are many symbols, a symbol is a sign by which one knows or infers a thing or that which suggests something else by reason of relationship, association and convention especially as an idea, a quality is the symbol of courage (Cuddon 671).

In the novel, the writer uses symbolism related to the female characters. In case of Lady Galadriel, One Ring gives symbolic meaning as sacrifice, she was aware about the evil power of the Ring; it was just like a trial for her between the temptation of power and her will. Finally she declares that "I pass the test, she said, I will diminish and go into the west and remain Galadriel" (366).

Moreover, Arwen, the daughter of Elrond and grand-daughter of Lady Galadriel is a lady with beauty, courage, intelligence who embraces mortality and pain of separation with her people for Aragorn's love. Superficially this sacrifice is related to the devotion of love but in depth it is the sacrifice for all well-being of whole human beings: "As Elves were willing to sacrifice their powers and immortality in order to destroy Sauron, Frodo sacrificed his health to achieve the same end" (Boswell 197).

In the novel Tolkien uses the public symbols of colors white and black. To represent good things, the white color is selected while black color for evil things. In the novel, Gandalf and Lady Galadriel represent white color, whereas Sauron as black. Here white color symbolizes the power, purity and goddess. Lady Galadriel

herself is a symbol of purity and power, in the similar way she wear white clothes. When Frodo with his friends reaches Lothorian, they get chance to meet her when they see her with her husband Celeborn. “Very tall they were and the lady no less than the lord and they were grave and beautiful, they were clad wholly in white” (354). Even the horses of Black Riders are black and Gandalf horse Shadowfax is white.

Even Tolkien renders the role of Lady Galadriel with her husband Celeborn. Due to her ability, she is able to show a degree of mastery over her own husband. As Elaine Showalter in her essay ‘*A Literature of Their Own*’ discusses about brief taxonomy of feminist criticism.

Feminist criticism can be divided in to two distinct varieties: women as a reader and as a writer. The feminine period ranges from 1840 to 1880. The period from the late Nineteenth Century to the early Twentieth Century is a period of feminist movement in novel. The political turmoil of the society, the women’s protest against male domination has been reflected in literature. (230)

Galadriel and Celeborn are equally powerful in magic and wisdom. She has more active part in blessing and empowering the mission of the fellows of the Ring. Even she gives each of them (fellowship) with a gift which she has prepares. Tolkien reverses the role which can be easily noticed; Celeborn fulfills the feminine role while welcoming the fellowship to Lothorien where she silently looks without any response. “Here there eight”, [Celeborn] said. “Nine were to set out so said the message. But maybe there has been some change of counsel that we have not heard [...]”. “Nay, there was no change of counsel”, said the Lady Galadriel, speaking for the first time

[...]. “Gandalf the Grey said out with the Company, but he did not pass the borders of this land” (FOTR 355)

Later on, she scolds to her husband for speaking against Gandalf’s choice to lead the fellowship into Morio, ultimately causing his own fall. She dismisses the advice of Celeborn. Galadriel seems very mysterious and it is hard to understand her character. Even though she is a Ring bearer, she never shows any sign of power. She is a pure and innocent character. when she gives her ideas about counsel, Celeborn says: “Alas!” said Celeborn [...] “And if it were possible, one would say that at the last Gandalf fell from wisdom in to folly [...] Moria”. “He would be rash indeed that said that thing”, said Galadriel gravely. At length Celeborn spoke again. “I did not know that your plight was so evil” (FOTR 356).

On the surface level, it seems Celeborn is superior to Lady Galadriel, Tolkien introduces her as tall, grave and beautiful woman (354). But in deeper level Galadriel’s power over Celeborn seems to have rule over male. Her power is far superior to Celeborn. As in Showalter’s view it is women’s protest against male dominations, moreover she guides her husband. In the *Fellowship of the Ring*, Galadriel is further described as having a voice deeper than woman’s wont (355) as well as fearless lady. Even Sam describes Galadriel as “strong in herself”. The above evidences prove that she is very powerful and wise who cannot be easily compared with her husband Celeborn.

Tolkien defines woman somewhere positively and somewhere negatively. As in the novel he creates all the women in the Middle Earth beautifully. Luthien, Galadriel, Arwen and Eowyn are all very beautiful with the beautiful hair and clear skin. They too hold such a power over men who look into their eyes. In Letters,

Tolkien states that “*The Lord of the Rings* is of course a fundamentally religious and Catholic work; unconsciously so at first, but consciously in the revision” (172).

Brenda Partridge feels that, with regard to his female characters. Tolkien used certain religious symbolism in demeaning way (191).

In the novel one of the most over-analyzed characters is Shelob. She is only female monster in the novel. Partridge tries to show Shelob as the:

‘Clear sign’ that Tolkien was a misogynist. Both Shelob and her has been criticized for embodying some evil, sexual undertones. As Shelob’s cave symbolizes the womb; the cobwebs are the pubic hairs. Frodo’s penetration of Shelob cave is obviously misconstrued as some sort of intercourse and Frodo’s sword the symbolism of his inadequate manhood (189)

Partridge says that Tolkien is a misogynist. But he is not totally against woman’s success. In the case of Shelob too, he describes her as evil creature but indirectly he appreciates the Shelob activities. She fights bravely with Sam and Frodo till the end of her life. So Shelob is the source of inspiration even Tolkien describes her as an evil female character. So the source of her evil is her reproduction and aggressive killing of her mates. Far and wide her lesser broods, bastards of the miserable mates, her own offspring than she slew, spread from glen to glen (Shelob lair 723). It shows that she is the most horrifying creature. In the novel the sentence like ‘how much more of this could they endure’ (718) shows Shelob’s power and the words like “blind”, “groping” (719) shows the powerlessness of Sam and Frodo.

Tolkien negatively describes Shelob even though a large part of the chapter describes about her character and her ancient origins titled as “Shelob Lair”. The

description about her shows that she lives in a cave. Again Tolkien criticizes her role through Sam and Frodo. Though she is more powerful she is defeated by them. It shows that women cannot get victory over men. When she attack Frodo and Sam, she is seen as terrible raping woman: Great horns she had and behind her short stalk like neck was her huge swollen body, a vast bloated bag, swaying and sagging between her leg, its great bulk [...] gave forth a stench (725). The above lines show the description of Shelob as fully developed character. But she is subdued by male victim. As in novel: Sam sprang, inside the arches of her legs and with a quick up thrust of his other hand stabbed at the clustered eyes upon her lowered head. One great eye went dark (728) that shows male victory upon female.

Shelob is a conscious and powerful female character, the goddess among Tolkien's monsters. On the surface level, it seems that Tolkien shows that women are not weak force in the *Lord of the Rings* but in reality Shelob's defeat shows man's superiority over women. Shelob is represented by female sexuality and Sam's sword as "phallic symbol" shows man aggression and humiliated as "cowed at last, Shrunken in defeat, jerking and quivering as she hastened from him" (730). Tolkien describes Shelob more differently; none of the other female characters in Tolkien's work are sexualized in such a way as Shelob is described. Instead of glorifying all women as beautiful and saintly as Tolkien somewhat did with Luthien, Galadriel and Arwen, he made females equal to males by stating that both sex could have qualities of good and evil. Shelob is also an evil character. The amount of male evil characters in the novel is more like Sauron, Saruman and Denethor. Sauron has been defeated by his own Ring, but in case of Shelob, she is not readily defeated. "Her skin is so thick, thicker than a dragon's that the only weakness she has in her eyes" (Tolkien 725). It also shows that Tolkien believes woman as evil characters but in reality women are

powerful as men. Shelob is a woman who fights courageously with Frodo and Sam. So indirectly the scene of Cirith Ungol does not symbolize the battle of male and female rather it is a battle between Galadriel's female virtue and Shelob's female sin.

Moreover, Partridge also uses religious symbolism to refer to Galadriel and Goldberry. Galadriel is at other end of the spectrum of females in religion as she is more of a goddess like figure or some version of the virgin Mary in his opinion (193-94). Galadriel, Arwen and Goldberry are described as being perfect. However, Tolkien's stories are fantastical, because for women goddess like, men are heroes who accomplish feats which is impossible in human world which do not supposes the real people.

In the novel, Tolkien emphasizes on blending feminine masculine relationship. Butler comments on men displaying feminine characteristics in her book *Gender Trouble: Feminism and the Subversion of Identity*

If it is possible to speak of a "man" with a masculine attribute and to understand that attribute as a happy but accidental feature of that man then it is also possible to speak of a "man" with a feminine attribute whatever that is, but still to maintain the integrity of the gender. But once we dispense with the priority of "man" and "woman" as abiding substances [...] of a gender ontology that is fundamentally intact (chapter 1, section v).

Tolkien writes some sentences which are related to male as ridiculous. Due to his characters are not clearly identified for readers, rather they seem to mock towards male characters. As in the novel Sam is flustered by the realization that he has forgot the rope in his back. 'Rope!' cried Sam talking wildly to himself in his excitement and

relief. ‘Well, if I do not deserve to be hung on the end of one as a warning to numbskulls! [...] his. Rope!’ ‘Stop chattering!’ cried Frodo now recovered enough to feel both amused and annoyed. Never mind your Gaffer! (TT 608)

The above argument of Frodo and Sam indirectly focuses on feminine. They performs like woman’s behavior but the comparison is made clear when Tolkien writes the voice of Ioreth the old wife in a similar tone. “why, cousin, one of (the Halflings) went with only his esquire into the Black Country and fought with the Dark Lord all by himself” [...]. ‘Now he is a marvel, the lord of Elfstone not too soft in his speech, mind you, but he has a golden heart, as the saying is and he has the healing hands. The hands of the king are the hands of a healer. I said and Mithrandir, he said to me “Ioreth, men will long remember you words” and----- (ROTK 966).

Although, Ioreth has more formal speech pattern than Sam, her way of speaking, conveying information and her tendency to hyperbolize, is just like Sam in his panic mood. At first he forget about rope and again remember it, even though Sam has face more greater enemy than a cliff wall. He has a movement of scatter-brained verbosity that recalls female characters from the novel. As Butler is saying that gender itself is defined by individual action. When we feel that there are normative behaviors for men and women, which we believe is the result of gender but Butler claims that relationship is reversed and gender is actually defined by behavior.

The next important research is about the medieval romance in the novel *The Lord of the Rings*. There is a love relationship between Aragon and Arwen, Udomiel, Faramir and Eowyn, Rosy Cotton and Sam Gamgee. As the oddest relationship is between Sam and Rosy is M.H Abrams quotes: Its standard plot is that of a quest undertake by a single knight in order to gain a lady’s favor frequently its central

interest is courtly love, together with tournaments fought and dragons and monster slain [...] it stresses the chivalric ideas of courage, loyalty, honor, merciful the an opponent and elaborate manners (35).

In the novel, the love relationship and marriage scene is only too led towards next generation. We can see that Aragorn has to fight with Sauron and his dark regime in order to win Arwen as well as lordship of Gondor and North. Moreover Faramir's love towards Eowyn who kills the witch king of Angmar. Sam Gamgee marries Rosie Cotton after his deathly quest to Mordor. Directly or indirectly these all relationships are important to the continuation of men, hobbits and few Half-elves in Middle Earth. However Ents are not fortunate because Entwives have left them. A kind of belongingness we can feel in the words of Treebeard. "For many years we used to go out every now and again and look for the Entwives, walking far and wide and calling them by their beautiful names [...]. We believe that we may meet again in a time to come and perhaps we shall find somewhere a land where we can live together and both are content" (TT 476).

So, the Ents lament for the loss of fertility and companionship. The love relationship helps to lead the way of generation. As Galadriel give a seed and mud in a box which shows the continuation of nature which had been destroyed by the war. So fertility plays an important role to continue the life in Middle Earth. Luthien bears a child (Dior) who is the beginning of a long line of Strong Men and Elves. Arwen and Aragorn's children will also be both wise and courageous. Relating to the above context Neville states "...it is striking that male characters without female counterparts often fare poorly in Tolkien's work (Gollum, Saruman, Sauron, Boromir, Denethor, the Ents and Frodo himself) while heterosexual couples embody the

positive forces of Middle Earth” (107). It clarifies that there is no identity of above characters after their existence. Both males and females are important to fertility and the continuation of life in Middle Earth. Perhaps the Ents live forever but there will never be new Ents until they find Entwives once more.

Tolkien creates a novel in which much of the parts are related to old mythology and the epic *Beowulf*. As in the novel female characters play the role of warriors as well as healers in the novel. On surface Tolkien does not clarify the work of women but they have performed a very important role in the novel. It may be fair to place women in passive roles and hide their bravery, Simone De Beauvoir in her book *The Second Sex* writes:

It is this ambivalence of the other of woman, that will be reflected in the rest of her history, she will be subjected to man's will up to our own times. But this will be ambiguous: by complete possession and control woman would be abased to the ranks of a thing; but man aspires to clothe in his own dignity, whatever, he conquers and possesses; the other related it seems to him, a little of her primitive magic [...] and that will entail an evolution also in the destiny of woman (105).

In Beauvoir's view history has denied the women's roles for many years. As in the novel *The Hobbit* Aragorn does not want Eowyn to go to war then she says: “Too often have I heard of duty”; she cried. ‘But am I not of the houses of Eorl a Shieldmaiden and not a dry-nurse? I have waited on faltering feet long enough. Since they falter no longer, it seems, may I not now spend my life as I will?’ (ROTK 784)

In the publication time of novel, women do not participate in battle but Tolkien's female characters are participating in Battle of the Pelennor Fields like Eowyn and Arwen. The society always suppressed the victory of women. Even women works and get success but the credit goes to man .As women also wants the suitable and respectable position in the society. So here in novel, Eowyn is described as a 'wearing armor' and carrying a sword in Tolkien's text shows how important her martial aptitude is to her character (Donovan 121). Eowyn is a woman who is nice to the King Theoden of Rohan. She looks fierce but she is independent, courageous and strong. With the help of Merry she become success for the downfall of the lord of the Nazgul. The participation of Eowyn in the battle , it is the large step forward in the literary history of women in war but Aragorn want to stop her and told her that her real position is at home not in war. As Neville also believes "Tolkien has been radically modern in depicting a woman who dares to do what would have been unthinkable in the culture upon which he based the Rohirrim" (102). This also that Tolkien is somewhat ahead to think about feminism.

Moreover, Galadriel, Goldberry, Elrond indirectly contribute in war. In the Tolkien novel healing and gardening are important themes. As Ewoyn plays the role of both healer and gardener but this refer to the 'woman's job'. So it cannot be denies that in literature women position has unfairly placed. Even Tolkien focuses on both qualities so he praises those characters whose have such a quality. So we cannot say that Tolkien's argument about women's job is not the strong evidence to show his disrespect for women. In case of healing and gardening he place high value for both characters.

In the beginning of the nature Tolkien introduces to female character Goldberry (River daughter). He has positive thinking towards her, as we know Tolkien loves nature very much and he related Goldberry with nature. Tolkien admires the role of Goldberry. So Tolkien scholar Katherine Hesser, in Goldberry entry in the Tolkien Encyclopedia points that “she is the only character in *The Lord of the Rings* without a personal agenda. Goldberry provides a feminine figure who is pure, content, significant to the world around her and wise.” (73)

Moreover, Mary Quella notes in her article that: “The poetry of fantasy; there is no artificiality in Goldberry’s song (aside from, perhaps the end-rhyme of “water” and “daughter”). She remains “uncontrived and untainted”, something that his matched by the song’s subject matter, nature” (181). Goldberry’s voice is clear as river and morning. Her appearance is linked with nature purity. As her appearance is described in text as: her long yellow hair rippled down her shoulders; her gown was green, green as young reeds, shot with silver like beads of dew; and her belt was of gold, shaped like a chain of flag-lilies set with the pale blue eyes of forget-me-nots (FOR 123).

Goldberry ranks in housewife when the hobbits were at Tom Bombadil’s home, she welcomed them and informed them about their safety “under the roof of Tom Bombadil”, her clothes gives the sight of nature. She sings very beautifully which attract the hobbits. Tom and Goldberry are introduces as the spirits of nature, Tom represents land and Goldberry as water which represents the masculine and feminine relationship. So their relation is anti-feminist. Tolkien describes her beauty and kindness but again he writes about the imprisonment. All hobbits in the novel are impressed by her. So when they are about to leave the old forest with Bombadil, they

realize of not saying good bye to her and follow her singing to the top of the hill where she shows them the surroundings landscape. She nourishes and cares for the weary travelers in an identical fashion providing them with the joy and shelter that they need in order to encourage themselves for the journey a head. Writer just introduce her as woods and river but even the path way leading up to Tom's home is describes in great detail which shows the writer's ambivalent attitude towards women in the novel.

There are many other female characters who are not placed high. There are many hobbit women in particular, who are not highlight. The one who are minorly describes are also without name. Tolkien does not give clear description about hobbit women. So at the end of the Quest, there is some description of Rose Cotton,

One critic Charles W. Nelson quotes as, "But who is Rose Cotton?":

Perhaps the oddest relationship in the book is that between Sam Gamgee and Rose Cotton. For two and half volumes, Sam goes about his duties serving Frodo and acting as a squire without a thought of Hobbiton except when worrying about his gaffer. Suddenly the sturdy little hobbit signs wistfully and expresses a desire to see Rose Cotton. At this point in the story must readers exclaim in surprise and irritation, "who is Rose Cotton?" (9)

Sam and Rosie loved each other from their adulthood. But Sam announces that he will go with the Frodo Baggins to follow his duty. But Rosie does not like his decision even though she could not say anything. She never loses her hope that one day Sam will come back so she patiently waits for him. Sam even love Rosie but he could not chose one either to follow his duty by obeying his master or to marry Rosie. When

they met after many years, he has positive feelings towards her and says: “It seems she did not like my going abroad at all, poor lass; but as I had not spoken, she could not say so. And I did not speak, because I had job to do first. But now I have spoken, and she says: “well, you have wasted a year, so why wait longer?” “Wasted?” I says. “I would not call it that.” Still I see what she means. I feel torn in two, as you might say” (ROTK 1024).

The description about Rosie is like other hobbit women in the novel. So when we recall the female characters in the novel, Rosie Cotton may not come immediately in our mind. As she is not beautiful and bright because she is a farmer daughter whose first words to Sam after the quest is like: ‘Hullo, Sam!’ said Rosie ‘where have you been? They said you were dead, but I’ve been expecting you since the spring, you haven’t hurried, have you (ROTK1008). As she is described as simple and innocent character, as Tolkien do not give any information about her in the way of quest and at last he only memorize the character. She is fairly described totally different from other female characters. Rosie is an idealized woman due to which she never stop Sam and from his duty towards his master, moreover she inspires him in the quest. But Tolkien also believes that the relationship between Sam and Rosie plays important role in the novel. So he writes that: I think the simple ‘rustic’ love of Sam and his Rosie (no where elaborated) is absolutely essential to the study of his (the chief hero’s) character and to the theme of the relation of ordinary life (breathing, eating, working, begetting) and quests, sacrifice, causes and the longing for elves and sheer beauty (Letters 161). Rosie always follows her duty, she encourage Sam for journey towards Shire. She performs very smartly her ordinary life too. Even Tolkien admires her role but he does not clearly describe about her character. After war, Sam

married to Rosie and moved to Bag End. She always supports Sam, even though Tolkien ambivalence can be easily noticed towards Rosie Cotton.

Moreover, there is another hobbit woman Lobelia Sackville Baggins whom Tolkien does not give clear description. She also contributes for the war. She is popular for her bravery for fighting against Saruman's men. So after the end of Ring war, she returns back to her home to live. First she is angry with Frodo because Biblo made him as his heir. But also at last when hobbits return to the Shire, they respect and remember her and went to visit her.

“Where be you a-going?” Says she.

“To Bag End,” says they.

“To put up some sheds for Sharkey,” [...] there's no denying she showed more sprit then most (ROTK 1013). Tolkien creates her as a cruel woman as first but at last she gives her money to Frodo and tells him to use this money to help hobbits who were made homeless by Sauron. She opposes Sauron, she fights with them with the help of her umbrella. She is very sensitive woman who weeps over her son's murder. So she gives back Bag End to Frodo. It shows that she is kind hearted woman. But Tolkien does not present her character in active form. She does not have attractive role because she is presented as simple hobbit housewife. But lobelia is fairly positive character who courageously face the trouble of Sauron and at last she wins and save herself from the slavery of Dark Lord.

Tolkien presents the issues in novel where the power is only with the males, rather than females. The patriarchal society is discriminative towards women. Germaine Necker writes: the place of women in society is still uncertain in many

aspects. “In the present state of things, they are for the most part in neither the world of nature nor of society” (17). She depicts the plight of women in the society where they have no freedom and equal chances to enjoy their rights. Moreover, Tolkien’s own life is fully influenced by patriarchy society. He involves most of the times with men and his participation in social groups like Inklings, Tea club where all the people are male. Due to this he neglects the women position in the novel. One thing is that Tolkien does not create women roles as he does in case of men.

The strength of the female is explored through the characterization of Elves in the novel. In Tolkien creation Elves are one of the races that inhabit a fictional earth called Middle Earth. Galadriel who is the representative female character in the novel was also Elf. Tolkien describes Galadriel as “the mightiest and fairest of all the Elves that remained in Middle Earth” (Of the Rings of power and the *Third age in The Silmarillion*) and the “the greatest of eleven women” (Appendix B The Tale of the Years of (TROL), volume 3). The Elves are mainly associated with nature. We can notice the love of the writer towards the natural environment and industrialization in “Tolkien’s letters”. He confesses his love towards nature through the medium of Elves in the novel too.

Moreover, Elves are described as godly figures with knowledge and immortality. They know many things about Middle Earth, so they teach language to humans and trees too. Even they help Frodo from the attacks of Black Riders in the novel Frodo says: ‘yes, it is Elves’, said Frodo. One can meet them sometimes in the Woody End. They do not live in the Shire, but they wander in to it in spring and autumn [...]. I am thankful that they do! You did not see, but that Black Riders

stopped just here and was actually crawling towards us when the songs began. As soon as he heard the voices he slipped away (79).

It shows that Elves are powerful creatures in the Middle Earth. Moreover, another female character is Arwen who was also Elf, daughter of Elrond and Celebrian. She was the last generation of High Elves. Writer introduces Arwen in Rivendell which shows his attachment towards nature. Tolkien creates such setting to emphasize femininity of the Elves in the novel. So, feminine lives close to the nature and masculine in caves and cities. Tolkien creates their identity in his imagery as the most powerful role in Middle Earth. Indirectly the power of the Elves is related to the power of female in the novel.

There are only few female characters in the novel in comparison to male character. Some are describe in brief and some names are only mention. As Arwen is also a minor character in the novel. Reviewing the Tolkien's work one critics Donovan writes that: if one's focus is on *The Lord of the Rings* alone, it is true that there are not as many female characters as men, but the fact that the women are fewer helps draw attention to each woman's uniqueness and importance (107).

Arwen is a minor character but she fights bravely for her identity, she serve as inspiration and motivation for Aragorn. Arwen has own view point, she says that "for I am the daughter of Elrond I shall not go with him when he departs to the Havens for mine is the choice of Luthien and as she so have I chosen, but the sweet and the bitter" (The Return of the King 974 Many Partings).

In the novel Tolkien does not elaborate the role of Arwen but she is the woman who unites Elf and man in peaceful love and harmony after the war of the Ring. Writer introduces her when she is sitting with her father. She is presents as a

very beautiful woman but we do not get to know about her actual character. The only one thing Tolkien introduces that she is always depends upon either to her father or Aragorn, who can protect her. But in reality Arwen is a strong character: she freely offers Frodo her jeweled necklace to comfort and heal him and her passage west if he still feels uneasy when it is time to sail (Tolkien Return 975). Moreover, she sacrifices her immortality for her love Aragorn which shows that she is strong enough, because it is no easy thing to sacrifice one's immortality. So Tolkien biases the Arwen character but in reality she is a strong and capable female character.

The whole novel is related to the Christianity beliefs. Christians believe that the word feminism is a bad name for them. Moreover, they are the fan of 'Inklings' group. As Tolkien who is one of the members of this group cannot admire about the right position of women in the novel. So he has an ambivalent attitude towards them. Hobbit women are mentioned as housewives which shows that female characters are portrayed as inferior to male characters.

There is not any physical closeness between men and women in the novel *The Lord of the Rings*. The love relationships which are introduced such as the one between Aragorn and Arwen on the other hand Faramir and Eowyn do not seem to be based on intimacy. There is a lack of physical intimacy between the sexes is perhaps one of the reasons why critics have investigated whether there is any trace of homosexuality in the novel. Some critics like David M Craig and Brenda Partridge believe that they have found evidence of homoeroticism in Tolkien's books especially in Frodo and Sam's relationship. Their relationship seems to be different from many other relationships in the novel. There are many scenes of Sam and Frodo where they are very close to each other. But C. S. Lewis states that "kisses, tears and

embraces are not in themselves evidence of homosexuality” (75). In the novel Gimli and Legolas are also close friends but their behavior does not match to Sam and Frodo relationship. So the strokes and kisses are not common as C.S. Lewis argue about the novel.

Both are interpreted as homoerotic. The description of Frodo’s sleeping arrangement at the Stairs of Cirith Ungol is a great example of homoeroticism: “In his lap lay Frodo’s head, drowned deep in sleep; upon his white forehead lay one of Sam’s brown hands and the other lay softly upon his master’s breast” (Tolkien The Stairs of Cirith Ungol 714).

Brenda Partridge writes about the intimacy between Sam and Frodo: War provides a context in which men can be acceptably intimate because they are at the same time being seen to live up the socially desirable stereotype image of the aggressive male. Similarly, aggression on a smaller scale in games, particularly rugby, is another means of promoting socially acceptable physical contact between males (184). Frodo and Sam both are certainly fighting a war, although they are not in the middle of the actual fighting. But the war allows for more intimate relationship between men. Women do not have authority to fight the war because their work is at home not outside. In the novel too Tolkien do not strongly participate women in war. In novel both Sam and Frodo fights together with dark lord, they come closer to their goal, they come closer. Partridge’s explanation is also like that the war allows for more intimate relationship between men and surely Sam and Frodo’s closeness would reduce when the war is over. This is exactly happens, so war is the main causes for homoerotic relationship. Tolkien creates much of the part of the novel regarding war which indicates that he also supports the homoerotic relationship. Tolkien belongs to

Christian period where they have negative thinking towards women. So he does not elaborate women role in brief towards the quest to Mordor. Smol writes, “It is at least unlikely that Tolkien the devout Catholic would unconsciously represent homosexuality in his works” (967). Tolkien unconsciously supports homoeroticism but “sex is not central to the narrative” (Saxey 133). In case of Sam and Frodo relationship, Tolkien emphasizes on friendship, respect and loyalty which show them as only friends but in reality there is more possibility that they are in love, which Tolkien tries to erase in his novel.

In this way, Tolkien intentionally choose to remain ambivalent because he does not wish to hear about his own criticism from both male and female sides, so he adopts the middle path regarding the issues of women. Although he has realized the plight of women but he does not have courage to revolt against the male dominated society. It is because that time was Christian era and they have certain belief regarding women. Woman’s role is categorizes as marriage and doing household activities. This concept has been clearly reflects in Tolkien novel. Even though, Tolkien is educated and well learned person so being indirectly, he seems supportive towards women in the novel. He has knowledge there should be equal opportunity and power for women for the development in the society and country too. So Tolkien’s ambivalent nature towards women can be seen in the novel as sometimes he sympathizes some female characters while he seems to critical to other female characters.

III. Tolkien's Divided Loyalty towards Women in *The Lord of the Rings*

To conclude of, the present discussion on Tolkien's ambivalent attitude towards women shows that he actually has mixed ideas and views about the female in his whole writings. He is sometimes supportive towards them and again he is critical towards them. As Tolkien is educated and well learned person so he knows that there should be equal opportunity and power for women for the development in the society and country too. Even though, he failed to show his clear position regarding women.

In the novel there are only few female character who are mention briefly, but many other females name are not even mentions like hobbit women. The main characters like Luthien, Galadriel, Arwen and Eowyn symbolize all are good in the world as well as being leaders within their communities and conserving the traditional and culture of their people. In case of women the power goes on those hands who sacrifices for the society. The main fact is that even Tolkien creates only small number of major female characters in his work actually indicates their uniqueness. If there has been just as many female character as there were male characters in Tolkien's work, individuality and distinctiveness of those women who were present may not have been as powerful.

The main theme of my research is to show the women's protest against man dominated society. In the novel, Galadriel and Arwen are Elvish women, Eowyn is only human heroine. There are several other female characters whose names are only mentions but they also play vital role. Every women in the novel are define by their relationship with men, it shows that they are dependent character upon the male like Arwen. But the roles of women in Tolkien's work are strong enough in two ways: hope/strength and faithfulness. Galadriel is the lady of light who console Gimli and

gave gifts to the fellowship and show them way. Another character Arwen is faithful to Aragorn, she join with him in Gondorian banner even when it seems it is hopeless. Even Tolkien creates Shelob as evil creatures but she is an interesting figure. She is the ultimate expression of male fears of female power. Ewoyn portrays as fierce women but she marries Faramir at the end and she ends her warrior's ways and becomes a healer. She is faithful to good. She always fights for good even she has no hope to win. Moreover, Rosie supports the attack against Orcs in the Shire. Goldberry to sounds so cheerful and hopeful, so all the female characters plays vital role in the role in the novel.

Tolkien creates a lot of similarity between men and women. Women's victory also depends upon man. Without men, women works are incomplete. Moreover, none of the women are admitted to the fellowship. The whole story of women is linked with being (married, weakened or defeated). But each of them clarifies the ideas about the way to think about the nature of women, their role and participation in the quest towards Mordor, their relationship to men, their response towards the One Ring. So in the surface level it seems that women performs passive role but in reality they all have the same role as men. The important thing regarding women is that Tolkien is in favor of them but at the same time he seems very confusion because he knows that women rise is like storm which will disturbs their prestige and they have to face problem. He is one of the representative characters of patriarchal society where women are treated as inferior and junior in respect to men. But also Tolkien tries to raise one step against male dominated society through the characters like Arwen, Luthien, Shelob, Galadriel and Goldberry. So he creates them with full of courage, power, self-respect and intelligence.

Tolkien spends much of the time with men, who have different views about women. However, he creates women character in the novel *The Lord of the Ring*. Some characters are related to his own personal life. Tolkien sees strength on female characters but his strategy of showing them is wrong because he reverses the gender roles unknowingly or he has fear to speak against the patriarchal society. He is educated and well learned person so he knows that for the development of society there must be equality between both. So he tries to shows that only by participation of man and woman, the problems can easily erases and we can face many obstacles in life but he is way of interpreting women is wrong, he shows both bravery and strength of women in traditional sense and compare their activities with masculine qualities. Any way he is not totally against woman success. He tries to remove the conservative thinking regarding women in the novel in indirect way. However, he seems rather ambivalent towards women.

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