THE UNCANNY PORTRAYAL OF GROTESQUE IN THE TRILOGY OF THE LORD OF THE RINGS

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Sipal Atam JAMAL

Supervisor
Assoc.Prof.Dr. Harith TURKI

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I certify that in my opinion the thesis submitted by Sipal Atam JAMAL titled " THE UNCANNY PORTRAYAL OF GROTESQUE IN THE TRILOGY OF THE LORD OF THE RINGS" is fully adequate in scope and in quality as a thesis for the degree of Master of Science.

Assoc. Prof. Dr. Harith TURKI   ....
Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Science thesis. Jan 26, 2021

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I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

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FOREWORD

Firstly, I praise and thank Allah for His greatness and for granting me courage and strength to accomplish this thesis.

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Finally, I dedicate this thesis to my father Atam Idrees who I miss much, may his memory forever be in peace and comfort. He was the best father a kid could have.

ABSTRACT

In *The Lord of the Rings* there are numerous images of "uncanniness" which Sigmund Freud portrayed in his article "*The Uncanny*". Giving a literary explanation to Tolkien's Trilogy, this thesis unveils its uncanny sense of grotesque, regarding *"The Uncanny"* representation depicted in an essay by Freud. According to Freud the word uncanny is unquestionably associated with the feeling of frightening, what inflames horror and dread. In sides with anything that generally arouses the sense of fear. In *The Lord of the Rings* Tolkien portrays the story of the major antagonist Sauron, the Lord of Darkness, who had previously made the ring of power called, the One Ring in order to have power and rule other Rings of power to rule and conquer the whole Middle-Earth. The aim of this thesis is to examine the various portrayals of the uncanny representation of grotesque in the Trilogy of *The Lord of the Ring* written by J.R.R Tolkien consisting of *The Fellowship of the Ring* (1954), *The Two Towers* (1954) and *The Return of the King* (1955) in the light of Freud's notion the "*The Uncanny*". It also aims at how the grotesque figures attempt to transfer the feeling of uncanny through their different representations created in fictional world by the writer.

Key words: Uncanny, Grotesque, Freud, Tolkien, Gothic, Unfamiliar, Double**.**

ÖZ

*Yüzüklerin Efendisi'*nde Sigmund Freud'un "Tekinsizlik" adlı makalesinde tasvir ettiği çok sayıda "tekinsizlik" imgesi vardır. Tolkien'in Üçlemesine edebi bir açıklama getiren bu tez, Freud'un bir denemede tasvir ettiği "yabancının" temsiliyle ilişkili olarak kendine özgü hayal gücü duygusunu ortaya çıkaracaktır. Freud'a göre tekinsiz kelimesi, şüphesiz, dehşeti alevlendiren korkutma duygusuyla ilişkilendirilir. Genelde korku duygusunu uyandıran her şeyin içindedir. *Yüzüklerin Efendisi'*nde Tolkien, tüm Orta Dünya'yı yönetmek ve fethetmek için diğer güç halkaları üzerinde, güç ve kontrol elde etmek için daha önce Tek Yüzük olarak adlandırılan Güç Yüzüğü'nü yapan Karanlığın Efendisi ana düşman Sauron'un hikayesini anlatıyor. Bu tezin amacı, JRR Tolkien tarafından yazılan *Yüzük Kardeşliği* (1954), *İki Kule* (1954) ve *Kralın Dönüşü'nden* (1955) oluşan *Yüzük Efendisi üçlemesindeki* kurgunun paranormal temsilinin çeşitli biçimlerini Freud'un "tekinsizlik" fikri ışığında incelemektir. Ayrıca bu tez grotesk karakterlerin, yazarın kurgusal dünyada yarattığı çeşitli temsilleriyle tekinsizlik duygusunu nasıl aktarmayı amaçlamaktadır.

Anahtar Kelimeler: Tekinsizlik, Grotesk, Freud, Tolkien, Gotik, Yabanci, Çift.

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ARŞİV KAYIT BİLGİLERİ

ABBREVIATIONS

Cod : The Concise Oxford Dictionary of Current English

Oald : The Advanced Learner's Dictionary of Current English

Oed : Oxford English Dictionary

Lotr : The Lord of the Rings

Ts : The Silmarillion

SUBJECT OF THE RESEARCH

This thesis aims to analyze Tolkien's *The Lord of the Rings*, from uncanny point of view by depicting various grotesque characters Tolkien created in his fictional secondary world.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of this thesis is to unveil grotesque characters in Tolkien's Trilogy the *Lord of the Rings* in the light of Freud's notion, "The Uncanny". This thesis also presents the characters, creatures, and atmospheres in which the sense of uncanny is mostly felt.

METHOD OF THE RESEARCH

The term uncanny is defined by the Austrian neurologist Sigmund Freud in an article in 1919 by capturing the uncanny feelings in the short story of the *Sandman.* As well as, some other writers who wrote significant articles and related sections of books by giving instances from the authors and critics who are interested in the uncanny. The Trilogy of *The Lord of the Rings* is analyzed from the uncanny point of view mostly based on Freud's theory the uncanny. By applying the uncanny notion to the trilogy, the unfamiliarity, repressed notions, and duality of the grotesque characters are portrayed.

HYPOTHESIS OF THE RESEARCH /RESEARCH PROBLEM

The trilogy of *The Lord of the Rings* contains characters, figures, and atmospheres that create unfamiliar, frightening and strange sense in a secondary world created by Tolkien. He tries to attract the reader's attention from the bored notion of fantasy of other writers and create an atmosphere in which familiar things are placed in extraordinary and unfamiliar environment.

SCOPE AND LIMITATIONS / DIFFICULTIES

Tolkien's universe has a complicated history. The three books were written one after the other, one completing the other. It is difficult to state all the circumstances of

the uncanny felt in an enormous trilogy like *The Lord of the Rings,* in only one thesis, because it has a huge and unfamiliar world containing great number of scary figures.

CHAPTER ONE

INTRODUCTION

1.1. The Uncanny by Freud

To reach a closer understanding for the word 'Uncanny' explained by Freud in an essay written in 1919, it is essential to explore the meaning of the word '*Das Unheimliche*' an original German word. Freud stated that the word *'Unheimliche'* has the opposite meaning of *'Heimlich'*, and the latter has two contradictory meanings within (Uncanny, p.76). The word *'Heimlich'* can give both meanings; strange and not strange simultaneously, as well as concealment. In the first sense, this concept expresses homeliness and familiarity, while in the second sense it gives the sense of secrecy and concealment (Uncanny, p.79). Freud believed that the '*Das Unheimliche*' concept can be applied to anything that expresses secrecy and the meaning of something being hidden away and out of sight, because the meaning of the word is within its own antonym *'Heimlich'*.

This reappearance of familiarity traces back to psychoanalytical concept of repression by Freud, and the 'Un' prefix in the word '*Unheimliche*' refers to repressed ideas. As an instance Freud represents the idea of inclination back to the mother's womb. He argues that 'Female genitals' are considered as uncanny by 'Neurotic men' as they are both the entrance to the world that everyone lived. This desire also exists in dreams, when one experiences '*Déjà vu*' in the dream and feels like a place where he/she already visited. This represents the womb of the mother. Freud reasons that the expression of 'Homely' familiar and turn to 'Unhomely' unfamiliar, thus the 'Un' prefix stands for the repression that occurred in the fantasies of the womb (Uncanny, p.93).

Freud differentiates between two basic kinds of repression that can cause the feeling of uncanny, infantile complexes and animistic beliefs. Peel (1980) argues with Freud stating the difficulty of making quite distinction between the two repression types. Freud showed that every individual passes through same phases in childhood and limits the theory. Peel (1980) claims that Freud nearly reduced animism to infantile complexes, and these two concepts merge together. However, Freud reasons

that it is difficult to draw a clear distinction between these two types of uncanny, because infantile complexes and primitive convictions are tightly linked (Uncanny, p.96).

The return from death and the belief in magic are the repression symptoms of Freud's theory, which exists in both infantile complexes and animistic beliefs, because these show the reappearance of something familiar. Freud considers the uncanny to be related to "Experience the feeling in highest degree in relation to death and dead bodies, to the return of the dead, and to spirits and ghost." stays the subject on how the thoughts changed a little from old and primitive periods. He refers to our intense emotions and insufficient certainty about death. He claims that the sense of fearing the dead is the result of human believing that the dead to be the enemy of life (Uncanny, p.91).

Royle (2003) stated that Infantile complexes cover the "Compulsion to repeat" in unconscious, that is depicted in the double figure and the fear to be buried alive, which Freud considers to be the desire to turn to the mother's womb once again. Freud considers that the *"The Sandman"* short story is the ultimate example of uncanny and E.T.A Hoffman is "the unrivalled master of the uncanny in literature" (Uncanny, p.85). According to Jentsch (1997) what mostly arouses the feeling of uncanny is the idea that something lifeless comes to be alive. He portrays the doll, the automata and the wax figure. This is shown by the automaton Olympia, which is inhuman and the protagonist of the short story is unaware of that for long. The most sense of uncanny presented and felt in the short story of *The Sandman* is the figure of the Sandman itself. He is connected with "the idea of being robbed of one's eyes" that is associated with the castration complex. In *"The Sandman"* this fear is constantly connected with the death of Nathaniel's father and Sandman seems as love disrupter (Uncanny, p.84). Due to the double figure of the Sandman, Nathaniel is unable to have relationships with Clara and Olympia.

Freud claims that the sense of the *"Doppelgänger"* the double arouses the feeling of uncanniness. It was used in old times as procurement to avoid the life extinction which unfolds from primitive selfishness controlling the mind of man in primitive times. The fear that is associated with the double is resulted in overcoming

the primitive times. The concept of double is no more giving the meaning of immortality and the assurance for life, but it instead represents the uncanniness, the death omen, and the castration symbol. Close to the end of the essay Freud depicted a distinction between the examples of uncanny in fiction and real-life. The latter which is made of animistic beliefs and infantile complexes has simple determinants. There can be no distinction between surmounted and repressed things in literature as uncanny without having substantial modification, because imagination relies on reality. He also presents some other phenomena that might exist in fiction, but would not exist in real-life and the elements of uncanny can occur in literature only if the distinction between fantasy and reality is vague and unclear. Consequently, fairytales do not have the sense of uncanniness, because the style of storytelling does not depend on reality.

All of the symptoms and elements of uncanny mentioned above are enlightened by *Todestrieb*, the death drive, Royle (2003) argued that "always already enmeshed in literature, fiction and storytelling" (p.96). At the beginning Freud explains the concept of uncanny in *Beyond the Pleasure Principle* (1920). He showed that it is composed of a contradiction between (*Eros*) the life drives, which fight for unity, and *Thanatos* the death drives, featured by the necessity to end the unity. Puri (2016) stated that Freud believed that the purpose of life is to die at the end, and inanimate things existed far before living things. Freud wrote *"The uncanny"* one year before he explained the death drives. Thus, the latter are not straightly pointed to in his essay.

In an ironical view, before Freud makes the differentiation between literature and real-life, his theory basically had its roots in literature. He indicated different works of literature to support his own research, such as Hoffmann's *"The Sandman"*, Schaeffer's *Josef Montfort*, Schiller's *"The Ring of Polykrates"*, and Goethe's *Faust*. Even his non-literary instances had their roots in literature. Royle (2003) stated that Freud's non-literary instances keep taking him into literature. As well his autobiographical stories are written in prose style leaving the readers to wonder how the story will end.

As Cixoux and Dennomé (1976) indicate in their elaboration on the *Unheimliche* study of Freud, the essay style represents unfamiliar theoretical novel. Royle argues that Freud's style of storytelling makes the essay energized, fictional,

touched and irreducibly literary. Freud shifts between first person and third person narrative, indicating himself to be a psycho-analyst, and the author of this whole contribution in the beginning of his essay. Thereby, he becomes a character in his research by fictionalizing his own work at the first lines of his essay. In addition, Freud seems to be his own self's double; there are many examples that show that the writing of Freud considers the uncanny such as the emergence of infantile complexes with animistic beliefs, just like how *Unheimlich* is merged with *Heimlich*.

As Freud discusses; uncanny can be a result of fiction effects rather than the experience of real-life. And during the storytelling the writer can produce many things and feelings that would not come to the mind of the reader or not easily happen in real-life. He familiarizes his readers with superstition, by doing so any fictional work is a telepathy work "the omnipotence of thought"(Uncanny, p. 95), enabling the reader to read the thoughts of characters, basically by omniscient narrator of strange coincidences and doubling. Royle (2003) argues that all novels have these elements of narration, telepathy, and coincidences that basically exist in the style of writing. More importantly uncanny is not an effect that exists in all texts, but it is a reading effect that arouses as a ghostly feeling, and it is experienced differently by the readers. This concept is depicted by Freud by recalling *Strand Magazine's* story, because this story aroused the uncanny feeling in him. The distinction that was drawn between the uncanny in literature and real-life tends to be impossible, as there must be literature in order for uncanny to exist.

1.2. Historical Introduction to Grotesque

Looking up at the word 'grotesque' in dictionaries that are used frequently such as the OALD, the Webster and COD, one can be confused easily and undoubtedly. Aside from consistent definitions of grotesque understood from the art. In the COD, grotesque represents a "comically distorted figure or design" or a "decorative painting or sculpture with fantastic interweaving of human and animal forms with foliage" the actual meaning of the word seems to find no agreement. There are many adjectives such as 'bizarre', 'distorted' and 'fantastic' which are considered as possible synonyms for the word grotesque. This makes one get the feeling that cannot give the meaning of such raveled term. If the compilers of different dictionaries have disagreement about

the term 'grotesque', this is quiet notable amongst the scholars, critics and authors who have a deep knowledge about the meaning of the term. However, this variety that exists and has existed about the subject of grotesque, probably it is because of its extreme and radical nature. In hope of showing this thesis more understandable; a short historical portrait of the concept and term 'grotesque' will be presented.

The term 'grotesque' and its origin can be referred back to grotte-caves the Italian noun that represents paintings from the Augustus reign. According to the COD these paintings were discovered in the fifteenth century at the time of Rome excavations. As a result of the huge interest and great imitation of these paintings, as an adjective form of the word *grottesco* also, the noun form *grottesca*, so soon was popular among other European countries. It was first seen in England and France around 1640, where they used their own expression of the word. At the beginning, this word was used in a limited way for visual arts and then it was used in literature and some other fields. In the end of sixteenth century it was used in France by Montaigne, who saw some similarity between grotesque paintings and his own style of writing ornate. Seventy years later this term was used by Boileau as completely literary sense, for him 'grotesque' referred to 'parody' or 'Burlesque' for example at "gothic or barbarous parody". As a neo-classical critic and an author Dryden (1695) believed that grotesque could be put in "among the ignoble subjects of painting and literature" (p.125) and in the point in which they mean trivial and did not serve a moral purpose or portray nature. Opposite to most of other French authors Dryden did not oppose the idea of grotesque all at once; feeling that primary use of this term must be for amusement of the audience in preference to elevating the mind.

However, grotesque came to be used in seventeenth century as an exclusive art term in Germany and England. In the beginning of the eighteenth century this term was adopted to be a literary term having derogatory use and meaning. The work of Jacques Callot the French engraver with farce and burlesque resulted in making this term to be primarily concerned with caricature. According to Clayborough (1965), and based on his opinions about this subject in his book, the term was developed to give more general meaning that is 'unnatural, ridiculous and distorted' as an adjective, 'a distortion of nature and an absurdity' as a noun. Grotesque prevailed with this view for about two hundred years. In Germany it was spotted in the works of some authors like

Heinrich Schneegans, Justus Moster and Karl Flogel, while in England it appeared in the critical writing of John Addington Symond and Thomas Wright. Among these writers grotesque was condemned mostly by Schneegans as he spoke so fondly about a certain satirical kind of grotesque of Rabelais, as he described it as *"die bis zur Unmoglicheit gesteigerte Ubertreibung,"*. While Moster and Flogel stood with some kind of comedy grotesque, as they saw it as the income of natural inclination, but altogether they agreed on the idea of the grotesque being the absurd and exaggerated art form.

Coleridge came up with a different attitude whose grotesqueries were investigated by Clayborough. Coleridge found grotesque as something odd, used to show body disgust, but nothing fearful. Swift (1911) in a lecture about Rabelais stated "when words or images are placed in unusual juxta-position rather than in connection, and are so placed merely because the juxta-position is unusual -we have the odd or the grotesque" this type of grotesque was considered as false humor that was found in the works of two writers, *Tristram Shady* by Sterne and *Peregrine Pickle* by Smollett. Opposite of these is Coleridge's example of real non-grotesque humor that is moral and highly subliminal that was spotted in the Rabelais' *"phantasmagoric allegories"*. According to Frances Barasch (2018) this Rabelaisian allegory has been characterized as a noble satire form of grotesque; and Coleridge wrote some critical works based upon the possibility of the grotesque sublimity. This weak an unsupported idea about grotesque was not agreed on by all; Friedrich Schlegel the German Romanticist found out some new and prominent characteristics of the grotesque that suited well with romantic ideas, such as ironic, fantastic, parody and playful elements. Kayser (1981) later pointed out that Schlegel was the first to see the grotesque. Some decades later, another Romantic writer Victor Hugo, defended grotesque and considered to be suitable form for drama that was a mirror reflecting nature with its ugliness, beauty, comedy, tragedy sublimation trivialities, ludicrousness and horror. Hugo saw all these characteristics in grotesque.

John Ruskin (1964) the Victorian writer and critic agreed on the playful element with German writer Schlegel particularly with its harmonious connection with terrifying. He also stated that there has to be a notable destination between true grotesque and noble, the expression of prose or play of a serious mind, and also the

true appreciation of beauty, as being greatly admired by the true grotesque, Ruskin claimed that:

> "Wherever the human mind is healthy and vigorous in all its proportions, great in imagination and emotion no less than in intellect, and not overborne by an undue or hardened pre-eminence of the mere reasoning faculties, there the grotesque will exist in full energy. And, accordingly, I believe that there is no test of greatness in periods, nations, or men, more sure than the development, among them, of a noble grotesque." (p. 187).

While Ruskin (1964) found many elements concerning grotesque in art, the British journalist and essayist Walter Bagehot found to be the first one to look at the grotesque from various horizon which is literary perspective. In one of his essays named *"Wordsworth, Tennyson, and Browning; or pure, ornate, and grotesque art in English poetry"* (1864) he wrote down his own point of view concerning the term grotesque stating that; though grotesque was less superior to real art of ornate it was so far useful as it has not shown what the nature is trying to become, but how perfect images could show the imperfect and distorted images. To depict the real nature of this kind of art called grotesque Bagehot (1895) states some words from Browning's poem *'Caliban upon setebos'* and according to these words Browning shows "mind in difficulties mind set to make out the universe under the worst and hardest circumstances" (p. 367-369). As an evidence as Thomson (1972) noticed that, what seemed monstrous and completely ugly named grotesque to Bagehot is what is 'vulgar" and 'bizarre" nowadays.(p. 28).

Other critics such as Lily Campbell, interacted with the term grotesque and in her master thesis in (1906) called *"The grotesque in the Poetry of Robert Browning"* she supported the fact that forms such as grotesque and ugly are becoming more legitimate and accepted by critics. For Lily Campbell, Browning was considered as the prophet of the grotesque, except for Swift who had been the first one to use this form of art and opened the way for others. Opposite to nineteenth century the authors of gothic tales who used grotesque to only express sensation, Browning was considered a real poet and the great master of the great and natural grotesque that involved sublime.

Few examples of the poems were considered as the fanciful grotesque; which were the results of the creation of fancy in the world of ugly.

Campbell (1906) drew a distinction between grotesque and caricature. Both derived from ugly. She claims that both grotesque and caricature have the elements of horror and humor, but the difference is in the expressions they produce. Grotesque creates the sense of fear, while caricature arouses the feeling of comedy. However, the grotesque is more a result of confusion between realism and idealism as Browning stated and this makes him a great poet.

Chesterton (1903) also praises Browning's poetry stating that his poems are not artificial or complex, they are nature tradition. Then he portrays a particular function of the grotesque in Browning's poems, to express a subject according to the term of grotesque it shows the sense of surprise. And depicting the character is the function of the expert of the grotesque to show the term to the world, Chesterton believed that Browning was successful in doing this.

According to Bloom (2009) Robert browning the Victorian poet was considered to be the great master of the grotesque among modern writers. His masterpiece about the mode of grotesque *"Childe Roland to the dark tower Came"* with its monologue, which is considered as quest-romantic. Out of all other forms of literature, quest-romance has gone through most of transfiguration that considered being full of astonishment. From *Odessy*, *Spenser* and to Joyce's *Ulysses*, Proust's *In Search of Lost Time*, these metamorphic make quest-romance as indescribable genre, that has progressed by some internalization until being defined as specific genre later. Freud as a literary artist rather than a scientist is the theoretician of modern quest-romance. For further understanding, the clarification of Freud's main concern was augmentation and individuation of ego rather than human sexuality, thought sexuality had an important role. The specific quest-romance of Freud was his drive to free cognition out of the sexual past. Freud stated in one of the perceptions that all cognition starts with the curiosity in the child, also to the gender difference. The kind of curiosity that stays within most of us that could transcend by particular disciplines concerning culture, where one feels discomfort about. In this type of quest-romance, we are constantly getting close to be defeated as we are our own enemies, with great

will for failure, unfelt or unconscious feeling of guilt, and a sado-masochistic drive for extreme pleasure.

The idea that Thomson (1972) believed in that using the grotesque to see a world as new and realistic has been dominating in criticism. It is also related to the alienated notion that Kayser (1981) portrayed in his work *'Das Groteske'* the first time to explain grotesque in the aesthetic perspective. He keeps stating that the world of alienation does not refer to the fantasy world, but this ordinary world is expressed in another way that arouses the sensation of either funny or frightening. This understanding about the grotesque seems to be prevailing in nowadays literary criticism, and shared also by Thomson in which his works were considered to have particular value. Thomson's study seems complete as he explains and gives grotesque definition and shows its function as well. His theory about grotesque was considered to be the base for the grotesque in Southern fiction.

However, before explaining the theory of Thomson about grotesque we should learn that in the last decades some efforts were made as an attempt to portray grotesque psychologically. One of the most noticeable attempts is the work of Clayborough (1965) who pointed out in *'The Grotesque in English literature'* and he tries to depict and explain grotesque in Coleridge, Dickens and Swift, referring to it as an outcome of progressive-negative or regressive-negative in the writer's mind attitude. Steig (1970) states that the lack of necessary data concerning biography and the possibility of various interpretation of the same term makes the existing studies and inclinations insufficient as he gives his own definition of the term:

> "The grotesque involves the managing of the uncanny by the comic. More specifically: a) When the infantile material is primarily threatening, comic techniques, including caricature, diminish the threat through degradation or ridicule; but at the same time, they may also enhance anxiety through their aggressive implications and through the strangeness they lend to the threatening figure, b) In what is usually called the comic-grotesque, the comic in its various forms lessens the threat of identification with infantile drives by means of ridicule; at the

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same time, it lulls inhibitions and makes possible on a preconscious level the same identification that it appears to the conscience or superego to prevent. In short, both extreme types of the grotesque . . . return us to childhood--the one attempts a liberation from inhibition" (p. 259-60).

Moreover, Steig (1970) stated that the "unresolved tension"(p.260) which is the outcome of a particular kind of grotesque is an expression that is similar to Thomson's where he stated a crucial part of the definition for grotesque. To base his own theory on others' conclusions about the grotesque and partially on his personal conclusion, Thomson finds that grotesque is best to be the mix of two opposite elements or even more. One is terrifying, repulsive, and disgusting while, the other may be comic. This mixture may not be very harmonious, but the important thing is that the conflict occurs among these elements and they stay unresolved and observed in the work and also in the reaction of the readers. Therefore, Thomson (1972) mainly defined grotesque as "the unresolved clash of incompatibles in work and response".

In both of Frances Barasch and Thomson's work concerning the grotesque, the absurd and the *"Theatre of the Absurd,"* in which most of the spokesmen are Ionesco, Genet, Beckett and Pinter. This type of genre is surely close grotesque. However, Thomson (1972) claims that there is to be an important difference between these two aspects. While the grotesque has a certain framework, "there is no formal pattern, no structural characteristics peculiar to the absurd: it can be perceived as content, as a quality, a feeling or atmosphere, an attitude or world-view"(p. 31-32). Absurd can be presented in many different possible ways and grotesque is one of these ways. This outline depicts grotesque as a literary term and most importantly as a phenomenon.

1.3. Definitions of the Term Grotesque

Preceding the examination of the term grotesque in the trilogy work of J.R.R Tolkien, it is important to come up with an adequate understanding of such a term. Various writers have somehow different and opposing perceptions concerning the same term. Generally, things that arouse the feeling of grotesque are unnatural. The grotesque as a word and a meaning of "unnatural" are inconsistent for natural phenomena. Regarding the social behavior, Clayborough (1965) stated that the word

grotesque refers to manners, dress, and so on. And it is used with the notion of hyperbole and exaggeration to point out what is parallel with what is proper and right.

Grotesque is more often referred to as associated with graphical art. Clayborough (1965) says that it is relevant to everything that is contradicted with confirmed norm whether in art or life. And he adds that it may be used to explain any kind of art that differs from regular patterns. In other words, there may be inconsistency with the normal or real. Informally, grotesque is generally associated with monstrous and accidently ridiculous.

It is not that difficult to agree with Jennings concerning the unnatural; Jennings (1963) said that grotesque develops in a disorder atmosphere. And it is demoralized at times featured by an oddly realistic way to art, an emphasis on the order of life and harmony, infinity for normal and typical, and a sense of dignity.

Bloom(2009) states that grotesque is an art having bad manners, defying our notions and ideals of most proper order by its own embarrassing, disgusting, and frightening involvement. While, Thomson (2017) states that grotesque in its structure is composed of two contradictory contents, having the sense of comic, disgusting and frightening at the same time in irresolvable way. And the grotesque should also contain "abnormality". Agreeing with Thomson, Bloom says that the basic form of grotesque is uncertainty and complexity in the tone. Grotesque is dissonant and dissonance has a sense of comic, but this dissonance of grotesque could be so disturbing and loud in a way that sympathy may overcome the comedy.

Canfield (1927) in "Grotesque and Other Reflections" states the basic notion of grotesque. There is abnormality, the loud caricature laugh, and more smooth emotions, even if the grotesque is the escape from what is real, in the way of exaggeration. Yet it is just an elevation of some external sides, accumulation of too distasteful and familiar facts. The important word is "exaggeration", so the grotesque is undoubtedly an exaggeration of particular characteristics of human.

Jennings (1963) stated the common factor to all the grotesque theories by noticing grotesque examples, and that is the sense of change. The grotesque form goes through changes, the human face and body. In a way that the mixture of beast and

human occur altogether and the sense of too much humanness should not be so tight. Also the distortion to be strong enough to eliminate all human figure traces. Contrarily, a radical departure must be displayed from the human personality and appearance. The sense of deformation must be shown in a way that makes the reader lose the right sense and forget that there is a human standing there. The object that displays a grotesque sense is a figure that is pictured in human figure, but it lacks the humanity.

Spiegel(1972) states that the grotesque character is deformed, either physically that might be a dwarf, a cripple, a blind man, a deaf-mute…etc. or mentally deformed to be madman or an idiot, an abnormal or subnormal, psychotic or a half-wit. And he also states that in Southern fiction grotesque does not point out to the mood of the story nor to the quality of the story, it rather refers to the kind of the character that repeatedly exists in the Southern novels. The grotesque characters are unforgettable, because even if the character is mentally crippled or physically crippled, as a literary creation this character is successful as the deformity never overcomes the humanity. If this character is effective and meaningful then his deformity would never make him apart from the reader, instead it makes him closer.

Spiegel (1972) goes on saying that when the grotesque figure or character attracts attention to the grotesquery that he owns, in this case he becomes self-pitying, or repellent, or picturesque, or the three of them: indeed he is grotesque. While when this character oversteps the grotesquery he turns into an archetype. Spiegel concludes that the grotesque to be as a thorn in the society, and the existence of the grotesque shows things about its own self to the society, whether the society is willing to accept or decline. And this deformity of the grotesque character is not only existed in the character but it also refers to the society.

As it is obvious, there is a change progressing to merge various things. Jennings (1963) stated that it is compelling that figure of grotesque shows combinations of contrasting parts of vegetable, animal, human, and beasts. The real form of human is not too much comparing to how it is destroyed and reshaped. There is a recombination of different aspects of reality in order to create what is unusual. Thus, the regular norms of life are being changed and replaced with "anti-norm" in order to create grotesque.

Apparently, life norms change so as to create the grotesque form. Jennings (1963) states that the change exists and there is a clear difference. He claims that there must be a notable and a concrete replacement and violation of the life norms concerning the stability of the environment, the unchangeable nature of the human body, personal identity, the departure of the nonhuman, and human realms.

Grotesque could be noticed anywhere and generally this can be true as it exists at any place that one looks. Clayborough (1965) argues that the sense of grotesque may be felt in anything that is against the proper standards in order to evoke feelings. Thus, everything can be considered as grotesque according to various points, in fact human nature regards things to be physical deformation, or the deformation of some creatures for example snake and ape for being too much grotesque than another.

Jennings (1963) points to the importance of our imagination in creating grotesque; he states that imagination seems to be the basis to grotesque. Imagination naturally creates the forms of grotesque, in some shapes like clouds, smokes, rocks, wallpapers, roots… etc. these phenomena are considered to be the vehicles to our imagination.

The one who creates the grotesque might have some reasons from their inner self. Canfield (1927) claims that, grotesque is made when there is too much suffering inside a man that could be intimate and hurtful like a wound, and not rising above the sadness and bitterness. She believes that humor has its own importance in the grotesque and it is associated with the creator or the one making the grotesque. She claims that humor is associated with madness, as it is created as a revenge of the suffering by the artist. The artist tries to step away from the life mundane, but in doing so he faces troubles. Life is too normal and the artist is unable to make his fancy rise above. Canfield also states that despite the defects of the grotesque, it has an important purpose. Grotesque are doomed, but still the creation of the grotesque is the real value of the nature of the art. Grotesque originates from the fear of unknown, lust for the impossible, the primitive love. It is the reality's denial and the inhabitant of the fancy world for those wounded by the reality.

Jennings (1963) seems to agree with Canfield in the matter of grotesque creation in relation to the writer's perspective toward culture and life. There is a great

deal of ambiguity in this relationship, while the old idea was that the grotesque is the creation of comedy. This new attitude is that grotesque arouses from pessimism and the creator's enduring.

Clayborough (1965) states another reason for grotesque, at the time of neoclassical, using the grotesque for ridiculous purposes in Burlesque to provide the neoclassical writers with accepted manners concerning fantasy. Jennings argues that as we involve in the events the sense of detachment start to rise up, the chaos results in frightening dizziness and losing the base. The most outstanding characteristic is the sense of supremacy towards the object, as reading it with ridiculousness and considering it as a superior point of view.

Canfield (1927) finally points out to the feeling of pity and pathos, regarding grotesque to be a defeat and evasion, the sense of shock and feeling pity towards its creator. As being the result and representation of the frustration of the imagination represented by man associated with some sort of obsessions regarding subconscious.

Kayser (1963) stated that the feeling of shock is expected and normal, the confusion is in the quality in which all features of the grotesque are in common. The artist's intention is to express the absurdity. The world of grotesque is and is not our world. The mysterious way that we are moved by causes from the awareness toward the world, in which the ordinary world is excluded by the downward powers.

Kayser (1963) in discussing Victor Hugo, Friedrich Schlegel, and Jean Paul, says the opposite of grotesque is the sublime. Kayser discusses Jean Paul, Victor Hugo, and Friedrich Schlegel and states that sublime is the opposite of grotesque and grotesque is uncovered by encountering it. Sublime leads us to a supernatural world, and the horrible and monstrous components of the grotesque expresses abysmal, an inhuman and nocturnal realm. The secondary meaning of the grotesque is "satanic" and "infernal".

Obviously there is a great number of definitions about grotesque. It is a problematic matter if it is said that one is wrong or right. Preferably, they are all associated with the true meaning of the grotesque. When the reader is uncomfortable

with the content of reading and face difficulties with determining whether it is tragic or comedy, then possibility of being grotesque is in a high chance.

1.4. Gothic and Grotesque

The Gothic genre is originated in England, a term used to portray barbarian or what is barbaric. It has come from the word *Goth* that refers to German tribes who took over Rome and brought destruction to all other European countries. In the Middle Ages, as the result of the new architecture that was established in Europe, the term "Gothic" came to express some other synonyms and meanings with Medieval and Middle Ages. Though, the style of architecture was frowned at as it was considered ugly originating from German tribes, but there was a resurgence of the style of Gothic by the nineteenth century that recalled the sublime and imagination. (Phillips, 2007)

Phillips (2007) also stated that Horace Walpole built his Strawberry Hill estate in a Gothic style in London as Medieval castle. His first novel named *The Castle of Otranto* was an instant success that was published in 1764. Many other writers tried to imitate his Gothic style, because *The Castle of Otranto* was pointed as the first of its type. The Gothic genre is developed from the end of 1700s to the twenty-first century, consisting of sub-genres as new American gothic and southern gothic, having the common concepts. Generally, there are some combinations that make a work gothic such as decrepit houses, old castles, moonlight, haunted dungeons, candles, omens or curses, maidens in distress, extreme landscapes, villain or madmen, magic or supernatural manifestations, attics, basement.

Lim (2000) stated that the concept of gothic is found in the novels of 19th century, such as Charles Dickens' *Bleak House* and Charlotte Bronte's *Jane Eyre*. These works relate to horrifying dungeons, castles, villains depending on the abnormal events, melancholy atmosphere, and psychological deviants to create the sense of fear. In gothic novels of the 18th and 19th century, the sense of fear is enfolded and not found in the solid reality. Instead, it is felt in the forms of the phantom as the horror takes a specific mystery and ambiguity that opens up the imagination of the reader as the fear arouses from what is unfamiliar and unknown.

Lim (2000) also stated that in 20th century, gothic novels were given more sense of physical form; it is more terrifying and unveiled, so what is hidden comes to be seen and known. The horror that could be seen is in the self-hatred and self-disgust manifested by the freak characters who dominate the gothic novels of 20th century. These characters that are considered the counterpart to 18th and 19th century monsters are the grotesque, human with mental and physical deformity.

Gothic fiction seems as an old genre of literature today but, it is as applicable as ever. It is considered to be a productive and persistent genre. Gothic is seen as unstable literary genre, its works are sprinkled along 250 years (Hogle 2002: 1). Gothic is difficult to define as a literary genre, obviously because there is no agreeable definition of it, as there is a constant argument about what the genre tropes and form are. In the eighteenth century; the term ''Gothic'' gave the meaning of "supernatural", "barbarous", "mediaeval". The term was used in arguments relating to architecture, art and writing that were unsuccessful to accommodate to the standards and style of neoclassical.

Gothic implied the lack of morality, reason and beauty of beliefs, feudal, works, and customs. Gothic was completely revolutionary genre, both politically, aesthetically, questioning the aesthetics', existing social problems and social order, and authority system of the eighteenth century. It was aroused and bloomed at the times of religious and political crisis. (Botting, 2012: 13-14)

Gothic genre arouses the sense of "anxieties, fears, and terror, often in tandem with violence, brutality, rampant sexual impulses, and death" (Fisher, 2008, p. 145). Gothic literature depicted concepts and scenes that encountered civility and logic at the same time setting horrific, aberrant, and unsatisfied thoughts and desires in order to bring a tense and nervous world of death, sexual aberrations, terror, violence, and brutality.

Southern gothic is a trait connected to a specific literary strain from the American south. Its writing style is developed from the American gothic, which was evolved from the tradition of the English gothic. The Gothic was spotted in the 19th century in the United States. The American Charles Brown is considered to be the first writer who invented American gothic with his novel *The Wieland* (1798).

According to Hogle, the reason why the Brown's novel is so successful is that "resituates 'history' in a pathologized return of the repressed whereby the present witnesses the unfolding and fulfillment of terrible destinies incipient in the American past." (2002, p.174)

Scholars have noticed that it is not easy to pinpoint the basic group or era of American gothic authors, it is argued that the American gothic tradition is expressed as "a pathological symptom rather than a proper literary movement,"(Fiedler, 1997, p.135). And it was also noted that "the difficulty of defining the genre in national terms." (Goddu, 1997, p.3). Some scholars attempt to define the American gothic as "four indigenous features" to show its difference from European version: "the frontier, the Puritan legacy, race, and political utopianism."(Smith, 2012, p.163)

While, grotesque or also called Southern grotesque is considered as an aspect or subgenre of the Southern gothic. Scholars have argued for long about the distinctions between these two terms, and they easily even the two terms and exchange them in writing, "is a quality that overlaps with the Gothic, but neither is necessary or sufficient for the other."(Crow, 2008, p. 129)

The term Grotesque is used for characters that represent the sense of fear evoking from their mental and physical deformity. Marshal (2013) stated that the characters so-called freaks, with their physical deformities are spotted regularly in the Southern grotesque. These character's physical disfigurements-limps like wooden legs, crippled limps, cross-eyes consider as signs and markers to show the ways in which authors of Southern gothic get along with contradiction between the repressed realities beneath that assumption and the understood heteronormative normalcy. Deformed characters have been characterized with recalling from "horror and the uncanny" to "sadness, compassion or humour." (Crow, 2008, p. 129)

Gothic and Grotesque are not conceived as two distinct concepts, if not for their different history and origins. Both terms have in common many elements, so as they are considered as the complementary of each other as one usually contains the other. In England in sixteenth-century the term '*anticke*' was found in the place of the grotesque to represent monsters and demons found in engravings. The term grotesque in England was also applied to the architecture of Gothic, specifically to the ornamentation.

According to Swanepoel (2009) during the seventeenth century the term '*anticke*' would take a place of the word grotesque, when John Florio the linguist and translator portrayed and translated the term *grotesca* as '*anticke*' in his work *Queen Anna's New World of Words* in (1611).

In literary texts, grotesque and gothic styles have in common a devastating potential when it comes to dealing with the return of the distributing elements that have been driven out by controlled bourgeois society. Prawer (1982) explains the methods of gothic in the fantasy frame of literature, pointing to the subversive mode of gothic that disrupts and questions both the norms and conventions of the "real" known world and both the fictional conventions of realism. The same thing for the grotesque that just like the fantastic can be accepted as an art to resist closure, to estrange, and open frameworks that features the experience in the name of the reality of man.

Holt (1971) stated that according to William Van O'Connor, grotesque is the outcome of the disintegration and that in gothic, orders mostly do not function. Therefore, the creator of the gothic becomes the creator of the grotesque, the buried life erupts, sex is twisted, chronology is confused, and identity is blurred.

Spiegel (1972) stated that in Southern fiction; grotesque neither refers to a specific type of a story (ugly or beautiful, noble or ignoble, etc.), nor to the expression mode (realism or fantasy, myth or romance, etc.). It rather refers to a kind of a character that exists in contemporary Southern novels in which readers come to accept and expect his occurrence as a type of a form. Indeed, consistently he appears and has a kind of a very distinctive appearance, that the Southern novel can be explained and discussed due to his existence. It makes the readers dive into the Southern fictional universe. Grotesque has its own set of distinguishable characters' traits and similar to all other types of characters his failure and success depend not only on how the writer creates him and put him into the novel ,but on how successful the writer is in individualizing and recreating his unique traits.

Spiegel (1972 also views the grotesque in Southern fiction as either mentally or physically deformed figure. If it appears as a mentally deformed character or figure, it takes a role as a mad-man, idiot, half-wit or a psychotic -an abnormal or a sub-normal figure. But if it appears as a physically deformed figure, it plays the role of a dwarf, a

deaf, cripple, blind man, or an androgynous adolescent. Whether grotesque appears as a mental cripple or physical cripple, it seems as a successful literary creation since his humanity is not defeated by his deformity; so this character's deformity will not separate him from us if he is meaningful rather than that it will make him come closer to us. The critics who try to mix Southern grotesque novels with Northern gothic novels, usually do so when they take the grotesque as an entire world vision rather than a character; hence, they make the Southern novels as ''Gothic'' as Northern novels.

Holt (1971) states that in the grotesque of the Southern schools, there is the sense of pathos and comedy of the misfit, or there could be the character of a regional world enduring from eradication and isolation. As the outcome, the regional type-evangelical ministers, hill – Billies, sectional patriots, and redneck reinforce in southern fiction. As a matter of fact, who visits south does not necessarily find these kinds to be exaggerated as it seems in the fiction. But it is the authors' aim to stress the idea of grotesqueness, as it serves their major themes.

Grotesque is not necessarily aligned with fantastic and, it originates some of its effects from existing within a realistic framework, in a possible realistic method. When it is released it creates boundaries and results in emotional disorientation both in readers and characters. (Thomson, 1972, p.58)

Lim (2000) stated that the principal characteristic of the southern gothic-grotesque is the disharmony. This element is found in all of the aspects of the concept – the grotesque, the south, and the female gothic. The south shows the conflict between the undefeated state of America as a country and its own defeated position as a region. Female displays this disharmony in the form of the difficulty of knowing their worth with the idea that they are stigmatized by the society. The clashes within the grotesque are found among contradictory elements, specifically comedy and horror. Even as a literary genre southern gothic-grotesque is considered as the second feature of grotesque emphasizing on the tangible and physical ideas due to grotesque's roots that refers back to visual arts. Any work determined as southern gothic-grotesque must contain four major features: disharmony, as it is seen in the form of conflicts, clashes, incongruities, contrasts, and distressed writer who expresses his agony by the disharmony of the physical details and abnormal characters. Both gothic and grotesque

display features suitable for the literature of angst and despair preserving certain historical traditions of melancholy and horror.

1.5. Tolkien's Style

John Ronald Reuel Tolkien is an English writer, philologist and a poet who was born in Bloemfontein, South Africa in 1892 to Arthur and Mable Tolkien. He was called by his second name Ronald by his family, though his first name was John. Reuel was his own second name; it was the name in which his parents addressed him by and used by his wife and relatives. People felt uncomfortable by which name to address him. Sometimes he didn't even feel to be his real name. Tolkien's parents met at Africa, they had another son named Hilary Arthur Reuel Tolkien. Tolkien's mother Mable travelled to England, because Ronald could not bear the hot weather of Africa and while he was away his father died. In 1911 Tolkien was admitted to Oxford after winning a scholarship. (Carpenter, 2000)

Tolkien created his own mythology, Martsch (1996) stated that the mythology of Tolkien is composed of three periods; the Early, Middle and Late. There also exists a period before the mythology called the Ur period, the period in which most of the thoughts are formed. These three periods are related to Tolkien's works and the events of his life. The Ur Period covers the youth life of Tolkien from his birth to 1912, the Early Period starts from 1912 to 1920, featured by his writings *"Gnomish Lexicons"* and *"The Book of Lost Tales",* the Middle Period dates from 1920 to 1949 characterized by *"Etymologies", "The Lost Road", "the early Lord of the Rings"* (unpublished), and *"The Hobbit"*, and the Late Period starts from 1948 till his death 1973, featured by the published *"The Lord of the Rings"* and *"The Silmarillion".*

According to Shippey (2001) John Ronald Reuel Tolkien is one of the extravagantly praised modern fiction authors; he has been called as the writer of the century. White (2001) stated that Tolkien has been considered as the most common writer in the history. Hammond (1992) says that *The Lord of The Rings* has been compared with Malory, Spenser and Ariosto.

He has been regarded as an advocate of Hopkins, Shelley, Scott, Wordsworth, Coleridge, and Blake (Isaacs, 1981), Dostoevsky, Faulkner, Dickens, Tolstoy (Wilson,

1974), and Joyce (Stimpson, 1969). He has also been pointed as agonizing cuteness of Walt Disney (Fuller, 1968) and James Bond's reminiscent (Spacks, 1968).

Critics have various opinions about Tolkien's fiction and there is a disagreement among these critics about the true literary value of *The Lord of the Rings*. To Curry (1998) it is one of the outstanding works of the literature of twentieth-century, while to Hammond (1992) a writer who creates no style referring to his own. Chance (2010) stated that *The Lord of the Rings* is largely marked as a great work of creative imagination with dependent and understanding levels of assimilation and synthesis of various modern and Medieval. This masterpiece serves the understanding of evil, good, nature, community value, the universe order, and the individual singularity.

Holman (1981) stated that Tolkien claimed that the stories of Middle Earth are undoubtedly not allegorical, but the main theme contains the conflict between evil and good following the desire of gaining power. The misuse and the corruption of power point out the kind of the evil that exists and its defeating refer to the existence of the good forces. In the stories of Middle Earth the major source of energy and power comes from the magical inhabitants. The incarnation of the forces displayed by the characters is clearly found in the power of the Rings. These Rings were created by the elven smiths of Eregin, given to various people to bear them, dwarves, elves and mortal men. Each of these Rings has different kinds of features and gifts to the bearer and a different power such as precognition, invisibility, and protection from physical harm. In *the Lord of the rings*, Sauron the Great assisted smiths for creating the one Ring to rule all other rings of power and to control them all, through mastering this ring of power Sauron managed to control free people of middle earth .

The researcher still debates about whether Tolkien was affected by the religious source for writing *The Lord of the Rings*; they assume that there is a huge influence of the Christian tradition on the writer and that the characters that Tolkien used represent figures from Bible. Tolkien brings a multidimensional theme into his story under a religious view, which is philosophy of evil and good from Bible. The theme of good and evil in the trilogy of *The Lord of the Ring* has a number of similar points with the concept of evil and good in Bible particularly in *The Fellowship of the Ring*. The first

common point is the manifestation of evil of both Sauron and Satan. In fact, Sauron the Dark Lord depicts many features of Satan such as aim and plan, their characters, and the conditions they lived before they rebel. According to Bible, sin is within a man, every man holds a motivation that beats the inner will and leads to the sins. And that man falls under the imprisonment of his own desires that lead him to sins and make him evil, some surrender to this kind of impulse and some defeat it. Also the one who does not prevent himself from the sins and do bad deeds lose his way towards salvation of his soul. Tolkien in the same way incarnates the same concept with the One Ring that is a root of temptation leading to evil and greed. When a mortal man wears the One Ring, he easily gets the attachment, feels its power, and the will that the Ring has makes him unwanted to depart from it. The bearer of the Ring is drawn by its power to use it for evil purposes. (Samira, 2018, p.41)

Concerning the genre Oruç (2018) stated that the novel of *The Lord of the Rings* contains the qualities of epic genre; it includes a great number of fantastical features, elements, and many serious events relating to novelistic form. The storyline of the novel consists of heroes that do not show the novelistic traits or solely traits, instead it depicts the mixture of these two traits. And the protagonist in the novel does not normally adapt the novelistic or epic conventions that lead to difficulty in determining the genre. Although *the Lord of the Rings* has adapted the novel genre and contains majorly novelistic traits, epic features also could be found in the trilogy. This combination of genres appears to be motivated by the fantastical characteristics of the trilogy. Particularly, when the protagonists are displayed solely, it can be reasoned that epic features are evident in the heroic sense of particular characters even if they mainly depict novelistic features. And the fantastic elements can be an obvious reason for epic traits since there is generic connection between fantasy and epic.

Simonson (2016) stated that the trilogy of *The Lord of the Rings* is one the literary works that has been confirmed to be difficult to determine its genre. Since the date of publication in 1954-55 it has been classified as epic, myth, romance, heroic romance, fantasy, heroic fantasy, adventure novel, and fairy tale. It can be regarded as a depository of etymological engineering or narrative poem. Having this great amount of genres within, *The Lord of the Rings,* in comparative literature's field has been mostly studied as epic and romance.

Concerning the language of writing Cornwell (2011) stated that Tolkien had a great passion for the language. He studied mythologies and languages for his own living. He composed a mythology of his own to give a sense to the languages he invented. He studied other languages that had an impact on his works. He formed the Sindarin and Quenya elf languages, due to his great admiration for the Finnish and Welsh. These languages influenced him to continuously follow more languages, and his life was marked by his languages' experiences. His passion for languages is obvious and felt in his works *The Lord of the Rings, The Silmarillion*, and *The Hobbit*. Through his works and his passion for languages Tolkien influences people. "For Tolkien there is no tale without a teller, no teller without a language and no language without something to talk about" (Flieger, 2012, p. 242).

Fimi (2008) claims that all languages that Tolkien created to write his legendarium are utilitarian that are used by fictional characters in fictional contexts, and simultaneously artistic, invented to make a sense of pleasure, coherent and symmetrical with particular characters. But, these languages are still used as means of communication in the fictional world created by the writer. These languages are understood by the writer even if the readers cannot understand and most of these fictional languages are ascribe to Elves.

Fimi and Higgins (2016) stated that Tolkien was influenced by three main aspects that supported his own driving for creating languages, international auxiliary language, the literary wave of Modernism, and the concept of sound symbolism. These three aspects show a language as an Art. Particularly, the view of languages can be formed like the production of spectacle by the manufacturer. Languages can be built and broken for artistic purposes. Tolkien in *'A secret vice'* essay stated that for him the desire for inventing languages was an individual pleasure, personal, and a private art form. Thus, he never published any grammar of his own invented languages.

The Lord of The Rings was written in Sindarin the elves language that was invented by Tolkien, Hemmi (2010) stated that Sindarin was composed from British and Welsh. Tolkien invented different "paratexts" of *The Lord of the Rings* to make a linguistic landscape that Sindarin resembles the British and Welsh languages in Britain. By reading *The Lord of the Rings*, in English and Welsh and by noticing

various "paratexts" we find that Tolkien provided Sindarin the historical and aesthetic dimensions of the British and Welsh, by using this kind of language Tolkien reflects his ideas of British as the mother tongue language to the place known as his home.

Kullman (2013) stated that the poetic insertions in *the Lord of the Rings*, the poems and songs are regarded as means to illustrate the concept of what exists beyond the ordinary experience. They affect the readers to pay attention to the language's elements, language history, and language change, in addition to encouraging them to become philologists to enter the plot of the story. All the poems are used to obtain the role within the narrative of the plot; they are part of the plot. Most of these songs and poems are recited by a single character to a group of characters. They carry crucial information and refer to various genres and traditions introducing the sense of wandering, ancient mythology, riddles, incantations, prophecies, drinking, and marching to war.

Podeva (2004) claims that language in the Rings' novels is a source of pleasure rather than mere a tool to narrate the story, in *the Lord of the rings* language reaches a high importance throughout the plot, using the different Middle-Earth people's tongues. These tongues are considered as cohesion tools for each race, simultaneously make their particularities evident.

Regarding the narrative technique Poveda (2003) stated that Tolkien used a chivalric plot with a typical folkloric line in its characters and conventions. The main plot, the Ring destruction is the minor of the plot including the war in opposition to the huge armies of Sauron. Characters in *The Lord of the Rings* are more transcendental and serious than they are in *The Hobbit*. The mission of the major character whose Frodo is much more prominent than Bilbo's, that deals with higher degree of personal sacrifice. The narrative form is more serious in *The Lord of the Rings* and there is an exaggeration of descriptions and the risk of having too many senseless expressions. The chapters are very long concerning Frodo's story, and the tension of the narrative constantly increases. The fantasy of Tolkien has sprung fundamentally from the children's fiction and epic fantasy. These kinds of genres have a massive semiotic potential, due to the fact that they impersonate ancestral signs and myths. That is the reason they have survived through history. The use of most common narrative motifs

and structures in Tolkien's fiction creates the appreciation from the readers, who are keen to and familiar with heroic sense, the hero line of the plot, entering the forests full of risk, getting help from the supernatural elements created in the novel, and defeating the undefeatable villains. The chivalric novel has made the reader prepared for the magnificent forms of verbal expressions, ceremonious rituals, and the moral chivalric code, etc.

Podeva (2004) also stated that the narrative technique of *The Lord of the Rings* refers to medieval tradition that has the interconnection formula. In some chapters of the novel the information is summarized. The starting tone of *The Lord of the Rings* and *The Hobbit* contains the sense of celebration. The Ring is considered as the narrative tool, and the author created a hobbit, Frodo, to take the plot line in the novel. As the story progressed, Tolkien finds some difficulties to make these hobbits more into literary world. Gradually, he moves away from the funny tone of Bilbo and creates a serious style.

Regarding the characters; Kingsbury (1980) argues that in *The Lord of the Rings*, Tolkien based his characterization on using the history and time. In the novel, characters are placed in various levels of time that aim at displaying their nature and middle-earth's structure. Characters levels are divided into, chronological mythic, and fairytale time to show positions of these characters. Each one of these time levels manifests different perception and attitude of time that aims at conveying the role and significance of characters to the readers. In *the Lord of the Rings* the kind of characters that Tolkien used are not of a flat stereotype characters nor allegorical or symbolical representation as some critics have considered them to be. So it is the use of history and time that made fundamental of Tolkien's characterization method.

Kingsbury (1980) also stated that the nature and the representation of characters in The Lord of the Rings varies from those existed in realistic fiction in three main points; most of the characters are non-human, there are many various species and individuals like, wizards, hobbits, dwarves, eagles, Ents, Trolls, Orcs, Elves…etc. And the world of these characters is not a realistic fiction or every-day life's world. Tolkien's style is considered as unique, elegant, old-fashioned, and graceful. He succeeded in portraying his imagination with huge details.

CHAPTER TWO

MINOR UNCANNY GROTESQUES

Stories that involve the uncanny grotesques have their origin in the real world. Throughout his life Tolkien experienced epidemic disease, concentration camps, and lived the events of two world wars. His use of fantasy is different than other writers' who used it as a mean to escape reality. Instead, Tolkien introduces his readers with the idea of unfamiliar and evil world and creatures to confront it rather than escape from it. As Greenwood (2005) states that Tolkien's fantasy is like: "A flight to, rather than from, reality"(p.185). The mythological creatures' reappearance of familiarity traces back to psychoanalytical concept of repression by Freud, and the 'Un' prefix in the word '*Unheimliche*' refers to repressed objects and ideas. It is that these creatures familiarity with ourselves that gives us the sort of fear that cannot be ignored. So they initiate some sort of uncanny in readers and this kind of involvement is related to our fear from the unknown. Freud reasons that the expression of 'Homely' familiar and turn to 'Unhomely' unfamiliar, thus the 'Un' prefix stands for the repression that occurred in the fantasies of the womb.

Tolkien's use of the figures from Celtic and Nordic mythology as characters for his secondary world is one of the greatest and strongest qualities of *The Lord of the rings*. Legends associated with folklore usually have an individual manifesting the ultimate evil and dominated fear. Other than this, there are more magical, demonic, and grotesque figures assisting the protagonists through their journey. *The Lord of the Rings* contains various characters with super and extraordinary powers. These characters or creatures impersonate the old and repressed fears, and with doubled-self identities they undertake reader's anxiety which covers the attribution of the environment and inner self. These monstrous creatures are the window for the fear sensed by egoism, envy, and hatred. Tolkien's villain characters are related to the cultural language of fear evoking the anxiety of the readers created by altering the uncertainties regardless of constantly progressed hostile and competitive environment. Gubern (1979) indicates that the monsters of Tolkien's works assist the reader to free him/her-self from frustration, aggression, regulations, and restrictions of social life in

term of projection or undertaking. These monsters embody readers' internal chimers, repressed impulses, and unconscious fears.

Tolkien explains in his lecture *On Fairy-stories* the concept of Recovery that is associated with overcoming the contemporary authors' danger of anxiety and boredom. And the path to escape it is to recover as fairy stories help us to gain. Recovery means "a regaining of a clear view," "seeing things as we are (or were) meant to see them – as things apart from ourselves," and the works of Fantasy helps to recover new ways to see reality. With great attention familiar things are difficult to see and one is unable to recover if he/she sees things familiar. And the readers need to free their perception from "familiarity and possessiveness" (Rebora, 2016, p.146). These kinds of stories provide the reader the recovery by removing and neglecting the familiarity and to exchange familiar things and objects by unfamiliar objects in the world created by the author. Creating a new world and liberating the mind from empirical fact and limitations might be considered as a way to turn from the real world even though the new world is full of extraordinary plots, supernatural characters and unfamiliar settings all associated with real world.

The return from death and the belief in magic are the repression, which exists in both infantile complexes and animistic beliefs, because these show the reappearance of something familiar. The notion of "Double" in relation to the soul and the fear to die is of the symptoms of Freud's theory the uncanny. Obviously, these architectural terms have other meanings when it comes to writing. They can be characterized as common to exaggeration, ugliness, or parody. It is also synonymous with freak, weird, unpredictable, and abnormal.

Over the time, Trilogy of *The Lord of the Rings* has gained much popularity and become one of the most read and discussed novels. Several critics have given it the attention regarding some critical issues and themes. Some of the concerns that they got about *the Lord of the Rings'* are the concept of religion, the reality of the novels and the concept of evil. Yet, this research is centered on the uncanny grotesque. This idea is related to what is considered scary and strangely unfamiliar by the readers. This study is showing the kind of fusion that the writer employed by mixing human characteristics with the non-human creatures under the light of "The Uncanny" theory

by Freud. Some critics have commented their perspective on the universe and the mythology that Tolkien created that is the place in which the characters and objects are either evil or good. Carpenter (2000) states one such critic's comments:

> "Mr. Tolkien,' continued Muir, 'describes a tremendous conflict between good and evil, on which hangs the future of life on earth. But his good people are consistently good, his evil figures immutably evil; and he has no room in his world for a Satan both evil and tragic.' (Mr. Muir had evidently forgotten Gollum, evil, tragic, and very nearly redeemed)."(P. 222)

Although, there may be basic truth concerning Muir's comment, the story of *The Lord of the Rings* does not lack character development or depth. All the main characters are totally fleshed as the story requires, and readers get evolved emotionally with the success and failure of these characters. Tolkien as well felt the same as he established an appendix at the end of the *Return of the King* to provide the reader with satisfactory end to all the character's lives. Tolkien stated once, that one of the important aims of his writing of *The Lord of the Rings* is "the encouragement of good morals in this real world, by the ancient device of exemplifying them in unfamiliar embodiments, that may tend to 'bring them home'" (Carpenter, 2000, p. 194).

This chapter is going to examine the minor uncanny grotesques represented differently by Tolkien in the *Lord of the Rings*, and see the way the writer creates different grotesque characters with their mental and physical deformity provoking unfamiliar and unhomley notion. The human- beast's relationships and the unfamiliar inner self of some characters create the uncanny atmospheres which cover the whole trilogy.

2.1. Tom Bombadil

The four hobbits Pippen, Sam, Merry, and Frodo at the beginning of their journey see the world with unfamiliar gaze as they have crossed the borders of Shire. The most familiar place they have lived their whole life. Looking at Orcs, Men, Elves, and other inhabitants of middle-earth in a defamilirized and unfamiliar gaze and

reacting to the events, objects, and people in a strange look. Shifting the perception into the realm of uncanny near the borders of Mordor, Sam found two men fighting each other as:

> "It was Sam's first view of a battle of Men against Men, and
> he did not like it much. He was glad that he could not see the
> dead face. He wondered what the man's name was and where
> he came from; and if he was really evil of heart, or what lies
> or threats had led him on the long march from his home; and
> if he would not really rather have stayed there in peace."
> (Lotr, p.646)

Tolkien once claimed that "the encouragement of good morals in this real world, by the ancient device of exemplifying them in unfamiliar embodiments, that may tend to 'bring them home'" (Carpenter, 2000, p. 194).This new representation by Sam's experience creates a sense of empathy. Tolkien presented the world he created with accesses to some sort of unfamiliarity with the familiar concepts by using Hobbits. So when they encounter with particular unfamiliar characters such as Tom Bombadil, Treebeard, and Shelob this new realm comes to be felt. As Jentsch argues about the sense of uncanniness:

> "He ascribes the essential factor in the production of the
> feeling of uncanniness to intellectual uncertainty; so that the
> uncanny would always, as it were, be something one does not
> know one's way about in. The better orientated in his
> environment a person is, the less readily will he get the
> impression of something uncanny in regard to the objects and
> events in it." (Uncanny, p 76).

Thus, unaccustomed Hobbits to their new environment are in contact with events, characters, and creatures that arouse the sense of uncanny. Freud's definition of the term uncanny is the frightening elements that can be shown and reoccur after being repressed. The frightening and unfamiliar objects by repression process that, once were familiar and homely. Returning back from their unfamiliarity to being familiar is undoubtedly the uncanny. At the beginning the Hobbits set off their journey attempting

to escape the forest which attracted them to destinations they were unwilling to end up in. They interacted with Tom Bombadil in the Withywindle where he saved them from the tree that tried to take Merry and Pippin. This exactly indicates Freud's experience when he got lost in an Italian town, and being unable to escape leads him to portray the uncanniness he felt. Similarly, when Hobbits try to survive the forest, but all the paths direct them towards undesired place. The notion of uncanny is felt by the reader, going along with Hobbits through their journey and facing uncontrollable appearance of something unknown and undesirable.

Tom is pleasured for encountering the Hobbits, saving them from Barrow-wights, helping them with transportation, shelter and food, and becoming more familiar to the Hobbits compared with the beginning. Leaving the Withywindle made Hobbit wonder about Tom for being both strange and familiar. "As they listened, they began to understand the lives of the forest, apart from themselves, indeed to feel themselves as the strangers where all other things were at home," (Lotr, p.127). Tom's encounter was a new experience for Hobbits that is the reason why Tom was considered to be uncanny. Tom's age is a strange incident for the Hobbits; Tom is uncanny historically, explaining his state of being displaced from Middle-earth:

> "Tom was here before the river and trees; Tom remembers
> the first raindrop and the first acorn. He made paths before
> the big people, and saw the little people arriving. He was here
> before the Kings and the graves and the Barrow-wights.
> When the Elves passed westward, Tom was here already,
> before the seas were bent. He knew the dark under the stars
> when it was fearless—before the Dark Lord came from the
> outside." (Lotr, p.129)

This kind of repression contributed in making him isolated and independent from the Middle-earth's events. This confrontation of Tom makes the encounter with Shelob and Treebeard uncanny situation as well. The role of Tom provides a view to the *Heimlich* character he is, that must remain hidden and unfamiliar. The familiar part of his personality is quickly disappeared after the hobbits left him. Merry and

Pippin's encounter with Treebeard occurs after Tom has described the characteristics of Treebeard:

> Tom's words laid bare the hearts of the trees and their thoughts, which were often dark and strange and filled with a hatred of things that go free upon the earth, gnawing, biting, breaking, hacking, burning: destroyers and usurpers. (Lotr, p.127)

Tom predicts reappearance of his old and familiar self; he changed to be *heimlich* and familiar after meeting hobbits and entering their memory subconsciously for being something familiar. The "un" in "*Unhiemlich*" depicts the reappearance of the familiar in which needed to stay unfamiliar and hidden, by encountering Hobbits his familiar and old identity starts to reappear once again.

2.2. Treebeard

Ents are slow, quiet, strange, unfamiliar, and awesome creatures in the Middle –earth. They were able to defeat Saruman and bring down Iesngard tower by the supernatural power of their hands and using rocks. They are silent and rarely associate with other races. They are perspective and intelligent. Ents as an instance, Treebeard depicts the power of nature possessing its energy. The grotesque manifestation of these Ents is acquired by the inner features. These Ents possess human, plants, and animal characteristics. In *The Lord of the Rings,* Treebeard is experienced by Pippin and Merry in familiar and unfamiliar ways as Freud's explanation of uncanny "the uncanny is that class of the frightening which leads back to what is known of old and long familiar," and "as soon as something actually happens in our lives which seems to confirm the old, discarded beliefs we get a feeling of the uncanny." (Uncanny, p.76). In the same way, Treebeard is considered to be the resurgence of Tom as being experienced by the four Hobbits. Tom explains Treebeard's story stating as "But what about these Tree-men, these giants, as you might call them?" (Lotr, p.43). Treebeard is regarded as uncanny/unfamiliar despite being familiar at the end of the novel to Merry and Pippin as it is the reappearance of two different repressions: Sam's subconscious and Tom's tales.

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Treebeard in various ways is much the same as Tom, in his marginalization and removing from the Middle-earth. The awareness of the fact that Treebeard is far away from participating in the Elves and Men's issues and concerning protecting the lands from the enemy, explaining this to Pippin and Merry at the time they encountered him:

> "I have not troubled about the Great Wars," said Treebeard;
> "they mostly concern Elves and Men. That is the business of
> Wizards: Wizards are always troubled by the future. I do not
> like worrying about the future. I am not altogether on
> anybody's side, because nobody is altogether on my side, if
> you understand me: nobody cares for the woods as I care for
> them, not even the Elves nowadays." (Lotr, p.461)

After a long conversation with Treebeard about whose side he takes either Sauron or free men of middle-earth. In case he is a threat to them, particularly when being odd, implacable and extremely powerful. Their encounter with the Treebeard and being in faraway land of Fangorn is quite unfamiliar to hobbits: "It seemed a very strange and remote place, outside their world and far from everything that had ever happened to them" (Lotr, p.471). Treebeard tries to evoke their curiosity about taking sides and mentioning the Ents who live in the Fangorn forest by their own choice. This detachment of the Ents is contradictory to Treebeard's. In his descriptions about Ents, Treebeard states that they are not slow creatures. For example, Merry says:

> "But I have an odd feeling about these Ents: somehow I don't
> think they are quite as safe and, well funny as they seem.
> They seem slow, queer, and patient, almost sad; and yet I
> believe they could be roused. If that happened, I would rather
> not be on the other side." (Lotr, p.470)

By stating this, Merry expresses his feeling of discomfort and strangeness. Even though the memory of Treebeard is not strong and he seems not to remember even the name of the 'hill'. This is not the only odd and strange thing about Treebeard, he argues: "Hill. Yes, that was it. But it is a hasty word for a thing that has stood here ever since this part of the world was shaped" (Lotr, p.455). To the Hobbits the grotesque character of Treebeard is regarded more comic than scary and frightening.

Merry's odd feelings source about Treebeard is not as the narrator states "an angry Ent is terrifying," (Lotr, p.553). Maybe the fear is decreased, because Treebeard is being friendlier to them particularly for Pippin as he discards his sense of fear earlier than Merry: "Pippin, though still amazed no longer felt afraid. Under those eyes he felt a curious suspense, but not fear." (Lotr,p.453). This curiosity is considered as uncanny and in this kind of encountering; the fear is diminished for two main reasons. The first reason is despite the repression of Tom, Treebeard's emerging is not regarded to be harmful. And the second reason is that Treebeard is partially *Unhiemlich*, the horrifying part is hidden and out of sight until the time of a battle of Helms Deep.

Not being a threat to Merry and Pippin, Treebeard had strengthened by his continuous and symbolic mentions about his eyes, symbolizing the years taken from him, his injury, and harm regarding that case. Freud regarding the losing one's eye in realm of castration complex discussed as:

> "We know from psycho-analytic experience, however, that
> the fear of damaging or losing one's eyes is a terrible one in
> children. Many adults retain their apprehensiveness in this
> respect, and no physical injury is so much dreaded by them as
> an injury to the eye." (Uncanny, p 83-84.)

However, Treebeard has the ability to be extremely horrifying at some circumstances and to those who are untrusted. This passage depicts the features of Saruman's army in Helms Deep: "Wailing they passed under the waiting shadow of the trees; and from that shadow none ever came again" (Lotr, p.529). Supernatural is not necessarily considered as uncanny, the power of supernatural indications of death are regarded as uncanny. Strangely enough, in this perspective Ents are very disturbing though they are helpful to Théoden. Childish beliefs, primitive concepts and repressed things are uncanny according to Freud, similarly Ents disappeared into disbelief are regarded as uncanny just by existing. After seeing Ents, Théoden explains his feeling to Gandalf:

> "Out of the shadows of legend I begin to understand the
> marvel of the trees, I think. I have lived to see strange
> days…Songs we have that tell of these things, but we are

forgetting them, teaching them only to children, as a careless custom. And now the songs have some down among us out of strange places, and walk visible under the Sun." (Lotr, p.536-37).

Hobbits have not seen the destruction of Ents only at the areas around Isengard, though they live far from Fangorn. The Ents and the Treebeard are unthreatening uncanny. Significantly, Treebeard is the evocative of Tom Bombadil; the reader seems to feel his *Heimlich* character, particularly after Théoden described his feeling towards the Ents. Similar to Freud's journey and his experience of being lost and running in circles, the effect is repeated every time he returns unintentionally to the same spot he has been before. In the mind of the reader, this kind of uncanny feeling sensed by the appearance of Treebeard is frightening and uncertain.

2.3. Shelob

Sam and Frodo encounter the uncanny in the way of Cririth Ungol. The incarnation of this kind of feeling is their interaction with the great horrifying spider Shelob. Basically, she is considered as uncanny for being unnatural with ultimate hidden power and out of its normal domain. Other than that, Shelob similar to Treebeard is seen as Tom's reflection acting in many ways as Tom. She does not serve Elves nor Sauron and uninterested in engaging with their affairs. She is described by the narrator as:

> "And sometimes as a man may cast a dainty to his cat (his cat he calls her, but she owns him not) Sauron would send her prisoners that he had no better uses for: he would have them driven to her hole, and report back to him the play she made."
> (Lotr, p.708)

She serves no one but her own hunger, though treated as a pet by Sauron for his selfish purposes. Similar to Treebeard and Tom Bombadil; she takes side of none and lives in the isolation. The only difference is her inhabiting in the deep darkness that seems to be disturbing and contrasting to Treebeard's thoughts and Tom's songs. Her

isolation differs from Tom's and Treedeard's for not being her choice to be displaced from her place and take Cirith Ungol as a place to hide. The narrator describes her as:

> How Shelob came there, flying from ruin, no tale tells, for out of the Dark Years few tales have come. But still she was there, who was there before Sauron, and before the first stone of Barad-dur; and she served none but herself, drinking the blood of Elves and Men, bloated and grown fat with endless brooding on her feasts, weaving webs of shadow; for all living things were her food, and her vomit darkness. (Lotr, p.707)

These descriptions show Shelob's horrifying characteristics as the result of being far from her own home. Her home was swallowed by the sea, leading to her abjection and the desire to swallow anything walking around her, "an evil thing in spider form,"(Lotr, p.707). Her features, desires, and hunger were known to all. The fact that she is displaced from her homeland created the sense of unfamiliarity and fear in her. And her unfamiliarity, as Freud argues about the uncanny *"Unhiemlich"* refers to everything that should have remained hidden and secret, yet comes to be seen. Shelob ought to be hidden and repressed in the shadow, and her reemergence represents the uncanniness.

Unlike the interaction of Pippin and Merry with uncanny Treebeard, Frodo's encounter with Shelob is more intensive, as the Ring protection is at risk. Rather than this fear, Frodo is further frightened to be parted with the Ring. Shelob has a supernatural power of castration as illustrated by Freud. She managed to castrate Frodo from the Ring, instantly defeats him, and disables him from the Ring. Whenever Frodo face a force to take the Ring from him he manages to get rid of it. However, in case of Shelob, Frodo has lost Sam who was betrayed by Gollum under the controlling power of the Ring. Not only had he lost the ring, but also his sincere companion. Sam returned and fought Shelob "age-old hide" (Lotr, p.711) and saved Frodo. When Frodo is defeated by Shelob, he hopes for nobody's help but Tom, he says, "I wish old Tom was near us now!" (Lotr, p.703). This interesting statement by Frodo depicts not only the power Tom has to defeat Shelob, but also wishes to return back to *Heimlich* and

familiar version of Tom. It is impossible for Frodo to return to familiar Tom and his old encounter with the uncanny Shelob. This form of uncanniness of Shelob used by Tolkien leaves no chance for wildness and justifications. As narrator states:

> "Shelob was gone; and whether she lay long in her lair, nursing her malice and her misery, and in slow years of darkness healed herself from within, rebuilding her clustered eyes, until with hunger like death she spun once more dreadful snares in the glens of the Mountains of Shadow, this tale does not tell." (Lotr, p.713)

This description of Shelob portrays her as an absolute and ultimate horror. Concerning Tom, he is considered *Heimlich* and more familiar that needed to exist before he changed to be *Unhiemlich*. Treebeard is the initial appearance of this kind of uncanniness, though his uncanny horror was reduced and considered unthreatening for Pippin and Merry. While for other characters like Théoden who never passed through such experience, the uncanniness of Treebeard is at its great state. In case of Shelob, her uncanniness cannot be mitigated of her castration ability and its trace on Frodo. The only one who was able to reduce her uncanniness was Sam who was able to defeat and repress her completely.

2.4. The Places

The spaces of Moria, the Dunharrow, and Shire are regarded as uncanny, because terrifying creatures and objects inhabit these places. According to Freud and the return of the repressed concept, these characters repress trivial reality of these places. Illustrating the paths in which they pass through to disregard the places they repress and the horror within. The return of the repressed wilds in the horrified pathways is the real source of uncanniness. These places create a connecting medium that establish the symbolic encounter between these characters and pathways. Being creepy or familiar is not the only feature that makes these places uncanny, but violating the terrifying pathways, unwanted reemergence of the wilderness into wilds, and horrifying paths create the sense of uncanny. The uncanniness is resulted from the engagement between familiar/safe (the path) and unfamiliar/unsafe (the wilderness).

Mines of Moria the place of dwarves; has one passage that Frodo and his fellowship passed through its chasm full of treasures and well known for its *Mithril*. The creator of this tunnel is unknown and the dwarves were not the original inhabitants of this place. Dwarves could not keep this place and it has fallen under the power and attacks of Orcs, as Gandalf explains, "no one dares to seek the shafts and treasures down in the deep places: they are drowned in water—or in a shadow of fear" (Lotr, p.309). The inhabitants of Moria are not only some spiders, but also several guardians taking various forms that is unknown whom they serve; neither elves nor Saruman. The first of these monsters is the wolf that attacked the Fellowship outside the Moria, these wolves are considered as phantoms; insights of wildness repressed. As well as, the watcher in the lake that the Fellowship encounters who was blocking the way before they enter the passage of Moria and also the monster in the lake of morbid that the young Hobbit awakened. Frodo after confronting the monster describes what he felt as "I felt that something terrible was near from the moment that my foot first touched the water'' (Lotr, p.301).

Frodo's awareness and senses are much higher than other members of the Fellowship due to bearing the Ring that leads him to sense more shadow of fear created by those kinds of watchers in this passage. In the mines, the Fellowship succeeds to pass most of the way except for once, when one of the Hobbits the Peregrin penetrates the border of this calmness metaphysically and actually. Gandalf says "It may have nothing to do with Peregrin's foolish stone: but probably something has been disturbed that would have been better left quiet" (Lotr, p.305), Pippen breaks the spell and through a stone due to his curiosity returning the repressed creature lying down the passage. The Fellowship is encountered with the monstrous inhabitant. They are attacked by trolls and Orcs at the beginning, and then Barlog is awakened from deep down the mines. The uncanny sense of Moria is within horrified Barlog. The return of the repressed terror represents Barlog's returning back to the surface. The uncanny, grotesque and dreadful reality of Moria is now revealed to Gimli who praised and illustrated Moria comparing it to paradise "I have looked on Moria, and it is very great, but it has become dark and dreadful" (Lotr, p.310). Gimli's disappointment levels up gradually by the Barlog's returning back from repressed, making any safe pass way throughout the mines into unrealistic domain. Barlog encounters Gandalf on the bridge of Khazad-dum. The rise and fall of Barlog represents Saruman's rise and

fall, the repressed creature that comes to sight only to be repressed again later. Basically the passage of Moria itself plays a huge role as distinctly uncanny.

The Dunharrow is a place around Rohan, near the pass ways of dead. Long ago inhabited by wild men, a mountainous area created and designed with landscapes and statues of men incarnating the uncanny qualities. Merry expresses his own illustration of the place, as said by the narrator:

> "Such was the dark Dunharrow, the work of long-forgotten men. Their name was lost and no song or legend remembered it. For what purpose they made this place, as a town or secret temple or a tomb of kings, none in Rohan could say…and only the Pukel-men were left, still sitting at the turnings of the road." (Lotr, p.778)

Narrator's explanation about the old inhabitants of this place that is not the only terrible and frightening thing about Dunharrow, but also he refers to the descriptions of this place portraying the possibility of wild men's repression. And the statues are not the reason for making such a place dangerous. There inhabits an unsettled thing in Dunharrow, like an old ghosts of repressed souls.

Moreover, the narrator voices Merry in describing Pukel-men "looked like rows of old and hungry teeth" (Lotr, p.778). This landscape has more than a language expression and these statues of Pukel-men represent the remains of these forgotten statues that seem to be hungry. This hunger of the repressed replaces and manifests the hunger desire for flesh. However, Merry's reaction to the statues is filled with sympathy, probably due to their less power to act and much ability to watch only. Thus, they are considered uncanny, and the uncanny sense felt is more pity and less threatening. In this example these statues watch carelessly, their stare is not much noticed by any. The Pukle-men and other statues are the symbols of submission and loss rather than the aggression and resistance. The narrator describes Merry's interpretation and perception of these statues:

> "Some in the wearing of the years has lost all features save the dark holes of their eyes that still stared sadly at the

passersby. The Riders hardly glanced at them. The Pukel-men
they called them, and heeded them little: no power or terror
was left in them; but Merry gazed at them with wonder and a
feeling almost of pity, as they loomed up mournfully in the
dusk." (Lotr, p.777)

Merry gazes at these statues, but even with this gaze they are still unable to get back to their own referents, as being wild men. Merry senses pity rather than feeling the terror and horror to these helpless old statues. The oath-breaker long died in Dunharrow lingering their souls in caves. The return of these creatures renders their unfinished occupation of the surrounding land and pass-ways of dead. The ghosts existed in these paths are anxious with their unfulfilled oaths, stuck in their caves unaffiliated and wild. The uncanny and distressing thing about them is the undecided position they are left, unable to take a side with evil or good. They have been freed by Aragon by their will for fulfilling their oath, using their brutal power in a way making their horror as an advantage. Aragon is ready to encounter the uncanny by declining unpredictable elements of uncanny and forcing the ghosts to take his side.

Another representation of uncanny lies in the Shire. At the beginning Shire was inhabited by Hobbits standing in sides with no evil, nor good. The four Hobbits leave Shire pursuing a purpose to draw attention of the enemy from their homeland and on to more major purpose. The image of unfamiliarity starts to be noted soon after leaving Shire. The four Hobbits witnessed a fox "A fox passing through the wood on business of his own stopped several minutes and sniffed"(Lotr, p.72). This passage portrays the abrupt unfamiliarity and strangeness arousing from encountering the familiar fox with their eyes, and creates the sense of unfamiliarity and unusualness of the adventure and Hobbits in readers.

Unsuccessful in doing this, to save Middle-earth their homeland falls under the dark power of Sauron. When Hobbits return back to Shire, close to the border they are at shock of how much it has changed. Sam speaks out the disappointment felt for all the Hobbits returning back to their un-homely, changed ,and "un-Shirelike'' homeland: "No welcome, no beer, no smoke, and a lot of rules and orc-talk instead" (Lotr, p.977). Eventually, Shire has changed to become more like blasted nature, exactly the same as

which Sam and Frodo have hardly survived from. Remembering this, the two has the following to communicate:

> 'This is worse than Mordor!' said Sam. 'Much worse in a way. It comes home to you, as they say; because it is home, and you remember it before it was all ruined.' 'Yes, this is Mordor,' said Frodo. 'Just one of its works. Saruman was doing its work all the time, even when he thought he was working for himself.' (Lotr, p.994)

Thus, Shire abundantly changed to be the same as Mordor and even worse, because it is hard to be substituted in the exact way. Though, it has largely been altered, it is not only a scummy portrait of industry and filth. As stated previously, Freud argues concerning uncanniness: "the uncanny is that class of the frightening which leads back to what is known of old and long familiar" (Uncanny, p.76). In this case, the Shire loved and long familiar homeland to Hobbits eventually turned to be *doppelgänger* Shire that is both unfamiliar and horrifying. To the Hobbits, the psychological damage done to Shire stays unhealed partially. Even Sam exchanges the tree party with *Mallorn* from Lorien; the *Mallorn* is not the equivalent of a tree or similar to actual tree, but a symbol of contradiction and loss (Lotr, p.993). He was incapable to reinstate the Shire and feel its homeliness and familiarity again. This loss, difficulty to return back to the origin and familiarity, and the sense of homelessness is much more felt by Frodo. Inside of him lies the heart of uncanny and with the passage of years and his permanent feeling of the stab of Morgul blade, or the loss regarding the process of the destruction of the Ring that he has repressed, irresistibly comes back and resurfaces once again. He has changed and it is hard for him to return back to be the same Hobbit who once left Shire or the one who fought Gollum until the end when destroyed the Ring. Even though he attempts to turn back to his old identity, he lingers uncannily stuck in the darkness. By sacrificing himself, Frodo renounces the hope to return Shire as it once was, he tries to get away with uncanniness resides inside him. He attempts to escape the doubling identity that his experience left inside of him by having his companions stay as whole, but resulting in more repression.

2.5. The Ring

The manifestation of evil in the Middle-earth is Sauron; known as the Dark Lord. In his early times he was not associated with evil, but similar to Satan in Christian lore and Loki in Norse mythology. He was rebellious and stood against the good forces creating a place for himself in the Mordor land and his terror reign begins there. By his mastery and power of the One Ring he was able to rule free people of Middle-earth. After losing the One Ring he gradually managed to gather his power and strength without bearing the Ring to dominate free people once again. In Middle-earth, the basic source of power is derived from its inhabitants. This power is manifested in people holding these Rings. These Rings were forged by the elven smiths of Middle-earth and given to men of different races. Among them there is the One Ring that was created to dominate all other Rings of power, destroys and manipulates the mind of all who comes to bear it. Sauron, with his fair body changes to becomes grotesque, hideous, and corrupted after using the Ring. He planned a horrible revenge, when Gandalf explains the history of the Ring to Frodo:

> "Always after a defeat and a respite, the Shadow (Sauron)
> takes another shape and grows again. ..... The Enemy is fast
> becoming very strong. His plans are far from ripe, I think, but
> they are ripening." (Lotr, p.78)

Despite his hideous figure and not being physically engaged in the story, he is present everywhere, and act concerning him are depicted by his servants and vassals. He is so powerful that most of his followers are being transformed under the influence of the Ring. His most faithful servants and followers are the Ring-wraiths or the Nine. The gift of ultimate power of the Ring makes the one who carries it manage to get involved in his environment and get to master his enemies. However, those who bear the Rings become its servant and bend the bearer to an extent to approach all its evil. The Black Riders known as Nazgul to most of the Hobbits are considered to be the absolute embodiment of evil, horrified, grotesque, and unfamiliar characters in *The Lord of the Rings*. They are the allies of Sauron; their actions are seen as the acts of Sauron himself, as they act for him and obey him only. In the Shire, their appearance,

sniffing, and snuffling portray the great evil and unfamiliarity. The four Hobbits setting of the Shire and hearing the cries of Black Riders:

> The hobbits, on their way out of the Shire, are transfixed by the cry of the Nazgul: A long-drawn wail came down the wind, like the cry of some evil and lonely creature. It rose and fell, and ended on a high piercing note. Even as they sat and stood, as if suddenly frozen, it was answered by another cry, fainter and further off, but no less chilling to the blood. Then there was a silence, broken only by the sound of the wind in the leaves. (Lotr, p.128)

"The Ring is a conduit for the Eye's power and is felt as an eye by its keeper" (Lotr, p.43). After being hidden for years the One Ring was found by an unfortunate, frightening, and unfamiliar creature, Sméagol. He got the Ring by murdering his companion who found it in the depth of water. With its dominated power the Ring controlled him and turned him into a grotesque and beast-like creature. He was bound to the Ring with no recognizable will and intelligence to struggle against its destructive power and lost his identity to be known as Gollum. Besides Bilbo, Isildur, Frodo, and Gollum there are characters who could make advantage of the Ring and its power. One of the wizards whose mission is to restrain Sauron's threat, he declined fallen under his power. Gandalf is aware of Saruman's will to control the Ring and use it in his advantage and is tempted with the possibility to control the Ring:

> "As the Power grows, its proved friends will also grow; and the Wise, such as you and I, may with patience come at last to direct its courses, to control it...... The Ruling Ring? If we could command that, then the Power would pass to us. That is in truth why I brought you here." (Lotr, p.340)

Gandalf passed Saruman's temptation attempt as he represents a good force. Another mysterious character who could use the Ring is Galadriel from Lothlorien. Having one of the Rings of power and offered by Frodo to take the One Ring, but with her intelligence and experience she was able to pass the test of the Ring too. "You will give me the Ring freely…. I pass the test"(Lotr, p.474). The frightening and uncanny

power that the Ring has is shown to men who could control it. Some mortal men like Boromir intend to use it against Sauron to protect their land unaware of the Ring's destructive power. The Ring represents the power to most of the remaining men unable to see its horrible impact on the bearer. Tom Bombadil is considered as the only character who manages to bear the ring without being moved by it. At the end of the book, Frodo's burden is being heavier. He is affected by the power of the Ring mentally. With the help of Sam and high sense of purpose he is able to continue his journey. The One Ring and Sauron, its creator represent the core of evil, horror and uncanny in Middle-earth.

The uncanny ring that Bilbo carried for sixty years started to affect him. At the beginning of the *Fellowship of the Ring* when he was planning for his birthday he communicated to Gandalf as: "Why, I feel all thin, sort of stretched, if you know what I mean: like butter that has been scraped over too much bread" (Lotr, p.32). At the age of 111, Bilbo had no observable traces of aging at least on his outside appearances, but from inside he was tired, old, and stretched. This sign is considered as the first understanding for the reader regarding the damaging, helpful, harmless, curious, and villain power of the Ring. And Bilbo's reaction towards the Ring's heavy burden is psychologically normal to the reader rather than powerful object or tool itself, before Gandalf explains the reality of the uncanny Ring to Frodo.

As Freud states "Whoever possesses something that is at once valuable and fragile is afraid of other people's envy, in so far as he projects on to them the envy he would have felt in their place".(Uncanny, p. 89). This theory of possessing something dear and precious to heart justifies the excuses of the bearer of the Ring regarding their anxiety in keeping the Ring safe. The Ring is precious to Bilbo and Frodo, they show a power to protect it similar to the power they employ in examining to steal it from others. This continuous wakefulness over the Ring is an exhausting case, the first statement from Bilbo and his high sense of protection regarding the Ring asks the question, could this reaction seem to be something else? What is the reason making the ring at this level of importance to their bearers? Or force them to see the Ring this way? There is this feeling of mystical, disturbing, strange, and unusual about the Ring even before the readers realize that it belongs to the Dark Lord. This sense is more reinforced in the argument between Bilbo and Gandalf about handing over the Ring to

Frodo. This makes Bilbo furious: "'And what business is it of yours, anyway, to know what I do with my own things? It is my own. I found it. It came to me… It's mine, I tell you. My own. My precious. Yes, my precious'" (Lotr, p.33). In this conversation, the unquestionable repeated words of Gollum are evident. The common thing is they are both the bearer and owner of the Ring, Bilbo the old Hobbit and Gollum the creature living in the caves of goblins. The Ring is regarded as a path creating this curious sense in them. The disturbing repetition concerning the ring is further explained by Freud's essay "The Uncanny":

> "These themes are all concerned with idea of the 'double', which appears in every shape and in every degree of development…….by what we should call telepathy —, so that the one possesses knowledge, feelings and experience in common with the other……In other words, there is a doubling, dividing and interchanging of the self. And finally there is the constant recurrence of the same thing — the repetition of the same features or character-traits."(Uncanny, p.85)

This interchanging, dividing and doubling of one's self explained by Freud is the same as the effect done by the Ring on its bearers, losing identity and difficulty in remembering old self, and the ability of the Ring to gradually cover the bearers with time. In his explanation of the Ring to Frodo, Gandalf states that: "It is far more powerful than I ever dared to think at first, so powerful that in the end it would utterly overcome anyone of mortal race who possessed it. It would possess him" (Lotr, p.45). The Ring has the ability to divide the self of the bearer, altering the uncanny nagging and repeated speeches of the bearers, reaching a level in which the bearer loses his own self. Thus, the bearers become unfamiliar and strange with themselves, and there could be no possible way that they can return back to their old and original self and identity. Till the end, a part of bearers' selves will be possessed by the Ring of the Sauron. The uncanny sense of the duality of identity by the symbolic relation to the Ring of power on the bearers, take over the self of those who owns it. As Freud argues "an uncanny effect is often and easily produced …when a symbol takes over the full

functions of the thing it symbolizes" (Uncanny, p. 93) when the ring becomes the controlling force in the novel, the uncanniness is the outcome.

2.6. Orcs and Trolls

Tolkien's descriptions of grotesque characters reach another level when Orcs and Trolls are in the picture. One of the most observable ways of creating the sense of uncanny is by making the reader uncertain and wonder about whether the character in the literary text is human being or an automaton. The same way Freud manifested the idea of automaton in the character of Olympia in explaining the story of Sandman. The reader is uncertain whether these Orcs and Trolls with their deformed features are human being or automaton. In *The Lord of the Rings* Tolkien used Orcs and Trolls as the manifestation of physical automatons representing fear. He took the name of Orc from Norse mythology as Hammond and Scull (2005) state some of Tolkien's words: "I originally took the word from Old English Orc, orc-neas" (p. 24).

According to Tolkien's established language the word refers to demon as Shippey (2003) states that: "Ores go back to the orcneas, the 'demon-corpses' of the Beowulf poet"(p.65). Those Orcs fight against good forces. Hammond and Scull (2005) also state that the word Orc exists not only in Tolkien's novels, but also exists in OED. While, Trolls are huge in size with great physical power, intellect, and poor character manifesting the concept of grotesque. Their acts and habits in Tolkien's works are monstrous, ultimate abomination, resistance, frightening, and ridiculous by their awkwardness and narrow-mindedness. These creatures have been created and considered as the mockeries of Elves. Their animal features make them live a life shorter than even human. They are misshapen, grotesque, and twisted unlike Elves that manifest beauty.

Tolkien intended to create some creatures to manifest evil such as Orcs and Trolls. He mixed the characteristics of human and inhuman to make the reader in confusion whether these creatures are real or unreal. Orcs and Trolls own some culture, and the goblins are able to make some types of axes, hammers and some other weapons. One of their weapons is a sword "Some of the swords were crooked: ore scimitars with blackened blades," (Lotr, p. 360). Shippey (2003) suggests that "There can be little doubt that Orcs entered Middle -earth originally just because the story

needed a continual supply of enemies over whom one need feel no compunction- 'the infantry of the old war,' to use Tolkien's phrase from 'Monsters' (p. 264)". Outstandingly, in the middle of horrible bloodshed; Gimli and Legolas have friendly compete each other for killing most Orcs. This act of entertainment would seem clearly inhuman if not for the Orc's inhuman and deformed components.

The creation of Orcs and Trolls is generic and Tolkien's use of various sources ended up with his final product. In most stories goblins are considered as evil creatures. In the mythology of Tolkien, Orcs and Trolls are regarded as the duality of human nature, deformed in shape and ugly in appearance. Acting impression of comic portrays the evil powers in their visual and unhidden incarnation. Their deformity and grotesque traits serve as a kind of negative satire "the augmentation of that which should not be" and their feature of grotesqueness is a tool showing moral criticism. (Schneegans, 1884, p.62). Orcs and Trolls oppose the good forces; they are always hungry for the human flesh and blood. And are willing to do harm to anybody, and hate all even their own self.

Their appearances, acts, and human and animal features make the reader dive in an absolute confusion without paying attention to being directly aware of their uncertainty. And the frightening theme of these creatures that are living beings is the element that is fully responsible for undoubted sense of uncanniness that the story creates. Tolkien deals with these created automatons with a touch of satire and use Orcs and Trolls to make fun of the ideal representation of fear as they are being mortal and defeated by human race. Tolkien created Orcs and Trolls smelly, savage, frightening, ugly and grotesque attempting at showing the readers of the effective impact of corrupting power over men. And With the presence of evil in Middle-earth any character can turn into an Orc or Troll, just as small Hobbit Sméagol changed into Gollum, or like Galadriel to resist this corrupted power and remain pure.

By placing these characters and places together Tom, Treebeard, Shelob, Moria, Downharrow, Shire, the Ring, and Orcs and Trolls under the narratives' focus; Tolkien investigates the familiar and unfamiliar notions. Tolkien's secondary world in the Trilogy of *The Lord of the Rings* with his strange and frightening creatures and characters create in the mind of the readers the sense of uncanny and unfamiliarity.

CHAPTER THREE

MAJOR UNCANNY GROTESQUES

3.1. Frodo

The Hobbit hero in *The Lord of the Rings* heads towards a missionary journey to the Mount Doom. Throughout his journey he goes through multiple changes, transitions, and severe and intensive psychological experience to fulfill the quest he was asked to. The character of Frodo Baggins in the first book of the trilogy *The Fellowship of the Ring* is ultimately different from the one in the third book of the trilogy *The Return of the King*. Frodo as a major protagonist of the story represents good side and successes in resisting the power of the ring "One may resist temptation more successfully than another, but even the best may fall and even the worst may repent," (Auden, 1956, p.138). But when he reaches Mordor the ultimate evil, at the end it means that he encounters his own *doppelganger*. He sets off from a familiar and homely place Shire to an unfamiliar and unhomely place Mordor. With his familiar and original identity he passes through many places and events encountering many friendly and unfriendly creatures that leave marks on his self physically and psychologically. At the beginning of the book, Gandalf guides Frodo to Rivendel to seek a solution for the Ring. The council decided that Frodo must keep the Ring and to be escorted with eight Fellowships to guide and protect him until he reaches the Mount Doom.

The transition of Frodo is similar to the same transformation of the two individuals, Gollum and Bilbo. Throughout, the narrative the Ring causes these transformations. For example, when in the Pree town, the power of the Ring leads Frodo to wear it and he disappears. This desire to use the Ring by Frodo is described by the narrator: "It seemed to him, somehow, as if the suggestion came to him from outside, from someone or something in the room" (Lotr, p.154). This is not the first and last circumstance that Frodo is forced to wear the Ring, for instance after Weathertop launch "he reproached himself for weakness of will; for he now perceived that in putting on the Ring he obeyed not his own desire but the commanding wish of his enemies" (Lotr, p.194). This violation of wearing the Ring contradictory to the

transgression in Pree town had severe sequel for Frodo. Because he was unable to resist the Ring and as the result of wearing it he got stabbed by the blade of the most dangerous, faithful, and powerful servant of Sauron, Nazgul the leader of the Nine. Black Riders have chased Frodo many times, but it is considered to be the first time that Frodo is being captured by their frightening figures and physically wounded by their leader's poisonous blade. He begins to enter into the shadow's realm. This wound plays an important role in the transformation process.

This encounter of Frodo with unfamiliar creatures and the wound made his burden of bearing the Ring much harder. Later on Frodo seems to obtain the qualities of a certain wraith. His feeling started to change, imitating Gollum's conversations with himself gaining telepathy of thoughts as Freud states "transferring mental process from one person to the other what we should call telepathy-so that the one possesses knowledge, feeling and experience with in common with other…etc"(Uncanny, p.85). In this way the self is altered and is in confusion. As Strider and Hobbits travel to Rivendell, the narrator states that: "during the day things about him faded to shadows of ghostly grey. He almost welcomed the coming of night, for then the world seemed less pale and empty" (Lotr, p.207). Frodo desires to stay in the darkness, and to be more aware of the world around him than his own self is the outcome of the wound. As the Ring gets closer to its commander Sauron, this impact and sense of uncanny is doubled.

After the council of Elrond, Frodo and his Fellowship reach Lothlorien and they encounter a wise and ancient figure of Middle-earth Galadriel the Goddess. She has an expertise and supernatural powers. She lived for many ages witnessing the downfall of Sauron and the creation of the Ring. She was the one who demanded the Council of Elrond "If my designs had not gone amiss, it would have been governed by Gandalf the Grey, and then mayhap, things would have gone otherwise."(Lotr, p.105). Her experience puts her in a valuable situation against the enemy. She has much impact on Frodo and she constantly declines and refuses the Ring when Frodo offers it to her as a test. As the narrator states:

> "I do not deny that my heart has greatly desired to ask what
> you offer. . . . You will give me the Ring freely!' . . . then she

let her hand fall, and the light faded, and suddenly she
laughed again. . . . 'I pass the test . . . I will diminish, and go
into the West, and remain Galadriel" (Lotr, p. 473-4).

She seemed frightening, grotesque and uncanny for a moment under the power
of the Ring, but she manages to control herself and resist the temptation of it due to her
experience and knowledge that is important in Frodo's quest. Her laughter is ironical, a
sign to Frodo that there is nothing to be afraid of, because she is fully aware of the
inability of using the Ring in the domain of her authority. As well as, using it will end
up consuming her entirely. She owns a great deal of humility and knowledge to
confess that she is attracted to the Ring. After the embodiment of her unfamiliar power
goes away, the light starts to fade and she turns to be normal and familiar again. Frodo
trusts her as he sees in her mirror that she is able to resist the Ring and her power helps
Frodo in his journey. She is a highly crucial figure, a planner and a mastermind of
many great things in Middle-earth having impact on people from all races. She passed
the test of the Ring, gave the members of the Fellowship priceless elves' gifts, and
gave Frodo the Phial of Galadriel "I give you the light of Arendel. May it be a light to
you when all other lights go out."(Lotr, p.474). To reach Mordor, Frodo has no other
choice but to follow Gollum his dark, unfaithful double and to pass through the
darkness of a tunnel where there lies a huge, frightening, destructive and unfamiliar
female monster; she spider named Shelob. Frodo manages to escape her first by using
the Phial of Galadriel, but with her horrifying power of castration she castrated Frodo
and left him with his second physical wound that made his burden of bearing the Ring
much harder.

Before reaching Mordor with his confidante, while searching for the paths; they
seem to lose their way and running in circles, and the sense of helplessness was much
felt. According to Freud the appearance of the same things, situations, and
circumstance creates the sense of uncanny derived from his experience in the strange
and unfamiliar streets of a town in Italy. As Freud claims "what is novel can easily
become frightening and uncanny" (Uncanny, .p76) these places that Frodo and Sam
got lost in; were new and novel to them resulting in the uncanniness. After wandering
for so long he ends up in the same street once again and his existence seem to cause
attention. Similarly, Frodo and Sam wandered for so long searching for a mark to lead

them to Mordor, but were helpless to find any. The uncanny sense they felt, also was the outcome of the appearance and recurrence of the same place over and over.

In Mordor, Sam once observes the intense desire and burden of carrying the Ring on Frodo after holding the ring for a short period of time: "among all their pains Frodo bore the worst, the growing weight of the Ring, a burden on the body and a torment to his mind" (Lotr ,p.914). The power of the Ring and its burden hugely changes Frodo's behaviors; he starts to forget the familiar things he loved in his old life, like the Shire, food, and most importantly friendship. The uncanny feeling of the impact of the Ring extends to a high level when Sam asks him to carry the Ring and share the burden with him, Frodo exclaims: "Stand away! Don't touch me!... It is mine, I say! Be off!" (Lotr,p.916). The principle of *repetition-compulsion* explained by Freud is evident in Frodo's case. These repeated echoes, psychic burden, and repeated motifs of possessiveness are in the unconscious of Frodo gained by Bilbo and Gollum. He is turned and altered to be the uncanny himself. The personality, character, and real and old Frodo is gone and lost under the influence of the Ring. He does not expect to heal from this psychological harm done by the ring on his selfhood.

While in Mordor, Frodo is being betrayed and castrated for the second time, but this time by Gollum. Holding the Ring above the fire of the Mount Doom, Frodo changes his mind and decides to keep the Ring for himself. He put the Ring on, following the shadow of invisible Frodo; Gollum cuts his finger off and castrates it from his hand with the Ring. After destroying the Ring the hope is lightened for Frodo and his trip to home is featured by optimism of returning back to what is homely and familiar. However, it is the returning back home what harmfully Frodo is reminded of. But there is no actual homeland for Frodo to turn back to. Arriving at Bree close to the borders of Shire, the news of Frodo leaving the home had not left the Hobbits who inhabited Shire as the narrator states: "But then a hush fell, and he was frowned down, and the call was not repeated, Evidently there was no wish for any uncanny events in the Common Room again" (Lotr ,p.973). Frodo is scared that the Shire he always yearned for may have changed for good. One of the Hobbits tells Frodo: "You've come back changed from your travels," and hints then that all is not well in the Shire (Lotr , p.973).

Returning back to their home is regarded as a great success for Hobbits, except for Frodo that is himself that he desires to return back to, the self that was transformed by the power of the Ring. He begins to wonder about the possibility of recovering from this unfamiliarity within himself, and the chance to turn back to be familiar again. He asks Gandalf all his concerns and if there is anything he can do to reclaim and heal his inside, Gandalf answers with pessimistic tone:

> "Alas! There are some wounds that cannot be wholly cured," said Gandalf. "I fear it may be so with mine," said Frodo. "There is no real going back. Though I may come to the Shire, it will not seem the same; for I shall not be the same. I am wounded with knife, sting, and tooth, and a long burden. Where shall I find rest?" Gandalf did not answer. (Lotr, p.967)

This silence confirms that there is no recovery for Frodo, he begins gradually to discover that while explaining his state to Sam: "I tried to save the Shire, and it has been saved, but not for me" (Lotr, p.1006). He also illustrates that he cannot split into two as he must be a whole, to take care of Shire for a long time. Protect the homeland that he wished to turn to, but it is hard to obtain his wish inside and outside himself. Heidegger is a literary professional such as Tolkien who assumes that recovery of such an experience is essential aspect who claims that: "All distances in time and space are decreasing. […] Humans cross the longest stretches in the shortest time. They put great distances behind themselves, and thus put everything at a short distance from themselves (2009, p.253-54). Obviously, what is close to us in distance can stay distant from us and what is out of reach and distant can remain near to us. What is close is not necessarily close and what is far is not necessarily far. In case of Frodo; he is unable to stay in his homely Shire as well as return to his old and familiar self. Eventually, Frodo decided to leave Shire, and for an absolute destruction of the Ring he decided to travel away for he has completely changed to be uncanny Ring that once he possessed. There is nothing to be done to split this uncanny double, and no old, original and familiar self or homeland to return to as well.

Frodo reaches a conclusion that the damage cannot be repaired: "it will never really heal" (Lotr, p.1002). He is unable to repress his Rings' uncanny experience, as he has turned to the Ring himself. For repressing this kind of experience repressing himself is a must. Frodo passes through a process that leads unconscious and conscious to learn to respect, accommodate, and know one another. By encountering his own shadow he finally recovers from the notion of his self; similar to Gollum unable to get rid of the possessiveness. He concludes that without Gollum the Ring would not have been destroyed even if he was evil, by the self-knowledge and "by coming to understand the character of good and evil," Frodo matures (Chance, 2003, p.147). Frodo's heavy attachment and possessiveness clouded his vision and made him unable to see Sam and how familiar he is as he used to see him. Thus, Frodo has changed to become Gollum, but he manages to restore his familiar vision that makes him hero and Gollum a monster.

After his uncanny experience Frodo is affected psychologically and the term of Shell-shock or known as Post-Traumatic Stress Disorder that was noted by Shepherd (1915) is evident his character. Similar to most of other characters he witnessed war, suffered from danger of death several times, and wounded three times rather than carrying the burden of the Ring. His case meets two characteristics; in Frodo's case there is a danger of mortal loss and his reaction to the circumstances accompanies "intense fear, helplessness, or horror"(p.467). Most notably, the fear of war and the horrified and terrible creatures he encountered and the uncanny sense that his experience left inside him. His childhood incident of the death of his parents as they were drowned in the water, and his fears of death by water represent infantile complexes as illustrated by Freud "Where the uncanny comes from infantile complexes the question of external reality is quite irrelevant; its place is taken by psychical reality"(Uncanny, p.96). And the uncanny circumstances occurs when Sam is about to sink in a water and Frodo saves him from drowning. His infantile repressed fear is revived by this incident of drowning.

The readers hope to see Frodo heal from his psychological scars of his experience, but not in case of Frodo, Sam observes that "Frodo dropped quietly out of all the doings of the Shire" (Lotr, p.1002). Frodo seems to get into "vicious cycle of rejection and recrimination" that is so common with victims of Post-Traumatic Stress

Disorder; he cannot escape the incommunicable fear and trembling of his past and the inexplicable guilt of living" (Miller, 1998, p. 9). The particular wound and repressed pain of the past constantly return in the shape of nightmares. In the second anniversary of being wounded by the blade, Sam realizes that even time did not heal Frodo's wound. And Frodo finds himself very strange and unfamiliar in Shire; a land that he could not keep safe even though he fought for it for so long. Speaking as a veteran he states: "I tried to save the Shire, and it has been saved, but not for me " (Lotr, p.1006).

In his first chapter Flieger (2013) of *"The Body in Question: Unhealed wounds of Frodo Baggins"* states that "what happens to Frodo's body over the course of his journey is the outward manifestation of his changing inner condition" (p.12). His image of transparency, thinning, inner light, and invisibility is contradictory to the shadows and the double of himself; Gollum, the eye, and the Ringwriaths. Flieger portrays Tolkien's intention that readers are concerned with Frodo's unhealed wounds showing that Frodo "pays the highest price and gets the least reward" (p.18). Kisor (2013) in *"Incorporeality and Transformation in The Lord of the Rings,"* states that invisibility and incorporeality are contrasts, and they are quietly different. Invisible and fading objects and characters in Tolkien's trilogy conserve their corporeality. As an instance, Gandalf and Ringwraiths, Frodo's case of inner self affected by the One Ring, and his long journey full of extraordinary and uncanny events. The Ring has the power everywhere and is related to the embodiments, it controls its bearer completely to surrender to its power. The power of invisibility it provides its bearer is mere a trick of sight. Kisor (2013) claims that the "twilight world" that Frodo enters is followed by the flame-like figure of Glorfindel and the shadows of the Black Riders.(p.28)

Frodo's wish is not to be remembered or celebrated rather that he wishes to be whole and familiar again. But his uncanny experience is big and the world and the land he struggled for bears nothing for him except for pain. As Smith (2002) claims that "Some injustices cannot be remedied in this Middle-earth. The Ring, though he did not ask for it, has corrupted Frodo"(p.133). A part of Frodo seems broken and incomplete along with the journey to Mordor, nothing and no one; neither animal nor plant is able to bring back his wholeness and familiarity of self. He is unable to escape from the duality of his own self. In spite of attempting to restore himself, the self that once existed before bearing the Ring of power is indissoluble from the self he changed to at

the end of the book. He does not feel and remember neither his old familiar self nor the familiar pleasures of his old life. All he feels is loss and pain left by his uncanny experience. "It will never really heal" (Lotr, p.1002).

3.2. Gollum

Tolkien was strongly interested in monsters. He showed much interest in his most well-known monster Gollum, who was similar to Grendel, the great monster of the Anglo-Saxon poem. His defense of monsters is regarded a challenge as a critic. In his letters to his son Christopher, Tolkien realized that "Gollum continues to develop into a most intriguing character." (Carpenter,1981, p.81). By mentioning Gollum's importance, Tolkien considerably returns to his influence of monsters. Similar to his counterpart in *Beowulf,* Gollum has a crucial and fatal role. There are a number of important parallels noted by the readers of these kinds of works. Some readers find the similarities between different monsters in these two stories, and some find an observable influence in the structure and plot. However, little has been mentioned about Grendel's influence on Gollum. As Isaacs and Zimbardo (2005) argue that, Gollum's "Parallel with Grendel, the man-eating monster of Beowulf, is unmistakable" (p.141), it is equivalent that is profoundly ignored in criticism of Tolkien. Grendel's identity loss is showed in relation to the outward universe against social order, while Gollum's is depicted mostly in a serious struggle within his inner divided self. This double self-identity is a common point between these two monsters despite being different from personal and universal perspective.

The identities in Tolkien's works are constructed form inside, not outside. The interaction with others is very much important to define the self. The differences and similarities are clear in a way that the readers find no difficulties in recognizing different pairs such: Gandalf and Saruman, Aragorn and the Lord of the Nazgûl, the brothers Faramir and Boromir, Galadriel and Sauron, and Frodo and Gollum.(Hall,1996, p.17)

In the first chapters of *The Lord of the Rings*, Gandalf familiarizes Frodo with the origins of Gollum explaining the incident of Sméagol's murdering his kinsman or friend Deagol, while fishing in the river. Deagol finds a huge fish that drowns him to the depth of the water where he finds the Ring. Feeling the greed and envy, Smeagol

asks Deagol to gift him the Ring as a birthday present. After Smeagol's demand was refused, he strangled Deagol by his bare hands monstrously. Nelson (2008) compared Gollum with Cain who murdered his brother Abel due to his envy and greed. Likewise, Smeagol murdered his kinsman Deagol as a result of his greed and envy he felt towards Deagol to possess the Ring as Freud argues "One of the most uncanny and wide-spread forms of superstition is dread of the evil eye"(Uncanny, p.89). Then Smeagol or so called Gollum got isolated to live most of his remaining life in waters that were regarded as his main setting, under the power of the ring and the darkness it provides anyone who bears it. After his symbolical fratricide, he sets off a journey in watery areas "He wandered in loneliness, weeping a little for the hardness of the world, and he journeyed up the River" (Lotr,p.63), catching fishes in the river and eating them raw is the beginning of his grotesque, monstrous, frightening and doubled character.

He changed to be a fishy figure, like *Caliban* by Shakespeare having "long webby feet"(Hobbit,87) making "flip-flapping" sound when he walks, crawling by his "flat hands splayed on the floor" (Hobbit,96-97). Gaining amphibian characteristics points out his transformation from man into a dragon (Risden,1998,p.193), however Issacs and Zimbardo (2005) state the common points between Gollum the transformed monster and "the most famous dragon in northern literature, Fafnir, who transformed himself from man to dragon so he could guard his gold, of which a crucial portion was a ring" (p.142). In one of the chapters of the *Tow Towers;* Gollum states: "there are snakeses, wormses, things in pools. Lots of things, lots of nasty things. No birds" (Lotr,p.234), and also submerged dead bodies. Gollum manages in showing his bestial and monstrous qualities, "by some blended sense of feel, and smell, and uncanny memory for shapes in the dark" (Lotr,p.236).

Gollum possesses frightening, supernatural, and individual consciousness features with "complex matrix of internal realities, conflicts between subject and object, self and other, thought and action" (Mathews, 2002,p. 87). In his natural transformation process of identity done under the influence of the world of darkness, the Ring, the watery places he chooses to live in, and his inherent character leads him to pass through the process of moral and physical devolution. Departing him from his familiar Hobbit features and losing altruistic and ethical abilities.

Gollum, as the first bearer of the Ring in the novel was found always arguing and talking to himself in plural implying the concept of *doppelgänger* or the double explained by Freud in his essay. Seeking and following Bilbo and murmuring a "gurgling sound horrible to listen to"(Lotr,p.78). In dealing with Gollum, Bilbo experiences mixed feelings of "pity mixed with horror" (Lotr,p.80). Gollum possess a doubling, disgusting, horrified, sad, and pitiful self and characteristics. His emotions toward the Ring are contradicted similar to his feelings for his own self, as Gandalf argues: "he hated it and loved it, as he hated and loved himself" (Lotr,p.54). He suffered from the power of the Ring for hundreds of years, drowned in a deep state under the control of the Ring. Unable to even hold the lovely Ring of his own when he was found by Bilbo. Being in a state without the Ring; Gollum starts to follow Bilbo until the beginning of the *Fellowship of the ring*. He is unaware of what to do; much of him is within the Ring, rather than overcoming the hate and the love for the Ring he is forced to pursue it, as he has been swallowed by it. He could hardly control his actions as they were dominated by the power of the Ring. He was searching for what was familiar once, hating his own subjugation. Undesirably, becoming Frodo's guidance to the Mount Doom driven by his deep desire to possess the Ring one more time.

The internal constant monologue of Gollum, looking at his reflection on the surface of the water, and contemplating and planning what to do regarding the two Hobbits imply his double self. As Freud argues that the double has a relation with "reflections in mirrors, with shadows, guardian spirits" (Uncanny, p.86). Thus, Gollum was presented by Tolkien as being in conflict with himself or the real and old Hobbit he once was. The traces of Sméagol that are in conflict with Gollum, or the alternation of both of them twisted and doubled by the One Ring. Throughout the narration there are times where either Sméagol or Gollum is in control. There is one specific part when Gollum is staring at the two Hobbits on the Cirith Ungol stairs, while Sméagol is taking control pitiable and tired:

> Gollum looked at them. A strange expression passed over his
> lean hungry face….. as if engaged in some interior debate.
> Then he came back, slowly putting out a trembling hand, very
> cautiously he touched Frodo's knee-- but almost the touch
> was a caress. For a moment, could one of the sleepers have

seen him, they would have thought that they beheld an old
weary hobbit, shrunken by the years that had carried him far
beyond his time.(Lotr, p.699)

The time for Sméagol to reconcile or recover has long gone; the Ring that twisted Sméagol into Gollum has abandoned the desire to hold on to him. He remains as Gollum despite the attempts done to heal and change this fact. Only the traces of Smeagol are left to provoke pity. What is left of Smeagol is the contradiction to Gollum, both of them are shown to the reader as a vision, continuous recall of the Ring and its ability to divide and substitute the self. This sense of uncanny created by the Ring is illustrated when Gollum and Smeagol stays in focus even though one prevails at the end. The fusion of these two, their inseparability indicates the relationship between the Ring and Frodo. And the comparison between Frodo and Smeagol predicts the loss of Frodo's innocence. Being far away and unfamiliar in time and place explains that any character like Bilbo and Frodo can go through the same thing. As an instance Boromir, Ruane (2008) stated that Boromir can portray a "defensive neorealists", a member of the Fellowship representing Gondor land, neighboring with Mordor. Boromir and his people were in danger and insecure, he believes in using the Ring in Mordor against Sauron. Unaware of the ring's devastating consequences he tried to take the Ring from Frodo "Said Boromir, The Ring! It is not a strange fate that we should suffer so much fear and doubt for so small a thing? Could I not have a sight of it again?"(Lotr, p.388). And if his struggle for seizing the Ring for himself was not cut by the attack of the Orcs, he would likely have changed to be frightening, horrifying, pitiful, grotesque-like similar to Gollum.

Tolkien is entirely moved by the incident when Gollum takes a chance to take a look at the Ring while both hobbits are asleep. Suddenly, Sam awakes and rebukes Gollum assuming that he was trying to hurt Frodo "Gollum withdrew himself" (Lotr, p.715). And in a letter Tolkien admits that this is one of the scenes that powerfully moved him and created the sense of sympathy and pity that he is "most grieved by Gollum's failure just to repent when interrupted by Sam" (Carpenter,1981, p. 221). Gollum is a miserable and his misery partially indicates the fact that he has not transformed totally into an evil double and absolute monster. If so, he would constantly plot to take the Ring from Frodo instead of showing affection and gratitude for Frodo.

This incident shows the reader the sudden unfamiliarity and strangeness that according to Tolkien is the natural outcome of re-encountering the world. However, the power of the Ring serves as an element that is above all feelings and speculations that leads Gollum to betray the Hobbits by guiding them to the passage where Shelob lives in a hope to regain the Ring after Shelob kills the Hobbits. After escaping from the tunnel they meet Gollum once again who assumed they are dead. Gollum meets the two Hobbits once again while climbing Mount Doom. And once again tries to take the Ring from Frodo. Sam attempts to kill him, but is unable as he remembers the heavy burden that the Ring has done to him. And it's his time now to feel pity for Gollum after realizing the kind of double self-creature he has transformed to under the power of the Ring.

In a letter to Michael Straight, Tolkien emphasizes the actions of Gollum as "mechanically, morally, and psychologically credible," (Carpenter, 1981, p. 233) who acts under the opposing strain. There are always elements found in individuals that are imagined or real that makes the character not an individual, but a type that put them in a position in which the "real" is spotted in the realism of his psychology. In this letter of Tolkien Gollum is regarded as not only an individual, but a type. According to Tolkien, the observable characteristics of his monster Gollum is felt from his sympathetic feature (Pity and disgust), which is evoked by Gandalf and Frodo as a response of grace. Most critics consider these kinds of characters that Tolkien creates as only types without owning an authentic identity of their own. And to argue that the mixture of human nature is positively projected onto the external world around them (Thomson, 1967, 51-2), a clear instance being the way in which the inner conflict and forces of darkness are much focused in the Rings of power.

Gollum in the *Lord of the Rings* is drawn from men and Hobbit's affairs. He shows no strains of social order; the only thing he is committed to is his oath to guide Frodo to the Mount Doom to destroy that Ring. In Tolkien's perspective, Gollum is regarded as a petty tyrant who manipulates two companions' strong bond, Frodo and his confidante Sam. Keeping his oath to Frodo led to consequences that resulted in an intensive struggle of his doubled self, the constant repeated conscious voice, and inner struggle Sméagol. As well as, being small in size justifies his monstrous and evil

characteristics, the evil that dwells in human heart acting against Sauron's social threats Nazgul.

The concept of *Doppelganger* is closely related to power, seen as in exchange of self, mastery of self or the other self. A crucial trait of this concept lies in its tendency of totally mastering and serving its host. This undecided relation between mastery and servitude demonstrates all interactions of Sméagol; he is close to Frodo until the story ends due to his sworn oath to guide him to Mordor. (Webber, 1996, p.4-5). However, the part of his mind that is Gollum side constantly reminds him of the possibility to reverse the power to take the Ring ''Then take it,' said the other, 'and let's hold it ourselves! Then we shall be master, Gollum!''. Gollum's power is more observable as it is not related to mastering the whole world shared by all the characters affected by the Ring. Instead, it is limited to a naive wish "eat fish every day, three times a day, fresh from the sea" (Lotr, p. 619). This twitch marks Gollum's relationship with Frodo, and is very much felt as long as his twisted identity is in sight. Sméagol continuously attempts to silence Gollum with no ultimate defeat. In the same way Gollum has never been successful in fully replacing Sméagol "There was a little corner of his mind that was still his own" (Lotr, p.53).

Most of Gollum's lure is due to his "possessiveness", incarnating the biggest portion of evil in Tolkien's perspective, and highly criticized in *The Lord of the Rings* ranging from materialism to enslavement and absolute domination (Burns, 1990, p.50). Identity resources from close and personal intact with dark powers, that the Ring is ultimately able in conferring it. The bearer is likely to accept this power and be successful in doing so by resisting the struggle the Ring creates, the possessiveness, the renounce and temptation power, and being able to stand against the split self to recover and survive the loss. (Mathewes, 2002, p.90). In case of Gollum, the Ring is able to overload a horrible possession, a wholly and consuming personal lenience. (Thomson, 1967,p.52). This contributes in creating one of the greatest portraits of obsession in whole literature. However, Gollum is not a complete stranger for his will for power, and his relationship with the Ring is mostly understood as compulsive ownership. Being so *Heimlich* to his victims of consumerism "must take it", "we wants it" (Lotr, p.619).

Moseley (1997) stated that it is indeed argued that this obsession of Gollum is visibly of the 20th century, not only of the Middle-Ages. Not to mention that his duality is overwhelmingly debated relating to medieval concept of human being in between the world of spirit and sense, "Isthmus of a middle state". (p.58-59). In the middle ages, the psychological split personality and opposing and contradicted selves are treated allegorically. Embodying as two; the body and soul, but in Tolkien's works it could be visible and considered as the paradigm of the present time, the anxiety age.(Issacs and Zimbardo,2005,103). Tolkien is successful in creating a convincing character psychologically by his use of paradox of unity to divide self. Thus, Gollum is undoubtedly seen as an obvious instance of schizophrenic or split personality as perceived in the mid-20th century psychoanalytical terminology. Gollum could be regarded as the symbol of constant and unstoppable transition, and hunger for consuming power and its corrupted ability. Voluntarily leaves the whole good values behind, and his home to serve evil. The constant changes of his body and mind from familiar Hobbit to a grotesque and unfamiliar monster points his inner mortality and creates the uncanny sense.

3.3. The Eye

In Tolkien's works, the Eye represents Sauron who is characterized as the basic source of an actant with the aim to form the narrative. He is one of the greatest antagonists of the trilogy and one of the Maiars, a god sent by another god named as Valar to rule the Middle-earth. Sauron was an ally to Morgoth, who was named Valar and transformed to a Dark Lord and has become evil. Sauron seeks to take control over the entire Middle-earth; soon after Morgoth died Sauron took his place. Sauron is much related with treachery and darkness, unable to create, having the huge ability only to destroy and corrupt, and obsessed with ruling the whole Middle-earth. In *The Lord of the Rings* the Eye represents the absolute manifestation of evil and "the desire to reduce things and people to possession"(Kocher, 1974, 61). Tolkien depicts Sauron as the complete incarnation of possessiveness. He is eager to gain forbidden knowledge. He created Rings of power by tricking Elves and put huge portion of power inside each one. The One Ring was forged to rule all other Rings. He aimed at bringing under his power men and other races who longed for power to serve him. He

managed to take control over the Black Riders, the great kings of men who were corrupted and turned to wraiths.

Sauron is introduced to the reader with glimpse of Gandalf's demonstration of his long tale. During the second age, with the help of Elven-smiths he forged all nine Rings of power. Distributed them on Dwarves, Men, and Elves, and the One Ring is being forged secretly in the mount Doom. In his explanation to Frodo, Gandalf states that in the end of the Second Age the One Ring was taken from Sauron and thus removed his ultimate domination over the lands of Middle Earth., Gandalf mentions how these rings have returned to Sauron:

> "The Three, fairest of all, the Elf-lords hid from him, and his hand never touched them or sullied them. Seven the Dwarf-kings possessed, but three he has recovered, and the others the dragons have consumed. Nine he gave to Mortal Men, proud and great, and so ensnared them. Long ago they fell under the dominion of the One, and they became Ringwraiths, shadows under his great Shadow, his most terrible servants" (lotr, p.56).

He further explains that, the One Ring is the only ring left to be found. The most powerful and dominating Ring, that the Dark Lord forged it for himself to control all other Rings and whole middle-earth. In the beginning of the mythology, Sauron was an angel-like character with familiar characteristics like Melkor the major antagonist of the *Silmarillion,* who transforms to be unfamiliar, monstrous, creepy, and the victim to the possessiveness and pride. As Shippey (2003) states that "nothing is evil in the beginning. Even Sauron was not so" (p. 261). He is "an obsessed being" intending to "dominate everything and everybody"(Kocher, 1974, p.56). Generally, Sauron is mostly associated with darkness and fire. His descriptions are portrayed in the mirror of Galadriel to Frodo and he witnesses darkness "In the black abyss there appeared a single Eye that slowly grew, until it filled nearly all the Mirror". (Lotr, p.355). The Eye is made of fire so terrible that made Frodo unable to withdraw his gaze or to cry out. Sauron's real physical appearance and character is being repressed in the form of fire and the double of his character come to exist. Like the Mount

Doom, he burns in the darkness and down in the center of the Eye is where the Mordor lies.

Sauron has the characteristics of mythological figures. In some mythologies, there are various numbers of gods similar to Sauron who have one eye. For instance, Ra, Amaterasu represents the sun. The sun indicates the fundamental of life. Cyclops was a huge monster in Greek mythology possessing one eye. Tolkien was inspired by the god of Nordic mythology, Odin who gained knowledge by sacrificing one of his eyes. The existence of an individual eye in an anatomy symbolizes the magical second sight who watches over all. Generally, it is believed that those who endure from mutilation limb gains supernatural strength and powers as evident in case of Sauron.

The unfamiliar and uncanny sense is felt after Sauron fights against Elves and ends up defeated terribly by Elendil's son Isildur. He castrates Sauron's finger and took the One Ring from him resulted in repressing his character. Sauron survives and so does the Ring because "much of the strength and will of Sauron was passed into that One Ring" while it was being forged (TS, p. 346). Sauron runs far away from Mordor and hides in "waste places" undesired to take "visible shape again for many long years" (TS, p. 354). Sauron is no longer a familiar character, because he turned to be hideous and lost his familiarity as mentioned "black and hideous" (Lotr, p.1013). He was ought to remain familiar, but being corrupted by the Ring transformed his character that he gradually takes the shape of the Eye and grow stronger again in the Middle-earth. The uncanniness quality felt in case of Sauron is in his transformation to an Eye, the double of his inner self that was long left behind and repressed. As Freud explains "the "double" has become a vision of terror, just as after the fall of their religion gods took daemonic shapes" (Uncanny, p.87). He has changed from angelic, familiar, pure, and innocent self to become the vision of absolute terror and darkness in the shape of the flammable Eye. He has become the "the Dark Lord" and "the Necromancer" (TS, p.364) in *The Hobbit* and *The lord of the Rings*. He returns to re-erects his Tower the Mordor with his loyal servant Nazgul. When an ordinary man changes and turns to extraordinary, the uncanny is present. In case of Sauron after his defeat, his characteristics have changed and he started to gain super powers as Freud claims that "We also call a living person uncanny, usually when we ascribe evil

motives to him and the capacity to achieve their aim in virtue of certain special powers"(Uncanny, p. 92).

The environment of Mordor and the destruction witnessed by Frodo and Sam in Cririth Ungol embody Sauron's vicious and monstrous look upon Middle-earth, where free people live. This vision is considered as a great weapon and also a weakness. He witnesses all the parts of Middle-earth, where horror and destruction lies, but the places where loyalty, compassion, and sacrifice inhabit. As Gandalf states; "The only measure he knows is desire, desire for power, and so he measures all hearts," (Lotr, p.282). The process of the Eye in scattering Sauron's vision is depicted in Frodo's mind. In Weathertop, before Frodo puts on the Ring he visualizes this uncanny vision of Sauron in the shape of vague, fearful, repressed, and unfamiliar figures of the Ring-wraith and their menace in the darkness:

"Four or five tall figures were standing there on the slope, looking down on them. So black were they that they seemed like black holes in the deep shade behind them. Frodo thought that he heard a faint hiss as of venomous breath and felt a thin piercing chill. Then the shapes slowly advanced." (Lotr, p.207).

However, when he puts the Ring on and gets into the contact directly with the Eye, their properties are shown clearly. There appear five tall figures in dark and dim with white faces, long hair, merciless eyes, wearing grey robes, and holding knives on one hand and swords on the other. Among them there is a leader who is the tallest of them all. They look at Frodo "Their eyes fell on him and pierced him, as they rushed towards him"(Lotr, p.208). These wraiths inhabiting the Eye are to an extent successful in maintaining reality with the physical world to spread threat, fear and terror. They represent total fear and arouse the sense of uncertainty in readers. Whether real or merely frightening and unfamiliar figures, whose familiarity faded by the act of the powerful Ring as they were once great kings of men.

Tolkien has created a character which is a prototype to control the genre's notion of fear. Towards the end of Trilogy, the Ring is destroyed ironically by Gollum in the fire of his own Tower, Mordor who was obsessed with the Ring and desired it for his own. The world of Sauron, the Eye, his Tower and his fear comes to end. His frightening, destructive, unfamiliar, and doubled character is repressed with no chance

to reappear once again. Gandalf explains Sauron's state after the Ring is destroyed, he will die and be forgotten, he will never rise once again, he will lose the source of power and strength "all that was made or begun with that power will crumble, and he will be maimed forever, becoming a mere spirit of malice that gnaws itself in the shadows, but cannot again grow or take shape".(Lotr, p.879). He will not be able to regain his appearances again and frightening power will be repressed forever. Towards the end of the trilogy it seems that the Eye let Sauron down, but not Tolkien. His thought of creating an element from a mysterious saga ended up in the appearance of the most memorable and persuasive image. It is not the Eye of Sauron that needs to take the attraction of the readers, but the dynamic slogan representing the sense of repressed and unfamiliar fear, also the threat he resembles in the Middle-earth.

3.4. The Nine Ringwriaths

The Ringwraiths portray the rejection of death, immortal life, and repressed fear "The attempted denial of nature, the body, and ultimately life itself" (Curry, 2004, p. 92). They are nine great former human kings controlled by Sauron by bearing his rings of power. They are not dead nor alive, and unable to die due to their association with the One Ring. They are immortal and unable to die "the power of their master is in them, and they stand or fall by him" (Lotr, p. 273). Their story is mentioned in the Silmarillrion; they used these Rings in their ruling days and became mighty. They gained wealth and glory, but those Rings transformed their shape into inhuman, fearful, and uncanny creatures. They have unending life, but seem unbearable. They are invisible to the world and could see thing invisible to mortal men. But too often they beheld only the phantoms and delusions of Sauron. One after the other they fell under the slavery of Sauron and the power of the One Ring.

They transformed from familiar human shape to "Become forever invisible" entering the frightening and *Unhiemlich* world of darkness and became Sauron's most frightening servants "darkness went with them, and they cried with the voices of death". (TS, p. 348). Tolkien "interweaves the two themes of death and immortality, constantly causing the meaning of each to overflow across the boundaries of the other" (Greenwood, 2005, p. 185). By depicting various characters with immortal life, Tolkien provides a chance for a recovered perspective on death and life. Recalling a

crucial fact: "the omnipresence of death renders life immensely precious" (Greenwood, 2005, p. 20) implying the fear of death and lifeless things come to be alive as expressed by Freud. And the notion of undead as explained in the OED is merely "not dead; alive" identifying that technically any living thing is undead.

However the OED provides more convincing definition fitting Tolkien's use of these wraiths "not quite dead, but not fully alive, dead-and-alive". As Kocher (1974) states "still inhabit their original bodies, but these have faded and thinned in their component matter until they can no longer be said to exist in the dimension of the living. Their flesh is not alive, not dead, but 'undead'." The word 'Undead' is used by Tolkien in *The Lord of the Rings* twice, both times associated with Ringwraiths, first time by Eowyn when she encounters the Nazgul, in a hope to kill him "living or dark undead" (Lotr, p. 823). And the second time used by the narrator indicating that Merry penetrated "the undead flesh" (Lotr, p. 826). Often, they are called 'Wraiths". Their terrifying feature is in their similarity to 'undead' known usually to us and that they recall our childhood fears and horrors towards death. Regarding our unchangeable attitudes relating death we assume that the repression of these Wraiths leads to "Enabling a primitive feeling to recur in the shape of an uncanny effect" (Uncanny, p.91). And also in the fact that they could have avoided their doomed fate and they have not been tempted by the power of the Rings, the desire for power and immortality, and Sauron.

They have given up their whole humanity and the only thing left is the shadow of their old selves, their familiar, old and original selves. Freedom, Face, and form; the fundamental of the human changed by inhuman, grotesque, frightening and uncanny figures. It is unknown how these great kings of men have undergone such a huge transformation and been deceived by Sauron. Apparently by the promise of the immortality (Greenwood, 2005, p. 185-86) as Tolkien states "longevity or counterfeit 'immortality' [...] is the chief bait of Sauron – it leads the small to a Gollum and the great to a Ringwraith" (Carpenter, 1981, p.286). Tolkien reminds us that Ringwraiths were once human and familiar who have become repressed in the darkness under power of the Ring. And no matter how terrible, frightening and fearful they are they once possessed families, homes, and people caring about them. They sacrificed

everything for the One Ring that abolished personal identities and turned them into endless nothingness, shadows, and doubled identities.

At the beginning of *The Lord of the Rings*, undoubtedly Ringwriaths have been engorged with the loss of their familiar identities and names. It is significant how most of the characters of such a great epic possess names and some of them possess multiple names. However, Ringwraiths have chased most of the creatures inhabiting Middle-earth for years, and they have been known only by Ringwraiths. Evenly, the leader of the Ringwraiths is known by some titles "King of Angmar long ago, Sorcerer, Ringwraith, Lord of the Nazgûl, a spear of terror in the hand of Sauron, shadow of despair" (Lotr, p.800). As Kocher (1974) indicates that names in the secondary world of Tolkien represents indices of identity and "namelessness is the acme of total surrender." (p.62)

Literally Ringwriaths are living dead; they are neither alive nor dead. As Freud reasons that the uncanny feeling is presented by anything associated with death, revenants, ghosts, and dead bodies. They have surrendered to Sauron's power, as Gandalf explains to Frodo that "every minute is weariness" (Lotr, p. 46) when someone commits to the Ring. Their physical bodies as well transforms to have non-human form and no shape permanently only with boots and cloaks they gain some sort of shapes. They are primarily seen as absolute shadow. At the beginning when they are seen as Black Riders in the Shire, they are mostly seen as shadows and their shadows seem very much fearful and dreadful when they "turn from absences to being presences" (Shippey, 2007, p. 16). At the time when Frodo confronts them when first setting off the Shire; he witnesses a shadow-shaped man snuffling and snorting seeking for him. When they come close to Weathertop, these Wraiths were seen as "vague shadowy shapes" hiding in the darkness. (Lotr, p. 192). They are not physical and physical at the same time, exist and do not exist, visible and invisible. They are physical enough to leave behind the traces of footprint in an area around Weathertop. They are seen more as tangible absence, when Gandalf encounters Nazgul with his crown and the hood having nothing underneath, but the shadow "From a mouth unseen there came a deadly laughter" (Lotr, p. 811). With their uncertain, frightening and empty presence they create the sense of uncertainty whether to be considered as human or inhuman, alive or dead, and visible or invisible leaving the reader in huge confusion.

In an epic where the writer leaves much to the imagination of the reader, almost all characters are notably unique owning mannerisms, characteristics, and personalities in which distinguish them from one another. In the contrarily, Tolkien created Ringwraiths in a manner that are interchangeable. In Weathertop when Frodo puts on the Ring, he does not see a unique figure of human, but a complete blackened corpse-like figure and shadow. In a physical realm of the world, Ringwraiths have reduced to be invisible to men, and in their own world they have transcended to the indistinguishable human echoes. Their forms and faces are lost, and eventually their freedom as well. Their original intentions are hidden behind their choice of bearing the Rings of power. Their forms are a tangible absence and their identities are lost and gone. According to Tolkien, each individual inherently has free will, and the capability to decide what is the best for her/his self. And that is done when the will is "distinguishing mark of his individuality. Nothing can be more precious" (Kocher, 1974, p. 56) . Thus, the Ringwariths have altered to be automatons, dead manifestation of Sauron's will, and the difficulty to act or think for themselves. Being overly controlled by Sauron, they spell some voices in "which uttered only his will and his malice"(Lotr, p. 805). Similar to the undead forms they already lost personal will, individual desires, and their humanity. They have transformed to be the servants and slaves of Sauron, with no personal ego, and they cannot take actions even if it's associated with their fate.

When they are on their mission to catch Frodo in the Mount Doom and take the Ring from him, they do that not to save themselves or their master. They are merely following the order of Sauron to bring him the Ring (Lotr, p, 925). These are merely automatons being used by Sauron and responsible for an absolute atmosphere of the unmanliness felt by the readers. Bearing all this in mind, Gandalf names their chief the "Captain of Despair" (lotr,801) when they cry out especially Nazgul is sufficient to "pierce the heart with a poisonous despair" (Lotr, p. 791). His major weapons are despair, fear, and use them even with his armies to spread terror, despair, and fear.

Ringwraith's voices are the source of fear in free people in the battles. When flying over their heads, people react by "cowering close to the earth and holding their arms over their heads as if to ward off a blow" (Lotr, p. 581). Throughout the story the appearance of the Ringwraiths arouses the fear and terror, terminates hope and

courage. In the battle of the Pelennor Fields, this sense of fear is being presented effectively. Even courageous fighters seem to surrender to the fear and the frightening and wild voices of Nazgul "only of hiding and of crawling, and of death" (Lotr, p. 805). Not all living creature have the instinct to face and fight the hidden and unfamiliar fear and terror, some just ran away and surrender.

At last, the thing that makes Ringwriths fearful is not in their ability to kill, but in the fact that we may be like them and transform to their unfamiliar and wild forms once. When their Chief encounters Eowyn in the Pelennor Fields' battle, he threatens her with a fate like his, to transform her into a fearful shadowy figure, and not with death. Explaining how he would take her to Dark Lord "Where her flesh will be eaten, but her mind left exposed before him" (lotr, p. 823). Nazgul is not an empty threat, and this is clear when he stands in front of her and fights her. Ringwariths descriptions' is what they suffer from, they are no longer blood and flesh and their wills are bounded to Sauron. Frodo's fate is expected to be the same, when he was wounded with Morgul-knife by their Chief. The aim of this knife is to enslave Frodo and not to murder him. Frodo finds that the less threatening for him is to die rather than becoming like them. The Ringwraiths worst of all are unable to look forward to any kind of after life for having their wills bounded to Sauron's power and share the same fate. Because of their desire for immortal life, they have transformed to nothingness and surrounded themselves with unfamiliarity. For human the death is as "not merely an end, but also a beginning, an illusion" (Wood and Williamson, 2003, p. 14), the death of a man represents the entrance to an afterlife world. However this is not evident in the case of Ringwraiths, after the destruction and the repression of Sauron, they are being destroyed and repressed as well. Their ending does not lead to another beginning, they are gone forever and their unfamiliar, doubled, and dreadful figures are being repressed "they crackled, withered, and went out." (Lotr, p.926).

The Ringwaiths teach a lot about the life and the uniqueness of death. The death is indeed the worst thing can ever happen to man, but in case of these Ringwariths is the possibility to stay stuck in the middle of two worlds forever. Inability to refer to neither of them, to taste the life as a familiar mortal, experience the death, and most importantly to be unable to rest in peace. The notion of undead is separated from the normal bound of man's society. They have no home, no virtue or

vice, no family, and most notably they have been transformed from human shapes to inhuman and unfamiliar forms. Their horrible fate, doubled, fearful figures, and inability to even die with the destruction of Sauron are being perished and repressed. The doubled characters, unfamiliar situations, and the idea of immortality and death Tolkien created in his characters Frodo, Gollum, Sauron, and Ringwraiths transfer the sense of uncanny to the readers.

CONCLUSION

In The *Lord of the Rings,* Tolkien uses the realm of fantasy to portray the various forms of uncanny produced by the grotesque characters. He created a secondary world and provided a fresh look to the fantasy genre. Tolkien places usual characters and figures in extraordinary and unfamiliar environment as a result unusual and strange feeling of uncanny is felt. These characters with their physical and psychological deformity evoke the sense of uncanny and create atmospheres, where the fear takes over readers' minds. Tolkien opens a new window in which freshness is present instead of ancient attitudes used by other writers in writing fantasy works. He guides the reader to look at the works of fantasy as a mean to stand against their fears in real life instead of reading the works as a mean to escape from their harsh reality by creating monsters, grotesque characters, fearful settings, shadowed characters, and doubled identity characters. Readers' experience overcomes these figures to escape their inner monsters and face outer monsters as well. Thus, fantasy is created as a way to escape to instead to escape from.

Throughout the Trilogy the characters face various unfamiliar figures and situations. The four Hobbits explore areas outside their own little world and familiarize with great fear and horror that they never faced in their lives. The four Hobbits encounter with a strange character owning some extraordinary powers in the beginning of their adventure, such as Tom Bombadil who saves them from a tree. A usual character placed in unusual part in a strange forest with repressed old self indicating the uncanniness. By encountering the familiar Hobbits, his old and familiar self reoccurs.

Similar to Tom, Treebeard's encounter with Merry and Pippin evokes the uncanny feeling. With his strange characteristics he lets these two Hobbits take unfamiliar look at him. Despite of his grotesque and fearful appearance Treebeard manages to be friendlier to Merry and Pippin, his fearful and uncanny feature is reduced and is not a threatening to them. Contradictory to Tom and Treebeard another form of uncanny Frodo encounters that is more intensive in the Cririth Ungol, the great fearful spider Shelob. Her fearful characteristics are the outcome of being away from her home. She ought to be repressed with all her terror, yet she surmounted once again from deep shadows and once again being fully repressed by Sam.

However, there Tolkien creates places full of fearful figures, as for mines of Moria the familiar place where once usual dwarves lived. Now is filled with creatures as Orcs and the great embodiment of absolute repressed fear, Barlog. The uncanny of Moria lies in her destructive powers. By passing through these mines the Fellowship awakes what was out to be hidden, repressed and out of sight. Fortunately, the wizard Gandalf from the Fellowship manages to reduce this kind of fear into ultimate repression once again. Dunharrow, with the illustration of a small size Hobbit; Merry could be seen as an uncanny. This is the place of old forgotten men, and oath-breakers whose souls where repressed and the traces of Pukel-men statues that represent the hunger of old wild men inhabiting this place. The uncanny sense is mostly felt in the Shire after its transformation from a familiar place where Hobbits lived into a blasted nature and unfamiliar place similar to Mordor. It is considered to be that form of uncanny that leads back to what is long known, old, and familiar. After returning to a ruined Shire, the sense of homelessness and strangeness is felt by these Hobbits, especially by Frodo.

The medium of creating the sense of uncanny and the self-transformations of characters is the One Ring. Those possessing the Ring whether Bilbo, Frodo or Gollum they have a fear of others' envy resulting in uncanny sense. This fear justifies bearer's actions under the strain of the Ring. The power of the Ring and the fear of losing it create the interchanging, dividing, doubling of the self, and the repetition of the same personal traits. The Ring changes the bearers in a way that they change to be unfamiliar and strange with themselves. Tolkien mixed human and animal characteristics in creating figures such as Orcs and Trolls exemplifying the aspect of automaton as pointed by Freud. The readers are in confusion whether these creatures are human being or simply monsters and automaton created by the writer in some part of the story when needed. These fearful creatures with their frightening and fearful features evoke the sense of fear, disgust, and terror in readers.

As a bearer of the Ring and the protagonist of the story, Frodo suffers from the burden of the Ring throughout his journey. The Ring along with his three physical wounds is able to alter his identity and his familiar self is turned into strange and psychologically difficult to be healed. Whenever Frodo wears the Ring the power and the burden of bearing it gets harder on him. The Ring is able to corrupt Frodo entirely

with no hope to be whole again. The Ring is able to turn Sméagol into Gollum, the monster who continuously grow. He has changed from a normal and familiar Hobbit into a strange creature and a monster. He suffers from the split self. Bearing the Ring for hundreds of years resulted in his double self and a great monster who serves nobody, but his own desire of possessing the Ring.

Another character who endures the self-altering is Sauron, who fails at keeping the Ring and become repressed for years. He reappears from his repression stronger and unfamiliar than his former shape to reoccur in the form of the Eye who watches all in the Middle-earth. By gaining his aim in the virtues by special powers and by creating the Rings of power he is seen as uncanny. Thus, his familiar self is changed and a new identity full of fear and darkness in the form of the Eye is presented. By creating the Rings of power and distributing them to the nine riders, their identity is changed as well under the power of these Rings. Ring wraiths are tricked by the desire of immortality and left in between two worlds; the world of Middle-earth and the world of darkness. They are deprived from human fate which is to die and rest. Their old identities as familiar men changed into unfamiliar and dark shapes. They have lost their wills to Sauron and are seen as automatons who work under the one who have power upon them.

Tolkien is successful in creating a world full of extraordinary figures, strange and fearful atmospheres. The fictional characters and monsters of his Trilogy fulfill the notion of "The Uncanny "as explained by Sigmund Freud. These forms of uncanny vary according to the situation and creatures and are felt in degrees by the readers. This feeling is not felt similarly by all readers. It varies from one reader to another. With their unordinary, grotesque, doubled-self, and strange appearances, unfamiliar actions, and possessing supernatural power they are able to evoke the sense of uncanny in the readers. In his fantasy works Tolkien is able in creating a new and fresh perspective by familiarizing his readers with these fearful creatures and monsters. This uncanny reading of *The Lord of the Rings* opens a door for other texts that are involved in uncanny notion yet have not grasped the attraction of scholars.

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RESUME

Sipal Atam Jamal was born in Duhok/ Iraq in 1992 and she graduated from Duhok elementary school. She completed her high school education in Duhok High School. And she obtained bachelor degree from University of Duhok/College of Basic Education/English Department in 2014. Then in 2019, she started her master education in Karabuk University/Faculty of letters/English Language and Literature Department.

CONTACT INFORMATION

Address : Duhok/Iraq

E-mail   :   sipal.atam@yahoo.com ; sipalatam@gmail.com