

I. Tolkien's *The Lord of the Rings* as a Fantasy

“Don't the great tales never end?”

“No, they never end as tales,” said Frodo “But the people in them come, and go when their part's ended. Our part will end later – or sooner.” (697)

The above abstract from John Ronald Reuel Tolkien's book *The Lord of the Rings* clearly depicts that this book is about the discourse creation and the seminal concern of this project is to explore the issue of orientalist representation. To represent anything is to create an 'identity' and identity emerges from specifying the object we represent. Such type of specification can only be done by differentiation and differentiation by 'othering' (Spivak 133) the other from oneself. Though there is nothing wrong in representing oneself with positive attributes but representing others in the name of differentiation, one has to be careful how s/he represents. Presenting others with disapproving attributes puts the writer in the periphery of suspicion of his/her both deliberate or unknowing intention and attitude behind it because imperialism relies heavily on the concept of 'we' and 'them' to convince their rule. Such has been the case with the epic fantasy of JRR Tolkien's *The Lord of the Rings*.

In this epic generic high fantasy novel, in the name of creating identity, representation of East (geographically) and its inhabitants as well as its alliances has been in the perimeter of discourse creation with calumny attributes in comparison to the West and its supporters: always dangerous, static, inferior and queer including its land, language and race. Writer predetermines Easterners and their action through the characters of West as if they were omnipotent and every act of West turns to be successful through especially heroic characters. Such partiality of depiction raises fingers one by one toward the writer in suspicion of being an Orientalist and his representation as his manifested phase of his latent orientalist psyche.

JRR (John Ronald Reuel) Tolkien, an English writer, poet, philologist and university professor in Oxford (Anglo-Saxon) and in Leeds (English Literature), is best known as the author of classic high fantasy works: *The Hobbit* (1937), *The Lord of the Rings*-series (1954-55), *The Silmarillion* (1977) and others. 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 have 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*. (Robson 146-47)

His works mark the beginning of a new series of fantasy worlds with various ages because he had the greatest influence on fantasy fiction. 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 mid of the Twentieth century, ‘Fantasy Fiction’ has become one of the most productive and commercially successful literary genres in English which depicts the modern writer's nature of being escapist. His first production of the fantasy genre *The Hobbit* (1937) was written for children but its three-volume successor *The Lord of the Rings* (1954-55) caught the attention for the first time of a mass adult readership and inspired generations of imitators.

The World War II marked the history of English Literature. Every new writer was coming up with their experiences on the impact of war upon the society not only in Britain and America but almost all the nations all over the world had fallen into the prey of turmoil. People yearned for their beautiful past and their peaceful country. As a result, the artists and writers of the time invented their works portraying the lives

and instabilities utilizing the equipment of symbol in their novels, paintings and songs.

His works mainly focus on the medieval romance and morality in the fantasy world, for soothing the horror of the two World Wars he had involved, using symbolism knowing or unknowingly. His works have open sequences of war from *The Hobbit* to *The Silmarillion*, which shows that he has been largely influenced by the world wars he participated. His own creation of world has a Manichean philosophy of war between good and evil forces and has a hopeful ending for those who are taken a fair side. Apart from his fascination with fantasy from his childhood, his works are taken to be influenced by many mythologies, his personal life and family memories. Lin Carter quotes:

Over the Christmas season in 1901, when Tolkien was nine years old, a certain Scots playwright named Barrie took his neighbours, the Davies boys, to see a mediocre play for children. While seated in the theatre, it occurred to him that he could make as good a play as this out of the fairy stories he had been making up to amuse his young friends. (5)

This depicts that he was obsessed with his fantasy stories. Tolkien's imagination was supremely visual which would realize the images primarily in words rather than pictures that have been proved by his fantasy works later.

JRR Tolkien lost his mother at the age of 12, who had awakened in him keen interest in botany with enjoyment and feeling towards plants. His love towards flora has made him express in the series of *The Lord of the Rings: The Twin Towers* as Ents war against the powerful wizard, Saruman, who had destroyed the Fangorn forest.

Juliette Wood quotes Dr. Curry illustrating Tolkien's work as:

In particular he considers Tolkien's work in terms of modern ecology movement with its resacralisation of the environment [. . .] There is

extended comparison between Tolkien's use of trees in his fantasy books and the "treetop" protest against bypass [. . .] While a Green Peace compares his journey to a nuclear test site with the hobbits' journey to Mordor. (205)

Tolkien's experience of direct and indirect involvement in World War and his childhood love towards the natural flora has been presented as Ents (tree shepherds) of Fangorn forest (oldest forest of Middle-earth) which has been a supportive example and persuasion for the conservation of Green Peace movement of his time and protest against the modern industrialism's overuse as well as infiltration of natural resources.

Though *The Lord of the Rings* was written and conceived as a single book, it was divided into three volumes; *The Fellowship of the Ring*, *The Twin Towers* and *The Return of the King*. The book focuses around the heroic struggle against evil. Two stories move forward concurrently in the novel. Frodo's quest towards Mordor to overcome Sauron's power is the one, for which different race including human and humanoid races such as Hobbits, Elves, Dwarves and Orcs as well as many other fantastical creatures have taken their part. The other is the battle of Ents against Saruman. Both Sauron and Saruman are ill-natured and are hungry for power; power represented by the ring in the novel. The story of *The Lord of the Rings* takes place in an alternate pre-history, the Third Age of Middle-Earth. The story revolves around The Ring of Power made by Dark Lord, Sauron, for gaining the power over all the creatures of the Middle-Earth. The ring is not an ordinary ring but the strong power of Sauron and the object of soaring temptation, which lures anyone who comes in contact with it and leads him to the path of destruction. The tale ends with lots of hardship in the journey of ending the power of Sauron by destroying the ring where it was made in Mount Doom and return of the King to the throne to make every mess in order of peace and prosperity.

The Lord of the Rings has raised a lot of issues; morality, races, class, gender and hybridity. When we go through the novel we find these issues representing dominantly. We can see the “mortal cartography” of good and evil in representation of West and East respectively. The characters from West: Gandalf, Galadriel, Aragon, Elrond, Glorfindel, Legolas, Gimli, Arwen, or the four Hobbits; Frodo, Sam, Merry, Pippin, are full of positive characteristics great in valour, complexion or virtues. In presentation of Elves, they have been given the characteristics of almost Godly: always robed in white and blue and shining like stars/stardust in their hair, their traits show them high in physical attributes. Tolkien presents Glorfindel in *The Fellowship of the Rings* as:

In the dusk its headstall flickered and flashed, as if it were studded with gems like living stars. The rider’s cloak streamed behind him, and his hood was thrown back; his golden hair flowed shimmering in the wind of his speed. To Frodo it appeared that a white light was shining through the form and raiment of the riders as if through a thin veil.
(204) [. . .] Glorfindel was tall and straight; his hair was of shining gold, his face fair and young and fearless and full of joy; his eyes were bright and keen, and his voice like music; on his brow sat wisdom, his in his hand was strength. (220)

Glorification of elves depicts his representation of Elves' superiority among all the races and we can find his focus on unity of races in West for a well purpose as a need of one another. Though we can find some bitterness beginning between Elves of Mirkwood and Dwarves of lonely mountain in the prequel of *The Lord of the Rings*, *The Hobbit* which continues to linger of in the chapter, The council of Elrond, of *The Fellowship of the Ring* “‘You were less tender to me,’ said Glóin with a flash of the eyes, as old memories were stirred of his imprisonment in the deep places of the

Elven-king's halls" (249) but later Gimli (son of Glóin) and Legolas (Son of King Thranduil of Mirkwood) turn to be good friends after the war at Helm's Deep and deepen their friendship by taking vow to visit Fangorn forest and the caves of Helm's Deep. We can find a new type of understanding among Elves of Lothlórien, Men of Gondor and Dwarves at the end of the Great War between Sauron and Westrons.

We can see the depiction of class division among the races of men which proves the issue of superiority and inferiority among the humans which later on is minimized by the behaviour they present. The men of Rohan have been taken as inferior to men of Gondor before their alliance with the war between Gondor and Rhun. Men of Haradrim and Rhun of East are presented as cruel who oppose the Westrons. Faramir expresses his view about class division of races of men, "For so we reckon Men in our lore, calling them the High, or Men of the West, which were Numenoreans; and the Middle Peoples, Men of the Twilight, such as are the Rohirrim and their kin that dwell still far in the North; and the Wild, the men of Darkness" (663).

Female genders in the novel have been subdued in deeds than presentation. Galadriel, Arwen, Eowyn though from royal family with their grandness in presentation, has not been presented in passive forms. Rebellious attitude of Eowyn had got 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. This shows that Tolkien is patriarchal in depiction.

Hybridity has also been the issue of the novel. The inter-racial marriage is to restore peace and friendly commerce between different races. Tolkien has depicted such hybridity to enhance the races of Westrons. The marriage between Elves and Men has been depicted in different ages of Middle-Earth: Lúthien and Beren, Elwing and Earendil and Arwen and Aragon but the reproduction of Orcs are taken as

derogatory. Orcs have been presented as negative side of Elves and Uruk-hai the breeding of Elves and Men by Morgoth, Sauron and Saruman. Tolkien's depiction has proved him in favour of marriage than in breeding.

Issue of representation has been the main concern of this epic fiction. Malcolm Joel Barnett of University of Kansas assists the quest of political representation describing three distinct political systems: The primitive- democratic world of Shire in which hobbits dwell, small nation states of men in kingship regime and totalitarian world of power of Elves and of Mordor. Tolkien seems in favour of Shirian agrarian community and fascinated with kingship system as well as homogeneous Elven totalitarian system, while he discards the heterogeneous totalitarian system of Mordor illustrating "Elf communities and Mordor are tyrannies of fear" (385). Barnett puts Mordor as communist totalitarian rule which is represented as tyrannical because of its heterogeneous free community. Barnett points the ignorance of communication between rulers and ruled in Monarchial and Elven political system.

George H. Thomson from Wayne University elaborates the issue of representation with illustrating the traditional romantic part and allegorical view of novel. He reveals the allegorical view of character from the point of Western morality: "At the allegorical extremes of Sauron the type of all darkness and Gandalf (reinforced by Galadriel, the queen of Elves) the type of light" (50). Thompson agrees Tolkien's representation of Eastern world of people and their allies as evil and representatives of darkness.

James A. Patrick from University of Dallas explores, "Tolkien challenges the literariness of his contemporaries by creating mythic world in which millions of readers could readily move, but one whose language, exotic only in its simplicity, was neither pretentious nor vulgar" (86). He tags contemporary literature as grotesque because the foreground of aesthetic surface is distorted and the partial surrealistic

images are meaningful only when it draws upon and under painting of positive images. It must lend meaning from deep within the work unless they cannot significantly inhabit the foreground of modern experience.

Juliette Wood from University of Wales states Patrick Curry's title, "Defending Middle-Earth: Myth and Modernity" depicts the book as an ecological activism. She sees Tolkien's presentation of myth being stronger than modernity and latter as a problem to be solved because myth has been depicted as in favour of conservation of nature and its resources. Modernity is filled with characteristics of modern science, global capitalistic economy and political power of nation state which has been turned sour because of its ignorance to the peril formed by the interest in continuing the domination of state power, capitalism and technology. Juliette quotes Dr. Curry "No one can tell me that Tolkien's book does not encourage such ecological activism; nor for the matter, that he himself would not have firmly on the side of the trees and their protector" (54). He depicts Mordor as nuclear test site and hobbits journey is to destroy it and Tolkien's work as essentially Indo-European myth.

Mark D. Hawthorne from James Madison University quotes:

The danger that has best a serious approach to Tolkien's art is simple though insidious: shortly after the publication of *The Lord of the Rings* he became the centre of a cult. This cult? Composed largely of undergraduates who, I believe, had grown weary of middle-class America and its ubiquitous goal? was more accepting than critical and feared lest the gossamer of its imagination be torn by sharp a scrutiny. (153)

Hawthorne states the author's intention of inner meaning or message was none but the cult rejected too readily and uncritically the sort of verbal analysis, indeed "niggling,"

that delighted professor Tolkien. He says Tolkien has manifested his latent psyche of childhood in his works. He lived as Bilbo, a hobbit of *The Lord of the Rings*, and desired to record adventures in grand sweep of history and puts sequels including *The Silmarillion*, *The Hobbit* and *The Lord of the Rings*. Tolkien reshapes his own psyche and romanticizes his past as a role of Knight rescuing distress maidens in his courtship and created imaginary world and languages to avoid his loneliness of orphan childhood.

Anna Smol from Mt. Saint Vincent University comments that *The Lord of the Rings* has a male intimacy between the character Frodo Baggins and Sam Gamgee.

She puts forward that these two characters are homosexual. She quotes:

After Sam pours out his story of Gollum's treachery to Frodo, there is only one response Frodo can make: 'When he had finished, Frodo said nothing but took Sam's hand and pressed it.' Although these are small, private gestures, Tolkien create one scene of physical affection and protectiveness that more publicly represents the love between the two friends and invests the gesture of a touch with significance. (963)

The same sex gestures of physical tenderness, particularly the dying kiss- a male-to-male kiss exchanged in moments of extreme danger or near death as well as the friendship between Frodo and Sam and their much affection with long spending of time and care-taking feeling has arouse in Anna to look for their homosexual psyche between them. It has been much intensified when Frodo leaves the Middle-earth for Eressëa with other ring bearers. Sam feels distress and wishes strongly to go with him leaving his family though he remains after much persuasion of Frodo and assurance that he would have a ship later for Eressëa to join him.

Though many critics have presented their various views, the issue of representing East and the West has been dubious. The creation of Middle Earth before

the defying of Numenoreans to Valinor have been similar to the view of Tectonic theory of our world, where the whole land mass was an single continent but later the Western part has been separated and the remaining part is called as Middle-Earth. This depiction of middle-earth with the Westerner having positive attributes but the East (especially regime of Sauron and his allies), separated by river Anduin, are presented with negative attributes which has been seen as troublesome. When we look at symbols of representation of colors, description of characters or landscape, it makes one to ponder why has this represented in the way it has? Why not the depiction in reverse attributes of geographical arena and its inhabitants?

The Westrons are seen as colonialists in the novel who invade middle-earth in name of returning Silmarilli which were stolen by one of the Valar of the undying land, Arda, and took refuge in Middle-earth with the help of Ungoliant. Ungoliant and Sauron are seen as inhabitants of Middle-earth before the assail of Elves and Numenoreans who had assisted Morgoth, a most powerful Valar of Arda. In the name of assailing on Morgoth they invaded middle-earth and remain here displacing many races of Orcs, Balrogs, maggots and other races and start teaching them their art of living and communication not only to different races but to trees also which shows their angst of 'White man burden' of civilizing others . The war had begun and many races of Elves, Men perished and some returned back and Valars had presented Numenor, a separate island for living far from Middle-Earth near Arda, to Men with boon of long life in lineage but Numenoreans once again assaulted Middle-Earth and kept Sauron hostage back in Numenor and killed his many allies and supporters which puts them in colonialist perimeter and the writer in having a colonialist angst.

This project seeks not only to deconstruct the historical notion of universality in representation applying Foucauldian notion of 'Truth', 'Power' and 'Discourse', but also revives the perspective of reviewing the text of representation from the

marginalized perspective. Power creates a discourse that later on turns to be truth, and truth is not the ultimate ‘Truth’ but multiple truths in multiple context of historicity. Michel Foucault quotes “‘Truth’ is to be understood as a system of ordered procedures for the production, regulation, distribution, circulation and operation of statements. [. . .] to effects of power which it induces and which extends it. A ‘regime’ of truth” (74). Postcolonial critics Ashcroft, Griffiths and Tiffin define Gramscian notion of ‘hegemony’ in the following word by describing it as, “[. . .] the power of the ruling class to convince other classes that their interests of all” (*Key Concept* 66). “Hegemony” is the notion that colonizers create domination by force rather by consent. In other words, the colonized willingly accept to bring ruled because they think the ruling class is superior to them. This term is important for describing the success of imperial power over colonial people because colonial regimes achieved domination through manufacturing consent of the colonized. Another postcolonial critic Ania Loomba redefines Gramscian notion of ‘hegemony’ by saying that “hegemony is power achieved through a combination of coercion and consent” (29). In other words, power is not totally exercised from above, but is operated by the consent of both of them.

Westerners visit the non-Western countries for various purposes and later on they make discourse about those countries on the basis of their horizon of knowledge. According to Radhakrishnan, “All representation is an act of violence and inauthentic” (42). In this context, whoever does the representation is more important than what s/he represents because there is some sort of social vacuum that ultimately affects representation of one culture by the other. Edward Said in *Orientalism* defines, “Orientalism as a style of thought based upon ontological and epistemological distinction made between “the orient” and (most of the time) “the occident” (2). It has come in various ‘system of representation’ framed by a whole set of forces in Western

consciousness and Western empire. He further introduces orientalism has been implemented not only through Western ‘corporate institutions’ that describes, contains, controls, teaches, learns and make statements and authorizing views about non-Westerners but also the academicians and experts who research, teach or write about orient. He argues that representation is a discourse formed by West about non-West which is created and made by the West to govern the East. Orientalist representation is the Western experience of East or Western thought about the orient.

Another postcolonial critic Ziauddin Sardar takes orientalism as an incorporate theory which has been ever modified and propagandized according to time and context as well as in cultural arena. He quotes:

Orientalism is memory, imagination and present utility in a process of representation that structures knowledge and information. As such, orientalism cannot be appreciated only as academic discourse; it is a cultural discourse in the widest possible sense, it is simply what is known and taken for granted. (117)

He says orientalism has become more endemic, innate and diverse; it has been around for a so long time that it is the predisposition that forms the sense of reality itself for the West. So such sense of illusion created in discourse to deceive oneself and create a mentality of colonialist dichotomy of ‘we’ (the superior) and ‘they’ (the inferior), has been so inhumane that it turns to be a psycho-chauvinist attitude in the belief of ‘Mr. Know all’ civilization and the marginalized are suppressed in name of ‘morality’ and ‘civilization’ (of Western trends) either to be a puppets under them losing their identity or be ready to get racially eradicated has also been a part of this project.

This research analyzes the intention behind the description of East with negative attributes and how they have normalized it to show off as doing appropriate justice to the rest of the world and themselves. The research begins with describing

the novel as a fantasy and sort of representation through various critics and its resemblance with the incidents of Tolkien's life in brief. Then it begins to figure out the main issue of the research, orientalist representation. It deals with the historical context of novel and the discourse created as Orientalism using the ideas of Foucault, Gramsci and Edward Said including Ziauddin Sardar. The concern focuses to analyze the symbols and images used in the novel in sector of morality, colour, races, religion, language and objects like ring and water which has been much deceptively wrapped under rubrics of normalizing deeds of West. Proving the legacy of orientalist psyche hidden in writer and novel to be its manifested form, the research ends with it.

II. Orientalist Representation in *The Lord of the Rings*

Historical Context of Tolkien's *The Lord of the Rings*

JRR Tolkien's *The Lord of the Rings* has much of its relation with his own life and his knowledge of European mythologies. The socio-political scenario of the novel has been much effected by the time of its creation and changes occurring in the world. "[. . .] for the composition of *The Lord of the Rings* went on at intervals during the years 1936 to 1949." (qtd. in Foreword to *The Lord of the Rings*) which shows that the World Wars have badly affected him and he accepts that the delay was due to outbreak of war in 1939. His own involvement as a soldier in First World War and the huge disaster of World War II had made him experience its vast deteriorating effects and the industrial booming. Tolkien's lifetime in England had aroused his detest for it in favour of peaceful country sites which had been a plus point in presenting the geographical areas like Shire, Mordor, Isengard with its changing forms as well as mystical Lothlórien and Rivendell in *The Lord of the Rings*. His ending for this novel is in favour of peaceful, green and ecologically balanced earth with harmony under a monarchical political system.

Tolkien in this novel represents mostly three types of political systems: Agrarian democratic rule of Hobbits, Patrilineal monarchical rule of Men, Elves and Dwarves and totalitarian rule of Mordor. When we compare the ruling system of monarchical system of Men and Elves with the rule of Mordor, they are alike tyrannical but the only difference is the monarchical system has homogenous inhabitant rule and the other has a heterogeneous inhabitant rule. We can sense the "Mordorian" rule to be either the communist one or the Orthodox authoritative one because the rule is run through coercion. Malcolm Joel Barnett quotes, "And as in the communist world, we can see a relationship between motherland and satellites without any satisfactory explanation of the reasons for loyalty" (385). The ruler and

principal advisors have interaction time and again but we seldom get any hint of the form of interaction between rulers and ruled. We have seen that communist world has a head as an autocratic supreme leader and once the leader is fallen the whole system gets demolished, e.g. fall of the USSR. The similar incident occurs when Sauron falls at the end of the novel, his whole realm gets demolished and inhabitants scattered. But that is not the case with the monarchial and democratic system, they have supplant that can hold the system and ruled ones have faith in the ruler. "Free communities become internally cohesive and aware of supracommunity interests which bind them" (qtd. in M.J. Barnett 386) which can see with the alliance of Westrons against Sauron.

We can see the cultural influence and biography of the author in the text. As an M.A (Oxon) and professor of Anglo-Saxon, the traits of European mythologies are found in naming of characters, things and places. Most of the names of the characters are from the ancient work of Norse legend *Edda Saemundar*. The name of sixteen Dwarves: Durin, Dwalin, Din, Bifur, Bofur, Bombur, Nori, Thrain, Thorin, Thror, Fili, Kili, Fundin, Glóin, Dori, Ori from the six verses of the book. The Ring is parallel to the ring of Guthrun in *The Siegfried legend* with its effect of bane and the Sword of Aragon that was remade as Anduril is similar to the story of Nothung's remake and Mirkwood from Myrkwood of *Volundarkvitha*- a chapter of *Edda Saemundar*.

Names of the characters, animal and places like Gandalf, Frodo, Earendil, Galadriel, Shadowfax, Mordor, and Gondor which have much resemblance in different book. Gandalf is seen as magic elf in *Edda Saemundar*, which is similar in act with Gandalf in *The Lord of the Rings* 'Gandalf the Bear' in William Morris' book *The Well at the World's End*. Earendel is taken as star, as it is in *The Lord of the Rings*, in Saxon's tradition which has been preserved in *Codex Exoniensis*. Lin Carter writes about Lady Galadriel and the horse called Shadowfax:

Elf queen Galadriel may owe something to the traditional gerda the Alf-Queen, who sounds much like the Lady of Lothlórien [. . .] Shadowfax, the horse name savors of Gullfaxi, or Gold fax ('goldmane'), the steed of the giant Hrungner in Norse myth, as well as of Skinfaxi ('shining-mane'), a steed mentioned in the third book of The Elder Edda, the Vafthruthnismol,¹² where it is said of him: the best of horses to heroes he seems. (151-52)

The character Frodo seems to be taken name from the character 'Frodo' in *Beowulf* (28) because Tolkien liked it and further Carter found in Saxo's *Gesta*- the history of a king named 'Frode', son of Hadding who inherits a poor and penniless kingdom (149). Likewise 'Smials' are hobbit houses in *The Lord of the Rings* resemble 'Smael': defined as thin; slender; narrow in Anglo-Saxon and Mordor spelled as 'Morthor'; murder in *Beowulf* with the additional meanings of punishment, torment and misery.

Tolkien's life experiences have shaped the novel in more than one way.

Tolkien had a group called 'inklings', an informal circle of friends, which included the author C.S. Lewis too. Inklings were the typical English men of their time which parallels to the Hobbits of the Shire because the way Tolkien and his inklings spend their time and their taste has much similarities to the race of hobbits in *The Lord of the Rings*. He describes hobbits in his prologue to *The Lord of the Rings*, "an unobtrusive but very ancient people, more numerous formerly than they are today; for they love peace and quiet and good tilled earth: a well-ordered and well farmed countryside was their favourite" (1). He and his Inklings too often spend their holiday together, walking through countryside and staying at country pubs. They all enjoyed walking, talking, drinking and smoking. The same way of life is crucial to his characters 'Hobbits' in the novel. Industrialization is one of the main factors of modernizing the world but inklings disliked modern world which resembles hobbits'

nature of industrialization. Hobbits owned simple machines like 'forging bellows', a 'water-mill' or a 'hand loom' in the novel.

Later they detested Shire's change into commercial and industrial site which is similar to inkling's hate towards urbanization. Sam's detest towards Shire's change after returning from Mordor's journey also illustrate alike with inklings. Frodo, Sam, Merry and Pippin were dumb-founded by the vision of their Shire in front of them. The old and familiar houses were broken-down, trees were cut down and in its place tall new buildings were built. They found their land devastated by some devilry, "This is worse than Mordor!" exclaims Sam in astonishment, "Much Worse in a way. It comes home to you, as they say; because it is home, and you remember it before it was ruined" (994). This reminds Andrew Blake's illustration about 'Tolkien inkling's' coldness towards the suburbanization of their place:

The inklings experienced the gradual loss of this particular version of England. Even as Tolkien assembled the mythology, much of the landscape they loved was being suburbanized. It did not quite become Mordor; but in their eyes Oxford began to look like the industrialized Isengard-and they did not like it. (28)

Tolkien and his inklings would praise medieval poetry, but dismiss the latest work by T.S. Eliot. Such coldness towards the modern world and its effects are portrayed by the description and the actions of the Hobbits, in *The Lord of the Rings*.

His biography and letters depict him as a pessimist and doom-monger after his mother's death and arouse the feeling that no battle will be won forever which is seen in Frodo and Sam during their journey to Mordor. He had been involved in First World War as a second Lieutenant in the Lancashire Fusiliers and then transferred to the service battalion with the British Expeditionary Force arriving in France on 4 June 1916. His war experience depicts Frodo Baggins and Sam Gamgee as hobbitic

versions of these common soldiers who slogged ahead without hope of glory or even victory. His love for his wife is romanticized through the Characters Luthien and Beren, as great lovers in *The Lord of the Rings*, which he names himself as Beren and Edith Bratt as Luthien and he gets them engraved in the epithet of his and his wife's tomb.

Lin Carter and M.J. Barnett prove that *The Lord of the Rings* has the link with the history and biography of the writer though Tolkien had rejected in the foreword to the book saying:

An author cannot of course remain wholly unaffected by his experience, but the ways in which a story-germ uses the soil of experience are extremely complex, and attempts to define the process are at best guesses from evidence that is inadequate and ambiguous. It is also false, though naturally attractive, when the lives of an author and critic have overlapped, to suppose that the movements of thought or events of times common to both were necessarily the most powerful influences. (xvii)

Though accepting author's affectedness from his/her experience, Tolkien seems to detach the novel from the effect of social, cultural, political and biographic aspects of his life but above critics like Barnett, Carter have proved that there is some sort of relevance between the work and author. So representation in the work is not only limited in depiction of Socio-political, cultural background but also becomes a step towards depicting the lineage of ideological and cultural construct of the writer. Thus it depicts that Tolkien could not be remain untouched by it.

History as Ideology and Orientalism as a Discourse

With the emergence of 1980s New Historicism viewed history as a social science and the social science as historical because it is very radical in its

textualization of history and historicization of text. History and fiction blur and merge into one another and the "objective truth" is parodied.

The often quoted phrase 'historicity of texts and textuality of the histories' arises because of the thinking that sought to connect a text to social, cultural and economic circumstances of its production. Abrams quotes new-historicists' concern of history as:

not a set of fixed, objective facts [. . .] but any text is conceived as a discourse which, although it may seem to present, or reflect, an external reality, in fact consists of what are called representations – that is, verbal formations which are the "ideological products" or cultural constructs of the historical condition of specific era. Many historicists claim also that these cultural and ideological representations in texts serve mainly to reproduce, confirm, and propagate the complex power structures of domination and subordination with characterize a given society. (191)

The text, according to Michel Foucault, never represents or reflects pre-existing entities and orders of a historical situation, rather it speaks of the power structures, oppositions and hierarchies which are after all the products and propagators of power. This is because new historicists tend towards less fact and event-orientedness and they opine that 'Truth' about what really happened can never be purely and objectively known. In this way, they develop theory of history which is no more linear and progressive, as something developing toward the 'present'.

When analyzing a text with reference to all historical forces, it is not possible to have a single and definite meaning. The new historicist thinkers, therefore, are unlikely to suggest that a literary text can have an easily identifiable historical context. With this parallel, then, we can say that fictionalization of history and

historicization of text, both result in indeterminacy and various 'truths'. And about 'Truth' Michel Foucault quotes:

truth isn't outside power [. . .] Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it induces regular effect of power. Each society has its regime of truth, its 'general politics' of truth: that is, the type of discourse which it accepts and makes function as true. (Rabinow 72-73)

Foucault confutes the traditional socio-political conception of 'Power' as owned by some privileged person or groups and believes that it comes from multiple centers of manifold relation of forces in social bodies. Truth is constructed on many restrictions and proportions that lead in propounding certain ideologies. These ideologies are not fixed and universal because they are formed by facts that are valid realities. Such facts and realities depend of events and experience of certain space and time that differs for others. Thus 'Truth' turns to be 'truths' and a 'discourse'.

Foucault's concept of discourse is obviously very different from the Anglo-American conceptions that connect the term discourse only to language or to social interaction. McHoul and Grace comment on Foucauldian notion of discourse writing, "Discourse is not just a form of representation; it is a material condition (or set of conditions) which enables and constrains the socially productive 'imagination'. These conditions can therefore be referred to as 'discourses' or discursive conditions of possibilities" (34). Foucault, being a pluralist, has defined things in multiple conditions. He sees every discourse not only in interaction to socio-linguistic areas but relatively well-bounded areas of social knowledge. His concept of discourse encompasses the material conditions associated with time and space. His discourses are produced in specific historical and material conditions i.e. archive but due to the interest in different discourse, these turn to be contradictory.

Discourse has a nature of representation though discourse represents the specific cultural circumstances under which lie the power structures and the relations of power. They do not represent the 'real'. We can say that the discourse, while trying to establish the 'Truth' always hovers between the 'real' and (mis)representation.

So, according to new historicism every ideology, conception, truth, representation turns to be a discourse and Edward Said applies new historicist ideas to turn the ideology of orientalism into discourse. Edward Said poses various definition of exerting Orientalism though they all represent the ideas of Westerners towards the Easterners. It has been academic one, institutional one and style of thoughts of West. Orientalism for Said, "is an academic one, and indeed the label still serves in a number of academic institutions. Anyone who teaches, writes about, or researches the Orient [. . .] either in its specific or its general aspects, is an Orientalist and what he or she does is Orientalism" (2) which ran through textual colonialism to imperialism till now to have hegemonic control over the orients. The text of West written about Easterners from the times of 7th century has been presented in strategy of 'positional superiority' and later continued along Renaissance to now-a-days in various forms. He later defines Orientalism as, "a style of thought based upon an ontological and epistemological distinction made between 'the orient' and (most of the time) 'the occident'" (2). And next definition takes Orientalism as "a Western style for dominating, restructuring, and having authority over Orient" (3). These different definitions work under different circumstance of different era. Renaissance and imperialism had been the era of domination and reason to approve the deeds. So academic approval to modify their rule of 'Hegemony' during colonial rule as "civilizing mission" for colonized "barbaric", "backwards" and similar ideological legacy had been implanted in the future generation of the West which runs till now.

Antonio Gramsci defines 'hegemony' as the 'willful consent to be ruled' and does not examine power relationship in it in terms of domination. People belonging to certain discourses, according to Gramsci, may have that consent to be ruled, whereas the superior discourse may try to rule with the help of the truth it establishes. Foucault also agrees that discursive practices result from the differences in discourses, which are intricately woven with power that helps a discourse be a governing and an ordering medium in society. Finding an intersection between Gramsci and Foucault would be easy with reference to Raman Selden et. al who says, "The discursive practices have no universal validity but are historically dominant ways of controlling and preserving social relations of explorations" (106).

The character Gandalf and Aragon are researchers of the West who travel far land where rarely people of West have reached. Gandalf was the first who had discovered Sauron hiding in Mirkwood till he restores his power after the war of Dagorlad in second age, "Some here may remember that many years ago I myself dared to pass the doors of the Necromancer in Dol Guldur, and secretly explored his ways, and found thus that our fears were true: he was none other than Sauron, our Enemy of old, at length taking shape and power again" (244). He has been called 'the Grey Wanderer' (809) because he moves from one place to another searching for the news as Saruman mocks Gandalf when he asks for help against Sauron, "For aid! It seldom been heard of that Gandalf the Grey sought for aid, one so cunning and so wise, wandering about the lands, and concerning himself in every business, whether it belongs to him or not" (252). And Aragon says in the council of Elrond that he has journeyed far and wide, "I have had a hard life and a long; and the leagues that lie between here and Gondor are a small part in the count of my journeys. I have crossed many mountains and many rivers, and trodden many plains, even into the far countries of Rhun and Harad where the stars are strange" (242). These two wanderers

and explorers have multiple names in various regions. Apart from these two researchers there are hoards of scrolls in Gondor which has old scripts that has a lot of descriptions on various matters. Elves and Men of Numenorean have disseminated the knowledge about the East and other part of the world.

And yet there lie in his hoards many records that few now can read, even of the lore-masters, for the scripts and tongues have become dark to later men. And Boromir, there lies in Minas Tirith still, unread, I guess, by any save Saruman and myself since the kings failed, a scroll that Isildur made himself. (246)

We can see that Gandalf disseminates history of knowledge about East to Frodo when he asks about the ring in Shire. The description terrifies Frodo and he feels a terror in his heart," Fear seemed to stretch out a vast hand, like a dark cloud rising in the East and looming up to engulf him" (50). Said defines Orientalism:

Orientalism is not an airy European fantasy about the Orient. [. . .] as a system of knowledge about the Orient, an accepted grid for filtering through the orient into Western consciousness, just as that same investment multiplied- indeed, made truly productive- the statements proliferating out form Orientalism into the general culture. (6)

The precursors and researchers are the disseminators of ideology and as Said has described knowledge has been a system purified through the 'grid' of Western consciousness that turns to be a general conception about the orient. Tolkien embeds the Oriental feeling in the Westerners of Middle-Earth with hatred and cruelty against them. The discourse of Orientalism has such generalizing nature of fiction and knowledge, lies and deception as the central ingredients.

Construction of Orientalist Stereotypes in *The Lord of the Rings*.

Images

Representation, semiotically, means that something is 'standing for' something else. It can be clear images, material reproductions, performances and simulations. According to *Oxford Dictionary*, Image means, " a word or phrase used with a different meaning from its normal one, in order to describe sth in a way that produces a strong picture in the mind" (774). Representation always does not have impartiality in presenting any object or issues about which Edward Said in *Orientalism* defines, "[. . .]representation(or misrepresentation) as inhabiting a common field of play defined for them, not by some inherent common subject matter alone but by some common history, tradition, universe of discourse" (272-73).

Morality

The novel presents the issue of morality. Morality is all about the issue of virtue and vices or good vs. evil in society. Morality is a discourse and Michel Foucault takes idea of discourse as the historical relationship between scholarly disciplines and institutions of social control. For Foucault, the whole rationalization of a society is a 'myth'. A society, according to him, should be analyzed as a 'process' in several fields, each of which shares the "fundamental experience of society: madness, illness, death, crime, sexuality and so forth" ("Subject and Power" 329). And all of these human phenomena are the units of knowledge (i.e. discourse). And the discourses of all of such phenomena have their own vocabularies, concepts and rules, the knowledge of which constitute power and serves as the dominant ideology of society.

The Lord of the Rings is a medieval fantasy romance, it credits many characters with medieval knightly virtues of chastity, courage, endurance (temperance), courtly love, friendship, justice and courtesy in the Westerners and their alliances, whereas Easterners and their alliance have been filled with vices: either we take the incidents of war between Uruk-Hai and fellowship of the rings at Amon-En

or the fight between Ringwraiths and Aragon at Weathertop of Amon-sûl. We can see the presentation of cowardice and cruelty of Ringwraiths and valour of Aragon on Weathertop at summit of Amon Sûl:

There were five tall figures: two standing on the lip of dell, three advancing. In their white faces burned keen and merciless eyes; [. . .] upon their grey hairs were helms of silver; in their haggard hands were swords of steel [. . .] as through a swirling mist, a glimpse of strider (Aragon) leaping out of the darkness with a flaming brand of wood in either hand. [. . .] they have drawn off for the time being. But not far. (191-92)

The characters like Aragon, Boromir or the characters from Rohan have presented their bravery and are esteemed with high valour but the opposition party either orcs, Uruk-Hais or Ringwraiths flee from the battle, they fight only in mass or they find they are sure to win. We can see once again the valour of Westrons and their alliance in the last battle of the Ring. Gandalf says, "You may triumph on the fields of Pelennor for a day, but against the power that has now arisen there is no victory" (860).

Sauron is a great enemy with immense power in comparison to Westerner but Westrons have the reason (plan) and valour to put on the stake for the end of their enemy and the master mind and Gandalf, mover of Westrons force, proves himself to be much intelligent and Sauron, a dotard who works as Gandalf thinks:

We must push Sauron to his last throw. We must call out his hidden strength, so that he shall empty his land. We must march out to meet him at once. We must make ourselves the bait [. . .]. He will take that bait, in hope and in greed [. . .] he will say" So! He pushes out his neck too soon and too far. Let him come on, and behold I will have him in a

trap form which he cannot escape. There I will crush him, and what he has taken in his insolence shall be mine again forever. (862)

The end proves to be in favour of Westrons as they have planned and westerners as the people of reason and always born to win. Frodo, one of true medieval heroes whose temperance is great till the quest ends. He suffers a lot, gets incurable wound being stabbed with poisonous knife of Mordor, Rings time and again possess him and suffers mentally, gets poisoned with Shelob (the spider) and tortured from orcs in tower of Cirith Ungol and even loses his finger in brawl with Gollum and remains named "nine-fingered" Frodo. Though he suffers much, he never leaves his quest unfulfilled and becomes famous and is honoured among the greats of Middle-Earth.

The courtly love is presented among Aragon and Arwen Undomiel, Faramir and Eowyn, Aragon and Eowyn, Rosy Cotton and Sam Gamgee. As in medieval romance:

Its standard plot is that of a quest undertaken 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 ideals of courage, loyalty, honor, merciful the an opponent, and elaborate manners.(qtd. from M.H. Abrams 35)

Along with gaining his lordship of Gondor and North, Aragon has to exterminate Sauron and his dark regime to win Arwen Undomiel (Evenstar of Elves). Faramir, the steward of Gondor had his platonic love after Eowyn kills the witch king of Angmar on the field of Pelennor and Faramir shows valour in attacking Osgiliath though it was taken by army of Mordor. Sam Gamgee marries Rosy Cotton after his deathly quest to Mordor and liberating Shire from Saruman's mischief though he loved unexpressed from the beginning of the story.

The Western characters are seen merciful to their opponent, it is the case of Aragon or Théoden or Frodo or the Elves. They are presented with knightly attributes of romance. Gríma Wormtongue had evilly counselled with treachery of hopelessness and dark days of human in turn of reward from Saruman but he is being forgiven for his vices by king Théoden of Rohan though he had been subject of Rohan and his duty is to serve and protect in critical condition. Théoden offers him choice, " This is your choice: to ride with me to war [. . .] or to go now, whither you will [. . .] see that he does no harm to any, but do not hurt him or hinder him. Give him a horse, if he wishes it" (509) and Gríma flees on horse to Saruman.

Again we can take Aragon or Frodo for instance here. Aragon forgives the captives of last war of the ring (Haradrim and the orcs of Mordor) free in their land. Frodo and other three hobbits are astonished with change brought by industrialization and commercialization of Saruman. They awake the Shire against it and make Saruman leave it but he stabs Frodo with a knife. When Sam and some others want to kill him, Frodo convinces them saying: "No Sam, Don't kill him even now. For he has not hurt me. And in any case I do not wish him to be slain in this evil mood" (996). Elves have been merciful to Gollum (Sméagol)-a hobbit under the influence of the Great ring of Sauron and let him free in woods to feel him better though being inspected by guards than being captive in the cell.

When we move to the part of Sauron and their alliance, we get shocked because they are presented so cruel and barbaric that they torture much the captives and poison them for which captives cannot rest for their whole life. For Instance we can take Frodo Baggins, who gets the blade stabbed from Ring wraith, cannot recover himself and moves to the West in Valar's land or Celebrain, Wife of Elrond, being captive by orcs on Redhorn pass and departs to Eressëa because she could forget the torment in the dens of the orcs. This poisoning is a sort of going native and mingling

with Easterners and Westerners provide the only cure and hold their self-esteem by moving them towards West as it use to happen in the colonial period. It is not only orcs that torture we can see in *The Hobbit* that Dwarves were also kept captive in cell that made enmity between Elves and Dwarves of North but it is taken as normal but Easterners and their captives are taken as abnormal in every aspect of this novel.

We can never see Sauron presented directly or face to face with any Westrons in the novel but his views and plans have been exposed through feeble and minor character of the alliance. Their deeds are never presented with such enthusiastically as Westerners; novel presents all the heroes and the great deeds always emerging from the West. Westerners have slew much the Easterners and men in the wilds, going hunting after them, that counted nothing but the orcs, maggots, trolls or Men from East are presented as killing machines and brutal. Either their deed is to capture or torture or mislead others with treachery. They are shown greedy with no unity among them; they obey orders like a machine or go disputing against it. We know it through the dispute running among the Uruk-Hai's of Isengard and orcs of Mordor: "'Orders,' said a third voice in a deep growl. 'Kill all but Not the Halflings; they are to be brought back ALIVE as quickly as possible. That's my orders'" (435). Then dispute begins and ends in killing among them. The black orcs of Mordor had, "drawn their knives and swords [. . .] Uglúk shouted, and a number of other Orcs of nearly his own size ran up. Then suddenly, without warning, Uglúk sprang forwards, and with two swift strokes swept the heads off two of his opponents" (437). This shows their inability of understanding and uncivilized behaviour presented in the novel in comparison to the people of Westron and alliance who are aware of the war and the consequences of their act. Easterners have been forcefully made involved in war by threat. Frodo and Sam's disguise of orcs in Mordor when they were whipped by the

Uruk-hai to gather to the Black gate against the Westrons though much tried to escape:

They struggled to their feet, and keeping bent, limping like footsore soldiers [. . .] He sent his long whip-lash cracking over their; then with another crack and a yell he started the company off again at a brisk trot [. . .] you'll get as much lash as much lash as your skins will carry when you came in late to your camp. Do you good. Don't you know we're at war? (909-10)

The troops of orcs were collected to the Black Gate for the battle against the Westerners who have been marching with a huge army against the Sauron. Sam and Frodo had entered Mordor in secret to destroy the ring but they came to encounter a troop of orcs that is pushed towards the Gate forcefully by two huge Uruks whiplashing badly which shows that East can only understand the language of violence and they unwillingly join the war. *Culture and Imperialism* quotes that West describes East as "the mysterious East" and the notions about to behaviour towards them, seems to be logical towards the 'Barbaric people', "'they' misbehaved or became rebellious, because "they" mainly understood force or violence best;" (Said xi).

Colour

Tolkien frequently uses public symbols of colours White and Black in the novel. He has represented characters and places with the colours and sceneries. To represent good things (Westrons), white colour is selected while to represent ill things (Mordor and Isengard) the Black. *Empire Writes Back* illustrates Franz Fanon's quote about colour discrimination of body, "In the white world the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity. It is a third person consciousness" (291).

Ringwraiths, Orcs and land of Mordor are present in Black but Elves, Men of West are White and their land, fair. Ringwraiths, the terrible servants of Sauron are called 'Black Riders' and 'Black Breath' is felt when they are near which fills the opponent with fear. Bill Ashcroft et al quote Franz Fanon writing, "Black is the color of evil" (293). They were desperate in search of the Ring. They haunt Frodo and his friend. Frodo and his friends heard some strange noise in Shire while on way to Bree; they quickly hid themselves under the huge oak-tree because they could confront the Black riders. Frodo want to confirm if it was the Black Rider or not; "'Don't let us go too far!' said Frodo, 'I don't want to be seen, but I want to see if it is another Black Rider'" (77).

They are chased by the Black Riders through the darkness of night near Shire but luckily they come to encounter the Fair elves singing in elvish language and Riders flew away because they could not endure the White elves and their power. As soon as the Black Riders hear the voices of Elves, they slipped away. Hobbits see the starlight glimmering on their hair and in their eyes, "These are High Elves! They spoke of the name of Elbereth!" said Frodo in amazement. 'Few of the fairest folk are ever seen in the Shire'" (78) which depicts the divinely attribute of Elves.

Orcs are presented as Black. When Frodo with other members of the fellowship of the ring pass through the mines of Moria they are trapped and waylaid by orcs:"' There are Orcs, very many of them,' he said. 'And some are large and evil: black Uruks of Mordor'" (316) but when they enter Lothlórien and encounter Galadriel and Celeborn with wood Elves: "Very tall they were, and the Lady no less tall than the Lord; and they were grave and beautiful; They were clad wholly in white; and the hair of the Lady was of deep gold, and the hair of the Lord Celeborn was of silver long and bright" (345).

One of the main characters of the novel, Gandalf is turned to White from Grey when he kills the Balrog and returns as more powerful than ever. He is presented as an image of power, purity and goodness: "His hair was white as snow in the sunshine; and gleaming white was his robe; the eyes under his deep brows were bright, piercing as the rays of the sun; power was in his hand" (483-84). On the other hand, we can see Gandalf's counterpart 'the Black Sorcerer' of Angmar leads the army of Sauron who is presented with no identity though he cannot be killed by any men:

The Black Rider flung back his hood, and behold! He had a kingly crown; and yet upon no head visible was it set. The red fires shone between it and the mantled shoulders vast and dark. From a mouth unseen there came a deadly laughter. (811)

Gandalf faces the Black Wizard on the gate of Gondor to stop him who has overwhelmed terror on Gondor but the black wizard mocks him and lifts his sword with flames. The representation of Easterner with no identity neither having face and eyes of red fires is terrifying which Ziauddin Sardar quotes, "Orientalism is surrogate self-definition of the dominant culture as much as deployment of the difference of an orient" (116) which the West explains, expounds, objectifies and demonstrates on the basis of its own contemporary concerns, that is total inversion of reality.

Tolkien's presentation of land of West with greenery, splendour but the East (especially Mordor) is of loathe and black. He presents Western land of Middle-Earth: Shire as a well farmed land; Rivendell as a valley with gardens with faint scent of trees and flowers, birds singing, wholesome peace laying land and sound of falling and running waters loud; Lothlórien as land of multicolour (gold and white and blue and green) and no mourn, sickness or deformity: Rohan as great pasture of horsemen, " For hours they rode on through the meads and riverlands. Often the grass was so high that it reached above the knees of the riders, and their steeds seemed to be

swimming in a grey-green sea" (494) but Mordor is depicted as a 'Black land'(426) or 'Land of Shadow' and its gate as 'Black Gate'(247).

We can see the upgrade and power of people with the colour they possess. About Wizards (Istaris) the powerful goes respectively from Brown, Grey and White on Western part; Radagast, Gandalf and Saruman, later, Gandalf turns as white and he degrade Saruman out of order when he betrays the Westrons:

Yes, I am white now,' said Gandalf,' Indeed I am Saruman, one might almost say, Saruman as he should have been (484) [. . .] Behold, I am not Gandalf the Grey, whom you betrayed. I am Gandalf the White, who has returned from death. You have no colour now, and I cast you from order and from the council. (569)

Such variation of colour portrays a moral and cultural value which compares one better than other and especially when the upgrading of colour that brings superior characteristics in the westerner to hatch a plot against the East has been dubious (re)presentation in the novel.

Symbols

Symbols have been one of the main components in representation, either being any object or any theme, which comes under acute observation. There are symbols like ring, water, geographical location, language, races, Christian and sacrifice. Many Western characters have been as sacrificial symbol and divinely through the use of these symbols but there are no positive symbols for the East only of disastrous and corrupting.

The Ring

Among twenty rings forged with the end of First Age of Middle-earth, the ring of Sauron is taken as an evil ring with immense power to corrupt and rule the whole

world but other ring especially Elven ones are filled with virtues and inspire the bearer with positive inspiration of Welfare deeds. But the ring of Sauron is famous for ensnaring the bearer until it does not overwhelm him/her under its slavery. The lore of forging of rings is illustrated in the novel:

Three Rings for the Elven-kings under the sky,
 Seven for the Dwarf-lords in their halls of stone,
 Nine for Mortal Men doomed to die,
 One for the Dark Lord on his Dark throne
 In the Land of Mordor where the shadows lie.
 One Ring to Rule them all, One Ring to find them,
 One Ring to bring them all and in the darkness bind them
 In the Land of Mordor where the Shadows lie. (49)

This lore of distribution of the Rings in *The Lord of Rings* speaks about the power. With emergence of rings in second age, every powerful ones in Middle-earth were distributed the powerful rings with the pact between East and West. Elves and Sauron made many rings and were distributed among them. The plot of the novel revolves around the One Ring of Power which was created to rule the whole Middle-Earth by Sauron in secret in Mt. Doom but it was lost with end of the war at the beginning of Third age of Middle-Earth. One Ring here is presented as a symbol of tempt and destructive power.

One Ring has the power to give extraordinary length of life but life would gradually be worse, it devours the keeper and later is a shadow under the One Ring:

A mortal Frodo, who keeps one of the Great Rings, does not die, but he does not grow or obtain more life, he merely continues, until at last every minute is weariness. And if he often uses the Ring to make himself invisible, he *fades*: he becomes in the end invisible

permanently, and walks in the twilight under the eye of the dark power that rules the Rings [. . .] but neither strength nor good purpose will last- sooner or later the dark power will devour him. (46)

The ring is the work of Sauron (the Easterner) who forged it secretly in his domain though some art had been learned by the Elves. The power of other rings has been positive which Sauron has not touched but his own ring which is called the ring of power has been only the power of corrupting and destruction with the loathing long life.

The One Ring has amazing power to work independently though it is far from its owner. A Ring of Power looks after itself and slips off treacherously until it does not return to its owner. It betrays others and tries to get back to its owner by tempting the keeper to wear it. Isildur wears the ring to escape from the orcs waylaid near Anduin and jumps into water but ring left his finger and was killed by arrows of Orcs. Sméagol, a hobbit, sees the ring and gets tempt to obtain it when he does not get it, he obtains it by killing his friend Déagol. He obtains a long life with his fear towards light and was called Gollum. The ring left Gollum but Bilbo gets it which was strangest thing in the history. Its lure is so hard that one cannot remove eyes off it. Bilbo, Frodo, Gollum are the victims. We can see Gollum talking to the ring calling it "Precious" in many places of the novel. Bilbo is seen fingering the one ring while delivering speech and when Gandalf talked about leaving the ring, Bilbo gets angry and he even calls it 'Precious'. Frodo throughout the quest holds ring close to him and at last he is unable to destroy it.

Except the ring of Three Elves, other rings have either been collected by Sauron or owners have suffered a lot. The using of the Rings by nine men had been turned to be servant of Sauron and the Ring. Dwarves are either killed by dragon or by Sauron and Rings were collected but when it comes to the turn of elves the three

Rings: Nenya, Vilya (mightiest of three) Narya, they have only positive qualities: Elrond has ring of Water to cure the hurt, Galadriel has ring of Air and Cirdan later given to Gandalf has the ring of Fire to rekindle the chill hearts but the ring of East, the one ring is so evil. This puts the question on the writer's representation. The only way to destroy ring is to cast into Mt. Doom where it was made. Gandalf tells Frodo about the toughness and power of ring:

It has been said that dragon-fire could melt and consume the Rings of Power, but there is not now any dragon left on earth in which the old fire is hot enough; nor was there any dragon, not even Ancalagon the black, who could have harmed the One Ring, the Ruling Ring, for that was made by Sauron himself. (59)

This shows that the work of East is as evil and disastrous, even a dragon cannot undo it and there is no panacea for the work to undo which the East has done. The Ringwraiths have been turned into Shadow which is "going native" in colonial terms- being alleged to the colonized or being mingled with the East.

Water

Water is a life generating force in the novel. When Frodo is stabbed by black riders on weather top we can see he and his company get fatigued trying to escape the black rider Glorifindel makes them drink water from his flask which fills them with vigour and later helpless Frodo is chased constantly by nine black riders of Mordor but is saved by the river on horseback in the border of Rivendell:

Dimly Frodo saw the river below his rise, and down along its course there came a plumed cavalry of waves. The black horses were filled with madness, and leaping forward in terror they bore their riders into the rushing flood. Their piercing cries were drowned in the roaring of the river as it carried them away. (209)

Water is shown as obstacle for the riders to take the ring and saviour of Frodo. River swamps them and their horses. Horses get killed but they manage to flee to Mordor as failure being hindered by nature. Nature is shown in favour of Westerners.

Similarly, Merry and Pippin (hobbits of Shire and member of the quest to destroy the ring) after escaping the hostage of Orcs after breaking the fellowship of the ring, they feel exhausted after a long captivity and are unable to move their legs properly:

Let's have a drink at any rate,' said Pippin. 'I'm parched.' He clambered on to a great tree-root that wound down into the stream, and stooping drew up some water in his cupped hand. It was clear and cold, and he took many draughts. Merry followed him. The water refreshed them and seemed to cheer their hearts. (450)

Water from the western part has been cheering and delightful but there is nothing wrong with the water resource of Eastern part (Mordorian). Much of Westerners take East as an evil land, they spread rumours about its resources too.

Sam and Frodo dying of thirst on the way to Mt. Doom seek for water. Their lips went dry without the touch of water, when they fortunately hear the sound of dropping water. Sam springs forward to check the water, thinking it might be poisonous or icy to save Frodo:

I didn't mean that, ' said Sam. 'I mean: if it's poisonous, or something that will show its badness quick, well, better me than you, master, if you understand me.'[. . .] The water was cool but not icy, and it had and unpleasant taste, at once bitter and oily, or so they would have said at home. [. . .] they drank their fill, and Sam replenished his water-bottle. After that Frodo felt easier, and they went on for several miles. (899-900)

Frodo and Sam prove that Water of Mordor is not poisonous but they were misled by Faramir, Captain and steward of Gondor saying, " You will have no lack of water as you walk in Ithilien, but do not drink of any stream that flows from Imlad Morgul, the Valley of Living Death" (679). Though Mordor has a fummy air with heavy darkness of smoke, the water of the streams of Mordor are not bad for health of westerners. Faramir has made swamping generalization of East as a dangerous and perilous land where Men cannot survive because of worst conditions created by Easterners which is an essentialist thinking about the East. Sardar defies it, "Orientals have never fitted together into a single, consistent monolithic edifice"(114). Faramir's dissemination of knowledge about the East (Mordor) has been a cultural discourse what is simply known and taken for granted.

Christian Symbolism

The plot of *The Lord of the Rings* is of Pre-Christian world but Christianity plays its prominent role in the novel. Tolkien, himself, was a devout Catholic Christian and thus it is obvious to have some influence on it. Christianity is the other name of West because it began the way of introducing the world to Europe in name of civilization and Saviour of humanity. Sardar says John of Damascus (d. 748) laid the foundation of Orientalism. He further quotes, " The Writings and accusation of John of Damascus became a classical source of all Christian writings on Islam" (18). It is after the affiliation to Islam and other neighbouring countries West came into contact with the other part of the world with the constant idea about them. Ian Buruma quote, " Each Colonial power had a somewhat different idea of its 'civilizing mission'" (36).

The Christian symbol is referred to the Wizard, Gandalf in this novel. He dies in the Moria and is resurrected later with power and knowledge than before which is parallel to Christ's resurrection who after crucifixion had resurrected from the tomb

into white angel for the welfare and faith of his followers. We had to believe Gandalf's death in several chapters after his fall in Moria when he is challenged by a

Balrog- a demon with fire and smoke:

At that moment Gandalf lifted his staff, and crying aloud he smote the bridge before him. [. . .] Right at the Balrog's feet it broke, and the stone upon which it stood crashed into the gulf [. . .] With a terrible cry the Balrog fell forward, and its shadow plunged down and vanished. But even as it fell it swung its whip, and the thongs lashed and curled about the wizard's knees, dragging him to the brink. He staggered and fell, grasped vainly at the stone, and slid into the abyss. 'Fly, you fools!' he cried and was gone. (322)

He fought bravely and overcame the Balrog down in the abyss. The Ordeal changed him and he had returned to fulfill his task in white to signify that he was now the head of the Wizard's council. Gandalf's reappearance as a 'White Rider' symbolizes the Christian accounts of Christ's resurrection. Gandalf's return revealed that he has come as a saviour until the fall of ultimate enemy, Sauron, is done: "Naked I was sent back-for a brief time, until my task is done. And naked I lay upon the mountain-top [. . .] Healing I found, and I was clothed in White" (491).

Thus Gandalf the White had returned to fulfill his task: as a saviour of West and destroyer of East and its alliance. Like Christ had resurrected to save his followers and lead them to the path of salvation and happiness. Dr. Patrick Curry, a critic, states in his *Defending of Middle-Earth. Tolkien: Myth and Modernity*: "There is Gandalf's transformation from the Grey into the White, which although Tolkien was not trying to portray, Gandalf as Christ, nonetheless has unmistakable connotations of Christ's resurrection" (Curry 108).

Sacrifice

Westerners are presented as persons with sacrifice for the sake of Good but Easterners are the ones filled with tempt and sin in *The Lord of the Rings*. Every religion takes temptation as an evil and sin. Lady Galadriel and Arwen are the symbol of sacrifice but the Dark Lord (Sauron) and his followers are filled with greed.

Lady Galadriel, possessor of one of the mightiest ring among the three of Elves, was tempted by the possession of One Ring. When Frodo offers her the Ring, she admitted that she greatly desired for it: "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). She imagines herself solely as a beautiful and invincible queen of Middle-Earth with the thought of possessing the One ring:

In place of the Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and Night! Fair as the Sea and the Sun and the Snow upon the Mountain! Dreadful as the Storm and the Lightening! Stronger than the foundation of the earth. All shall love me and despair. (356)

But the other moment, she resists the temptation and realizes that the fall of Dark Lord, Sauron, cannot be in replacing him but by casting the Great Ring in the Cracks of Doom. Although she knows that it would end the realm of Elves with the destruction of Sauron's regime but she chooses it to be for a better future and balance of Middle-Earth. She passes the test of temptation and rule as a fair and virtuous one.

The sacrifice of power invincible and ending of her regime with the end of the Great Ring has proved her as a sacrificial queen on one hand and proved the superiority of morality as noble and virtuous one on the other.

Similarly Arwen Undomiel, daughter of Elrond and grand-daughter of Galadriel and Celeborn, is a lady with unmatched beauty, intelligence and

immortality who embraced mortality and pain of separation with her people for her love with Aragon, the Elessar. Superficially this sacrifice is for her love-devotedness but under other level Tolkien wants to be present the notion of hybridity as an unbreakable bond of unity and reasonably a better upcoming." 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). Frodo has been stabbed by Nazgûl (Ringwraiths) at Weathertop, stung by Shelob at Cirith Ungol, and bitten by Gollum at Mount Doom losing his finger and remained nine-fingered. He would be deeply wounded but saved by mail-coat while saving his Shire from deterioration of Saruman. Linda Greenwood argues this story ," involves an element of sacrifice, a sacrifice that does not belong solely to the lives of Aragon and Arwen, but also to those who give their lives as a gift for the salvation of others' her phrasing certainly connecting this story implicitly to the sacrificial death of Jesus" (Enright 98).

Sauron and his alliance have been depicted as greedy, lured fellows. The Black Riders are after the Ring, they have almost visited the whole West for it. They have stabbed Frodo, tortured Gollum, and waged war against West to gain it as well as the land. Gandalf describes Frodo," This is the Master-ring, the One Ring to rule them all. This is the One Ring that he lost many ages ago, to the great weakening his power. He is greatly desiring it- but he must not get it" (49).

This show Westerners are creating scarcity in the life of Easterners and they easily deny what Easterner's want to control them. It is politics of West for presenting them as cold-hearted, remorselessly cruel and evil villains bent on world domination.

Geographical Depiction

The depiction of East and West has been a problematic issue in the novel. West is presented as peaceful land with natural ecological balance, but Mordor is a whole disastrous nuclear site filled with ashes and torturous land. Tolkien describes

Shire as country side of England in one of his interviews and Middle-Earth as old-fashioned word for 'world'. "He (Tolkien) readily admits that the Shire of his trilogy has its roots in the English countryside' and that Tolkien shaped rural England,' one of the major interests of his life,' to his own literary purpose" (Curry 2).

Tolkien depicts Shire as a forty leagues stretch from Far Downs to the Brandywine Bridge, and fifty from the northern moors to the marshes of the south. It is an agrarian country with peace-loving people: he calls it well ordered and well farmed countryside was hobbits favourite haunt. It is a happy bluish place untouched by smoke and air of industrialization which presents the pre-industrial rural England where people and environment are in balance. The Hobbits of the Shire lived simply unworried, merry-making and free from war and greed. When Frodo and Sam returned from their quest they found their homeland drastically changed which they abhor and try to mend the conditions with whatever aid they could do:

Many of the houses that they had known were missing. Some seemed to have been burned down. The pleasant row of old hobbit-holes in the bank on the north side of the pool were deserted, and their garden that used to run down bright to the water's edge were rank with weeds [. . .] And looking with dismay up the road towards Bag End they saw a tall chimney of brick in the distance. It was pouring out black smoke into the evening air. (981)

Tolkien has depicted dark side of industrialization to create hatred not only in hobbits but in readers too because hobbits are seen as people having love towards nature.

There are many rules and obligations to follow which they had not before. They are stopped by eating extra food and not let to move between 'sundown and sunrise'. The four hobbits (Frodo, Sam, Merry and Pippin) knock on the gate made on

the border of Shire to let them in after twilight in evening. They resist the rule and break in. They get informed about restrictions:

'I am sorry, Mr. Merry,' said Hob, 'but it isn't allowed.'

'What isn't allowed?'

'Talking in folk off-hand like, and eating extra food, and all that,' said Hob.

[. . .] 'All right, all right!' said Sam. 'That's quite enough. I don't want to hear no more. No welcome, no beer, no smoke, and a lot of rules and orc-talk instead.' (976-97)

Shire is on the path of industrialization and commercialization when Frodo and other hobbits enter it. Frodo and his friends don't like this and start to break the rules and make amends in the system to restore the old Shire they use to live in.

After overthrowing Saruman's control over Shire, Sam planted the seeds given by Lady Galadriel in places where the beautiful trees were destroyed. In due time, Shire regained its greenery and freshness that was lost:

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 after few years, at it grew in grace and beauty [. . .] Not only was there wonderful Sunshine and delicious rain, in due times and perfect measure, but there seemed something more: an air of richness and growth, and a gleam of a beauty beyond that of normal summers that flicker and pass upon this Middle-Earth. (1000)

Restoration of greenery and freshness back in ruined area of industries symbolizes Tolkien's hatred for Industrial hostility and love for natural world which he presents through the character of hobbits in the novel. The depiction of Shire after afforestation through seed and mud presented by the lady Galadriel has made the shire look once

again exotic and fresh which reminds Sam about the land of Lothlórien. Lady Galadriel has been presented as a goddess of boon who provides different presents to the company of fellowship of the ring. The Shirian folk's love towards greenery shows Tolkien's intention of presenting westerner as lover of nature and land. 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, they were idols whose worship had resulted, in our century, in the most efficient ever devastating of both nature and humanity alike. (Curry 25)

He further says that Middle-Earth is not an imaginary world but the world we live in. In an interview to Henry Resnik on 2 March 1966 Prof. Tolkien was asked how he got 'the Northern thing'. He describes his migration from South Africa to England at his childhood: "I came to the English countryside when I was about 3½ or 4- it seemed to me wonderful. If you really want to know what Middle-Earth is based on, it's my wonder and delight in the earth as it is, particularly the natural earth" (Carter 2).

Mordor's abhorring description is of a war site and land of wastage, it seems as if it is a conception of Hell filled with sewage, ashes, pits and smoke or cloud where there is ever dark. No sun rays fall on that part and its ever increasing. The land has marshes called 'Dead Marshes', which filled with the corpse of countless ones who took part in the war against Sauron in the Last alliance in Dagorlad. The area has never a visit of bird, animal or fresh air surrounding it. The thing to eat there is nothing as Sam describes Gollum's chewing, 'Worms or beetles or something slimy out of holes' (610) which describes the area as a rotten open cemetery. 'No, no birds,' said Gollum.' Nice birds!' He licked his teeth.' No birds here. There are snakeses, wormses, things in the pools Lots of things, lots of nasty things" (612). When it grew

dark, air was felt black and heavy to breathe and light as fake, Sam asks Gollum about it and he answers, "The tricky lights. Candles of corpses, yes, yes. Don't you heed them! Don't look! Don't follow them!" (613).

The description of the heart of Mordor (Mt. Doom and Tower of Barad-dûr) when Frodo and Sam escape from the tower of Cirith Ungol and look toward their target:

Still far away, forty miles at least, they saw Mount Doom, its feet founded in ashen ruin, its huge cone rising to a great height, where its reeking head was swathed in cloud. Its fires were now dimmed, and it stood in smouldering slumber, as threatening and dangerous as a sleeping beast. Behind it there hung a vast shadow, ominous as a thunder-cloud, the veils of Barad-dûr that was reared far away upon a long spur of the Ashen Mountain thrust down from the North. (902)

Frodo and Sam have reached in Mordor and after quenching their thirst from the pond nearby them, they look for their destination (Mt. Doom) and surroundings. They feel disgust and hopeless watching the scenario around and far. They see slaves working far away near Lake Núrn and Mt. Doom stood under the veils of thunder cloud and surface filled with ashen ruin. The tower of Barad-dûr, residency of Sauron, seems to them as a deadly beast not as the feeling of love and heavenly they felt of Rivendell and Lothlórien.

On the other hand, when we look at the description of Lothlórien, the river, Nimrodel, is taken as river of healing from weary. The land is awesome as heaven or Garden of Eden with no evil looming there until is brought from outside. Haldir explains it:

For this the heart of the ancient realm [. . .] Here ever bloom the winter flowers in the unfading grass: the yellow *elanor*, and the pale

niphredil and others looked and Frodo stood awhile still lost in wonder, it seemed to him that he had stepped through a high window that looked on a vanished world. A light was upon it for which his language has no name [. . .] in winter here no heart could mourn for summer or for spring. No blemish or sickness or deformity could be seen in anything that grew upon the earth. (341)

Lothlórien is symbolized as a strong realm of West with much aura of good magic. The land is a dreamland of westerners to be in forever. Every member of fellowship likes to dwell here and make fair opinion about it.

The demarcation of East and West begins with the end of First Age of middle-earth when disastrous war ends between Melkor and his supporters against Elves, Numenoreans and messenger of Valar. *The Silmarillion* describes the restructured middle-earth and the people in search of bordering their kingdom:

And it came to pass after many years of journeying in the manner that the Elder took their course through a forest, and they came to a great river, wider than any they had yet seen; [. . .] This river, it is said, was even the river which was after called Anduin, the Great, and was ever the frontier of the West-lands of Middle-Earth. (62)

With the end of Melkor's regime in Middle-earth, the Middle-earth had much change in its geographic condition much of the western part and west-north drowned into sea and range of Misty Mountains arouse from north to south and river flowed East to it which was later explored by the Elves who wandered on middle-earth for establishment of regime. They coming to the bank of Anduin, the Great named it and took it as the frontier of the West-land of Middle-earth that remained forever in the history of it.

Language

Language is a way of communicating through sounds, signs and symbols but later it becomes one of the main factors of sustaining colonialism and in various forms after independence is the Language. Language has become a power exerting force which Bill Ashcroft and others quote in *The Empire Writes Back* as, "the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of 'truth', 'order', and 'reality' become established" (7). Then it turns to be a way of representation. Language is taken as a material practice as such is determined by a complex weave of social conditions and experience. This presents that it bears culture and if we speak a particular language we mean to take one's world.

Hobbits can be seen as a Renaissance man of West who loves to learn, explore, record the things and disseminate knowledge. Tolkien quotes Hobbits as the people:

A love for learning (other than genealogical lore) was for from general among them, but there remained still a few in the older families who studied their own books, and even gathered report of the old times and distant lands from Elves, Dwarves, and Men. Their own records began only after the settlement of Shire. (2)

Though there are records of many other ancient events in Elvish and Gondorian stores, the record of the adventures of quest to Mordor was written by Bilbo Baggins. Writing is taken as a 'certificate of humanity' and *Postcolonial Studies Reader* writes H.L. Gates' quote about language, "writing, according to Hume, was the ultimate sign of difference between animal and human" (218) which once again depicts West's superiority over East because Easterners are not shown with their writing skills. There are lores written in past which comes to be true later as if it is pre-planned in West.

Boromir hears the riddle-lore and comes in search of it whether it is true or not to lore legend Elrond, the Wise in Rivendell:

Seek for the Sword that was broken:
 In Imladris it dwells;
 There shall be counsel taken
 Stronger than Morgul-spells.
 There shall be shown a token
 That Doom is near at hand,
 For Isildur's Bane shall waken,
 And the Halfling forth shall stand. (240)

It comes to be true and the council was taken through in Rivendell and the Halfling-Frodo carries the ring which is called as Isildur's Bane. The council of Elrond in Rivendell has many great people from the West and their alliance which is taken as greater than spell of Mordor (Morgul); great Kings, princes and knights like Legolas, Glorfindel, Elrond, Glóin, Gimli, Bilbo Baggins, Frodo, Boromir, Erebor, Galdor, Gandalf the grey and alike.

The fore-telling of the future of Middle-Earth in riddles is written in Rivendell that goes with Aragon who becomes the king Elessar of middle-earth later:

All that is gold does not glitter,
 Not all those who wander are lost;
 The old that is strong does not wither,
 Deep roots are not reached by the frost.
 From the ashes a fire shall be woken,
 A light from the shadows shall spring;
 Renewed shall be blade that was broken:
 The crownless again shall be king. (167)

After Arathorn II was killed in 2931 of third age with the fall of Annúminas, the northern kingdom of Numenor in middle-earth, and the fall of Numenorean (Dúnedain) lineage in Gondor, all had lost the hope of seeing the Numenorean line. But mother and son, Gilraen and Aragon, had been taken to the house of Elrond in Rivendell and his name and lineage was kept secret because Sauron was seeking to discover it. Aragon disguised himself in different name to learn about the different reign on middle-earth in poor weather stricken attire in hope of ending the reign of Sauron forever. He asked for the broken blade of Isildur to be re-forged but Elrond said when Isildur's Bane (the ring) is found the blade shall be remade. And it happens, the ring is found and brought to Rivendell and the sword of Isildur, Narsil is remade and named Anduril. Aragon is rejected to be the heir of Isildur by Gondor and the only way for this crownless ranger prince was to gain the crown is by his deed of defeating the enemy, Sauron and restore the glory of Numenoreans which he does in future. *Empire Writes Back* quotes, "One characteristic of the world views of oral culture is the assumption that words, utter under appropriate circumstances have the power to bring the events or states they stand for to embody rather than represent reality." (Ashcroft et al. 80). This predicts the conviction that the word can create its object which leads to a sense that language possesses power over truth and reality.

The language and lores are in Rhyming and we can see in Rivendell, the elves have been singing in sweet voices in their dwelling places and on the path to Grey Havens but when we look at lining on the Great Ring, which Gandalf says that it is the letter in Elvish of an ancient mode. We can see the difference here between the language which elves have produced and later Gandalf translates it in English in Imladris (Rivendell). That turns to be harsh in speech sounds in English in comparison to the rhyming of Elves: *Ash nazg durbatulûk, ash nazg gimbatul, ash nazg thrakatulûk Agh burzum-ishi krimpatul* (247). With the pronouncing of the

words in Rivendell reaction in the environment changes, Rivendell is covered with shadow. The language is hated in West, nature with the sound turns totally inverse; the sunny day turns to be filled with shadow. It is totally banned to speak it in West,

The change in the wizard's voice was astounding. Suddenly it became menacing, powerful, harsh as stone. A shadow seemed to pass over the high sun, and the porch for the moment grew dark. All trembled, and the Elves stopped their ears. Never before has any voice dared to utter words of that tongue in Imladris, Gandalf the Grey,' said Elrond. (248)

Eastern language is depicted to have such terror among the Westerners. Much of them fear to hear and West gets spoiled with the speech of east is shown here. Bill Ashcroft et al once again write that, " The peripheral lacks order because it lacks the power of representation. Since the truth lies elsewhere, language can only mimic the representation of the truth" (89).

But the language spoken in West as common tongue is understood and let to speak in East. We can see that there are many languages of their own in many territories of West but they one thing in common is speech which is called Westron or 'Common Speech' of the West-lands of Middle-earth in the Third aged. It had become the native language of nearly all the speaking-peoples save the Elves within the kingdom of Arnor and Gondor. Westron was the language spoken by Numenoreans (Dúnedain) who came from West which they had influenced from Elves and during their rule it spread all over the kingdom:

It was in those early day, doubtless, that the Hobbits learned their letters and began to write after the manner of the Dúnedain [. . .] And in those days also they forgot whatever languages they had used before, and spoke ever after the Common Speech, the Westron as it was named that was current through all the lands of the kings from

Arnor to Gondor, and about all the coasts of the sea from Belfas to Lune. (4)

We can see that there is language in East but the writing, lore and others are not mentioned here. Bilbo Baggins is the only one in Hobbits who began to write about his adventures which turns to be the history of *The Lord of the Rings*. Bill Ashcroft et al once again quote Henry Louis Gates writing, "Blacks and other people of colour could not write. Writing, many Europeans argued, stood alone among the fine arts as the most salient repository of 'genius' the visible sign of reasons itself. (217)

Races

The novel illustrates many races either by marriage or breeding: Elves, Men, Dwarves, Hobbits, Orcs, Uruk-hai, Goblins, Wargs and more. The natural through creation were Elves, Men, Dwarves and Hobbits but Orcs, Uruk-hai and Goblins were humanoids created through breeding of Melkor and Sauron.

Elves are almost Godly figures in novel with their aura of physical attributes, knowledge and immortality. They almost know much of the things in the Earth. They were the first invaders of Middle-Earth in name of returning the Silmarills to land of Valars but remained here till Third Age. They taught language and senses to humans and trees. Treebeard informs Pippin and Merry about the language and recognition of living beings and they ask the Ent to place them to the rhyme of next to Man," Hm! Not bad, not bad,' said Treebeard. 'That would do. So you live in holes, eh? It sounds very right and proper. Who calls you hobbits though? That does not sound elvish to me. Elves made all the old words; they began it'" (454).

Hobbits are creatures half to size of men so they were called 'Halflings'. Gandalf was the one who among the outer world of Middle-Earth knew much about them and says, "Soft as butter they can be, and yet sometimes as tough as old tree-roots" (47). Tolkien takes them as the race resembling the Europeans and says that," It

is plain indeed that in spite of later estrangement Hobbits are relatives of ours: far nearer to us than Elves or even than dwarves" (2).

They were curious if we see the character; Gollum or Frodo or Sam or Bilbo, their love for exploration and visiting places make them look like a European renaissance man. Frodo says he will go to Rivendell from Shire to Gandalf, "... but his heart was suddenly with a desire to see the house of Elrond Halfelven, and breathe the air of that deep valley where many of the Fair Folk still dwelt in peace" (65) Or we can see Gandalf filling the story of the One Rings which had been found after it was lost in Gladden Fields on bank of River Anduin. He describes a character Sméagol who became Gollum after he got the Ring:

The most Inquisitive and curious-minded of that family was called Sméagol. He was interested in roots and beginnings; he dived into deep pools; he burrowed under trees and growing plants; he tunneled into green mounds; and he ceased to look ups at the hill-tops, or the leaves on trees, or the flowers opening in the air: his head and his eyes were downwards. (51-52)

Tolkien among the hobbits creates a saviour of the West; Frodo. He defines him through Gandalf and other elves. Gandalf says to Frodo when they talk about destroying of ring in Shire that, "you have been the chosen, you must therefore use such strength and heart and wits as you have" (60) and later Elves, Galdor and their group, tell him, "Here is a jewel among Hobbits!" And he is taken as a superior one.

Western race of men among the other is taken as approving one and filled with characteristic of great people. Numenoreans (Edain) were the people who came from the West, "The Edain (*Atani*) were three peoples of Men who, coming first to the West of Middle-earth and the shores of the Great Sea, became allies of the Eldar against the Enemy" (1010) and Valar being happy with their help in defeating Melkor

provided them a land (Isle of Elenya) in West of Middle-earth far from its danger and provided,“ [. . .] a long span of life had been granted to them, in the beginning thrice that of lesser Men,” (1011). Later they invaded middle-earth being ambitious and made Sauron their slave that became their part of downfall, “At first the Numenoreans had come to Middle-earth as teachers and friends of lesser Men afflicted by Sauron; but now their havens became fortress, holding wide coastlands in subjection. Atanamir and his successors levied heavy tribute, and the ships of the Numenoreans returned laden spoil” (1012). And later after the destruction of their land because of revolt against Valar and against the ban (moving alive to the land of Valar), some of the remaining came to Middle-earth as refugee and they turned it to their kingdom till river Anduin and had even invaded the Eastern kingdom of Haradrim. Said quotes this to be part of colonialism and imperial rule, “a group of people living on a few acres of land will set up boundaries between their land and its immediate surroundings and territory beyond, which they call, " land of Barbarians" (54) and he further says that there are Westerners and there are orientals:

The former dominate; the latter must be dominated which usually means having their lands occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power [. . .] strip humanity down to such ruthless cultural and racial essences was not at all on indication of their particular viciousness. (36)

Superiority in ruling of invaders (Numenoreans and Elves) made the pre-settlers like Sauron and other Wild men and Easterners get agitated against them and refute their rule. These sorts for alliance among Easterners to resist the Westerner for liberty because the Gondor had invaded the further kingdom of Haradrim and Rhun in the reign of king Rómendacil and king Ciryaher. Later in the reign of king Elessar

Easterners fail to protect themselves, and unwilling resolute to be under the rule of West at end of the novel.

Aragon, lineage of Numenoreans kings, is praised as a high king of valour. Théoden praises him and his men, "It is well!" he said.' If these kinsmen be in anyway like to yourself, my lord Aragon, thirty such knight will be a struggle that cannot be counted by heads" (758). Boromir too describes the men of Gondor, "The Men of Gondor are valiant, and they will never submit" (260) when it comes in his part of describing his people and their contribution towards the West as security force in the council of Elrond and later Faramir describes to Frodo in Ithilien about the advent of friendship among them (Gondorian) and the people of Rohan with their likes and love towards them: Men of Rohan and stewards of Gondor, Southern kingdom of Numenoreans, have friendship when Gondor is attacked by people (Wild Men) of North-East on the field of Celebrant. Gondor is helped by people from North who later chose for their dwelling a green hill before the feet of the White Mountains that is the south walls of their kingdom called it Rohan. Faramir describes Rohirrim (people of horses):

tall men and fair women, valiant both alike, golden-haired, bright-eyed, and strong; they remind us of the youth of Men, as they were in their Elder Days. Indeed it is said that they are come from those same Three Houses of Men as were the Numenoreans in the beginning.
(663)

Westerners taste for colour and complexion is depicted. They like people tall and blonde hairs and take them near to their ancestors with incredible valour. Gandalf later describes Men of West much in their valour before attacking Mordor at last debate, "And there are names among us that are worth more than a thousand mail-clad knights apiece" (864).

On the other part, the Easterners and their alliances are inverse in representation. The races of the Numenors have been upgrade by marriage between Edain (Numenor) and Eldar (Elves) in different ages but the Easterners are from breeding with different races. There are humanoid races: “The Orcs were first bred by the Dark Power (Melkor) of the North in the Elder Days” (1105) and like nocturnal they work only at night in dark. Some alliances are depicted as queer types. Frodo has seen a southerner in Bree which he describes his behaviour:

So that's where that southerner is hiding!', he thought, ' He looks more than half like a goblin. [. . .] Over the hedge another man was staring boldly. He had heavily black brows, and dark scornful eyes; his large mouth curled in a sneer. He was smoking a short black pipe. As they approached he took it out of his mouth and spat. (176)

This shows that the southerner has no etiquette and well-cultured which is shown in behaviour which creates the identity and differentiate from other. Edward Said quotes culture emerges as identity, “In time, culture comes to be associated, often aggressively, with the nation or the state; this differentiates “us” from “them” almost always with some degree of xenophobia. Culture in this sense is a source of identity” (*Culture and Imperialism* xiii).

The hatred for the races of Easterner is presented through various characters in the novel. When Sméagol sees a battalion of Easterners moving to Black Gate of Mordor, he describes them:

‘More Men going to Mordor', he said in a low voice. 'Dark faces. We have not seen Men like these before, no, Sméagol has not. They were fierce. They have black eyes, and long black hair, and gold rings in their eyes; [. . .] Not nice; very cruel wicked Men they look (631-32)

The description of men of Haradrim of East depicts that there is sort of latent orientalist psyche in the writer which is manifested through a creeping character under the influence of the ring. This legacy carries on later in depiction of others in the battle field of Pelennor, " Gothmog the lieutenant of Morgul had flung them into the fray; Easterlings are axes, and Variags of Khand, Southrons in Scarlet and out of Far Harad black men like half-trolls with White eyes and red tongues" (828).

Dehumanizing Eastern alliance is seen in depiction of Orcs and the blood spills out of their body in Moria. Orcs are presented having no human blood. It seems they are filled with black acid sap when Frodo stabs one's leg in Moria:

There was a bellow, and the foot jerked back, nearly wrenching sting from Frodo's arm. Black drops dripped from the blade and smoked on the floor [. . .] huge orc- chieftain, almost man-high, clad in black mail from head to foot [. . .] His broad flat face was swart, his eyes were like coals, and his tongue was red; he wielded a great spear. (317)

The stereotypic representation is monolithic reduction of Easterner by the writer. Orcs and their chieftain are supporters of Sauron and they are not presented even as human. Achebe writes it as ensuring psychology of Westerners to manifest their spiritual grace hold in their heart:

I thought more about the stereotype image, about its grip and pervasiveness, about the willful tenacity with which the West holds it to its heart; when I thought of the West's television and cinema and news paper, about books read in its schools and out of school, of churches preaching to empty pews. (261)

Western superiority grip has been the main cause of such partial depiction. We can further see the humanoid races losing their identity and presented by Westerners in

their lore depicting once they are said so and so to get subjective norm of confirmation through readers.

The identity of Easterners is lost and complexion of their leader is totally demonized. When the West wages war stepping at black gate against the East, Sauron's speaker comes to negotiate the terms and his complexion is depicted:

At its head there rode a tall and evil shape, mounted upon a black gate horse, if horse it was; for it was huge and hideous, and its face was a frightful mask, more like a skull than a living head, and in the sockets of its eyes and in its nostrils there burned a flame. The rider was robbed all in black, and black was his lofty helm; yet this was no Ringwraith but a living man. The Lieutenant of the Tower of Barad-dûr he was, and his name is remembered in no tale; for he himself had forgotten it, and he said: I am the Mouth of Sauron. (870)

Easterner have even lost their identity, they don't even remember who they are neither do Westerners. *The Post-Colonial Studies Reader* illustrates Stuart Hall's idea about identity, "black people, black experience were positioned and subject-ed in the dominant regime of representation were the effects of a critical exercise of cultural power and normalization" (436). This shows that Easterners are determined by the cultural power of dominant regime. Later Westerners present the identity of mouth of Sauron as a Black Numenorean enamoured with evil knowledge which depict the "Balfourian psyche" of knowing other's nation and people better intimately than them for normalizing the deed of West. Said quotes such partiality saying, "Theses of oriental backwardness, degeneracy, and inequality with the West most easily associated themselves early in the 19th with ideas about the biological based of racial inequality" (206).

When we see that Gandalf refuses the terms of deal with Mouth of Sauron when they present the clothes and other materials to the Western alliance at Black Gate of Mordor but Gandalf refuses it saying, "And if indeed we rated this prisoner so high, what surety have we that Sauron, the Base Master of Treachery, will keep his part?" (872) which says the West taking East in suspicion and unbelievable ones, Said quotes in *Orientalism*, "Orientals are inveterate liars, they are 'lethargic and suspicious' and everything oppose the clarity, directness and nobility of the Anglo-Saxon race" (39).

When Frodo and Sam were in Ithilien, Sam describes an Easterner from Haradrim who is ambushed in there from "Gondorian" soldiers and a soldier falls with a broken sword, "Then suddenly straight over the rim of their sheltering bank, a man fell, crashing through the slender trees, nearly on top of them. He came to rest in the fern a few feet away, face downward [. . .] his black plaits of hair braided with gold were drenched with blood. His brown hand still clutched the hilt of a broken sword" (646). This represent that before the war there is nothing to compensate about it, They are ambushed or attacked but West is meant to have peace and their peace is only obtained when the East is totally demolished or under their rule. Tolkien presents that the West is only secure only when it is ruled with the Westerner and world will have peace and it is celebrated highly in West and East. King Bard II (son of Brand of North-East) and Thorin III (Dwarf king of Lonely Mountain) sent ambassadors to coronation of King Elessar (Aragon) in friendship with Gondor and he ruled the whole Earth," they were under the crown and protection of the King of the West" (1069) which shows world is insecure in hands of East because as Said illustrates in his *Orientalism*, "An oriental man was first an oriental and only second a man" (231) which shows the lopsided description of Tolkien in favour of West but this is to be taken care that there is no West without East.

Oriental representation in *The Lord of the Rings* reveals Tolkien's adherence to the legacy of colonial attitudes. He has ignored much of Western deeds wrapping into universal notion of morality and justify it through reasonable disguises. Tolkien ends the long barbaric and brutal quarrel of Third age between the inhabitants (Sauron and his alliance of wild people were on middle earth before Elves and Numenors had stepped here) and the invaders (Elves and Numenors) with the victory of Invaders. He leaves East to remain under Western mercy and favours Western monarchial rule as the best political system on earth. He presents East with demonized characteristics; black figure with black blood, cruel with swarthy eyes and love towards warfare. Some of them even do not have body, only shapes work for them e.g. Black Riders and Sauron. His contempt towards the East is revealed by his solution for peace: the domination of West over the whole world and extermination of Eastern powers which proves his brutal war-mongering psyche rather than Eastern ones.

III. Tolkien's *The Lord of the Rings* as an Orientalist Text

The hierarchical discrimination of binaries like high and low culture, civilized and uncivilized, has been manifested since Renaissance period of exploration with invention of gun powder, compass, clock and printing press; 'We' vs. 'Them'. And later turned to colonialist and imperialist attitude in Westerners in late Sixteenth and early Seventeenth century charted new lands and created colonies around the globe. They began to represent the identity of colonized or marginalized through various academician and scholars, books and institutions which were handed from generation to generation as Culture. Though the mid-twentieth century had been the decade of decolonization but the legacy of colonization has remained in the Westerners which manifested through various sectors social, economic, political, literary and many more.

The Lord of the Rings is one of such legacies of the colonial and imperialistic representation of Westerners about Easterners in fantasy section of literature. Said in his *Orientalism* says that every representation has its purpose which is effective much of the time and accomplishes one or many tasks. The purpose here is to explore Tolkien's hidden legacy of Orientalist attribute that presents the Easterners with negative attributes. They are not humans but humanoids and they are horrible and fierce. They are presented as infiltrators with intentions of ruining middle-earth and fill it with impenetrable darkness whereas Numenoreans and Elves who were first the invaders are depicted to be fair and well-futured rulers middle-earth will ever have. Their invasion on middle-earth is taken as positive act which is normalized as peace-holder and liberty dealers on land. They have established their rule in whole west of river Anduin and later in reign of King Elessar the whole middle-earth accept his domination and pay allegiance to him.

Tolkien fulfills his psychic orientalist view in the end of the novel through thrashing the East with their destruction of the whole regime. Though the Westerners are imperialistic rulers of Middle-earth, their rule is much appreciated and associated with peace, prosperity and power but rule of East lack this quality. East in reality has the richness in every natural resource than the West which has been exploited by them in past three centuries and advancing their territories with using these resources but Tolkien's presentation has been exactly inverse situation. He presents East as a heap of ashes and pits filled with filthy creatures, smoke and stench never observing light but West is as a part of heaven in every field; great people in divinely figures, language, greenery and evergreen with peace. The only trouble to West is East and about such feelings Said says Asia suffers, yet in its suffering it threatens Europe which Tolkien presents in this novel. We can see that the solution of this tussle between East and West provided by Tolkien and other orientalists like him is to exterminate the Easterner and East as much as possible which show writer's hatred towards East. Thus he ends the novel with the destruction of Sauron and his land by bringing it down to ground permanently which proves him to be an orientalist and his representation as 'orientalist' one.

The profession of John Ronald Reuel Tolkien and the time he lived in is seen to have much effect on the plot of the novel because he taught Anglo-Saxon in Oxford and the ancient language is filled with the story of knightly valour defeating the cruel, monstrous and disgusting enemy to valorize his identity and superiority among rest of the others. The time of creation of novel is seen from 1936 to 1949 and published in mid-fifties which was the time of World War II and the age of decolonization. The West was losing its colonies one by one and Britain had lost much which hurt the westerners deeply because they have ruled the earth for more than four centuries and at once they have lost their possessions, honour and their infatuation of superiority

psyche as saviour of the world. As a British citizen, Tolkien too is missing such intensity for imperialistic rule and rationalize the deeds of West in the novel as Balfour does about Egypt. He represents East as barbaric, backward, degenerated with demonized qualities with love for violence and West is compelled to quench their thirst to bring them to the right path on which West treads and accepts their domination. His attachment for democratic-monarchy is so high that at the age of decolonization he indirectly proposes the world to accept the system of Britain which assures the whole world with peace, prosperity and security through the novel. He wants to ensure East's inability and Western dominancy desperately needed civilize this world which is leaning towards the Orientalist attitude of presenting their need and superiority over the rest.

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