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**The Reconstruction of Norse Mythological
System**

—A Mythological Archetypal Critical Analysis

On The Lord of the Rings

by

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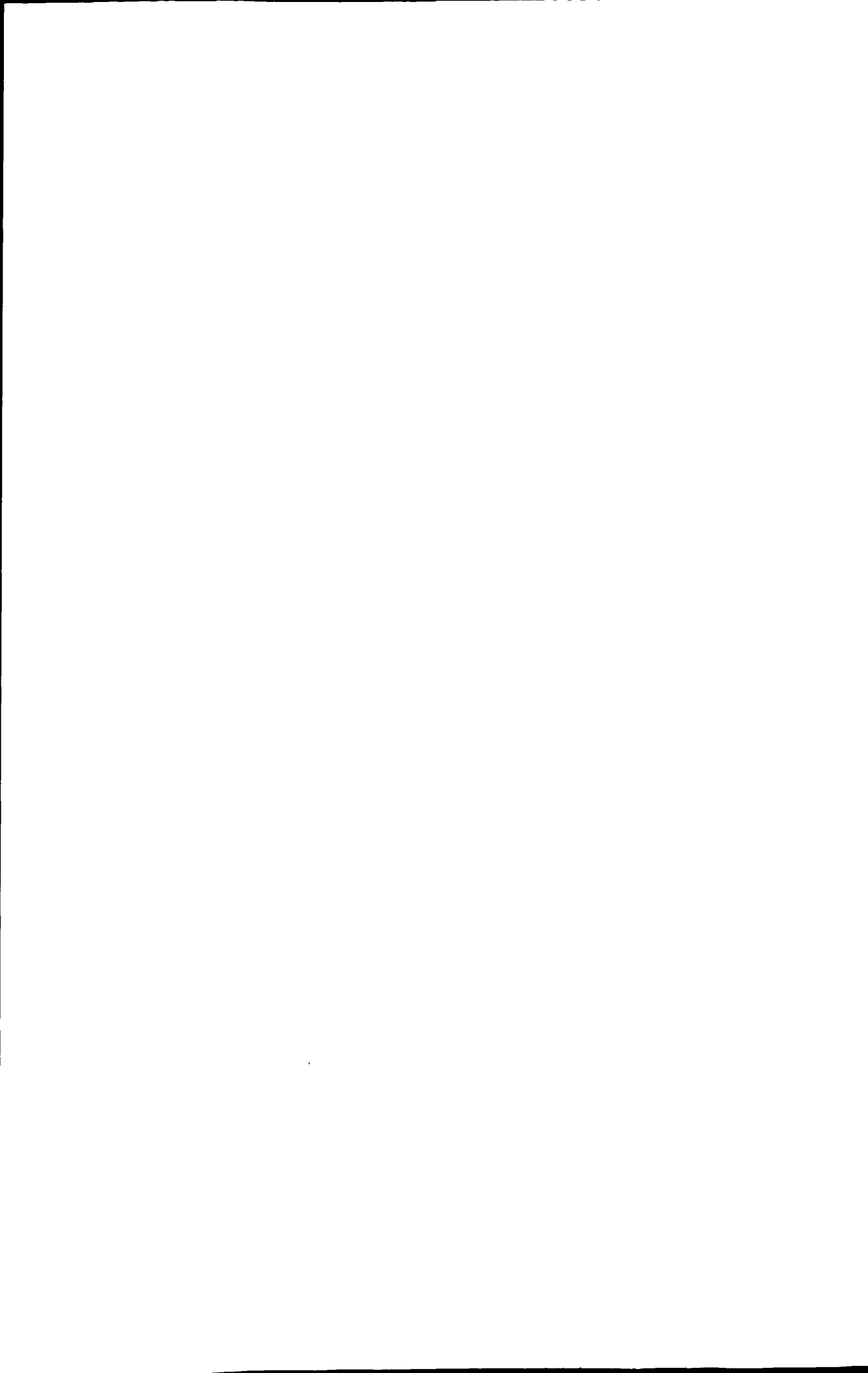
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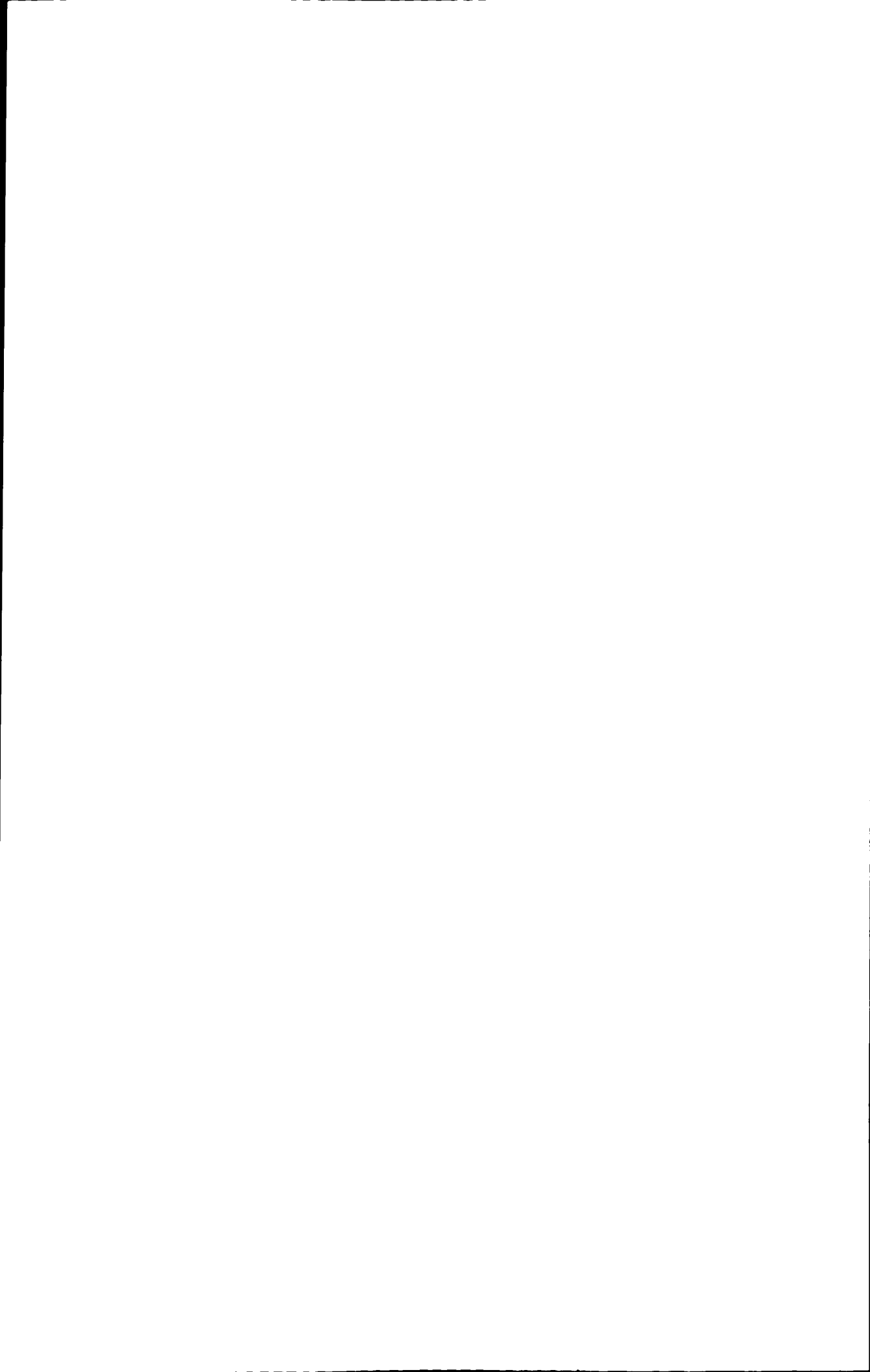


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Abstract

The Reconstruction of Norse Mythological System

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The Lord of the Rings

Yu Yi

The Lord of the Rings trilogy by J. R. R. Tolkien is one of the most representative fantasy and magic literary works in the world. Since the films, trilogy of *The Lord of the Rings*, a trend of attention on fantasy and magic literature as well as the Norse mythological background has been lasted for a long time and many derivative products on the trilogy and Norse mythology emerge one after another. And in literati, since the earliest researches on the trilogy and Norse culture, researches on this field have sprung up like mushrooms that many scholars paid attention again to explore more profound cognation in *The Lord of the Rings* from many perspectives, such as linguistics and many other literary criticisms, comments or theses on the relationship between Norse cultural elements and the trilogy with archetypal method.

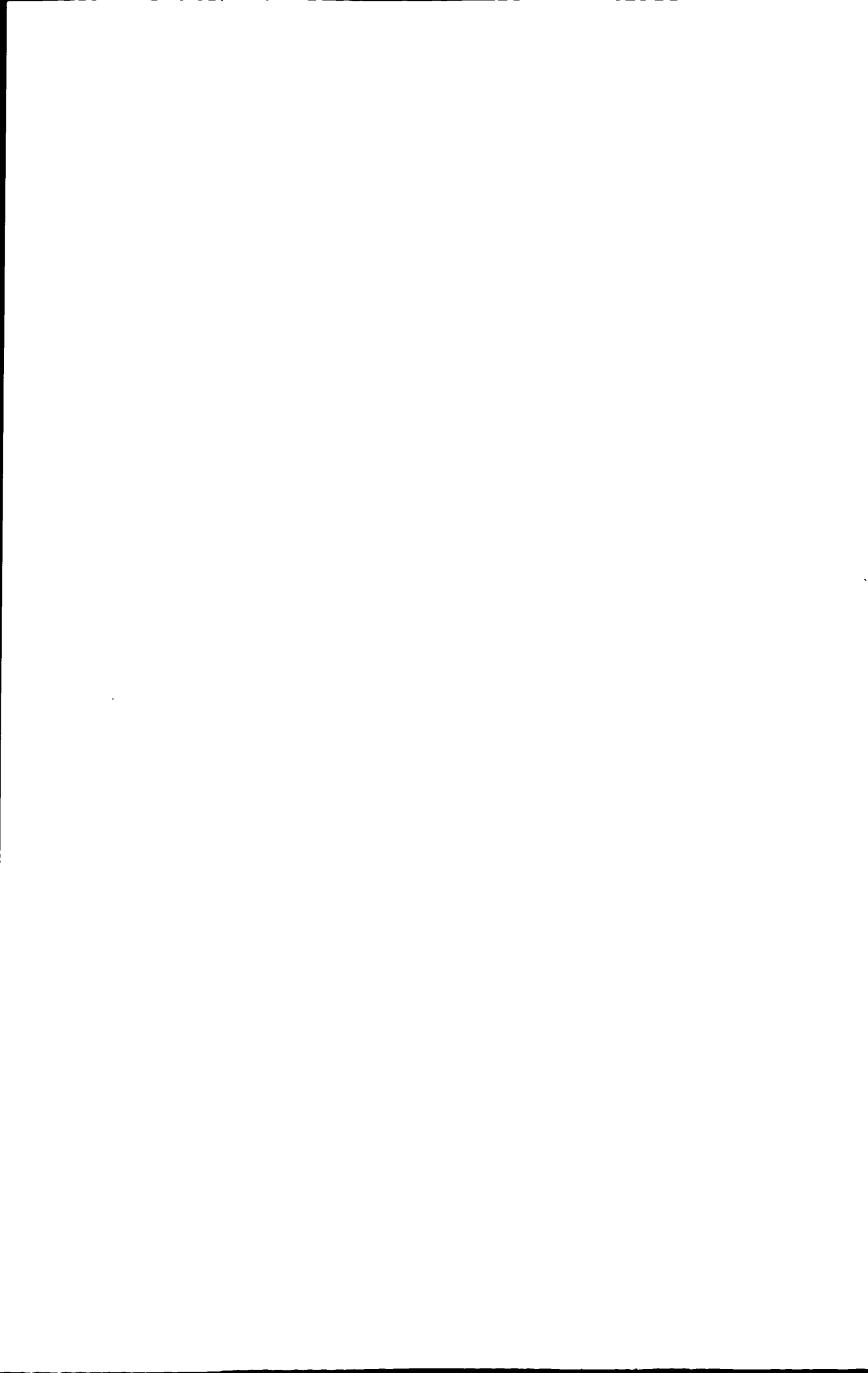
This thesis mainly focuses on the two sources, Norse mythology and *The Lord of the Rings*, to analyze each counterpart archetype of figures and compare them to find their similarities and differences based on previous researches with Northrop Frye's mythological and archetypal criticism. In these researches with archetypal analysis by others, however, the authors mainly more focus on the superficial narration of archetypes which are shown in certain parts of the fiction of the trilogy. They also showed the similarities that are the same as the ones in Norse mythology, rather than further analyzing the concrete relationship between the two sources. They seldom compare the trilogy and Norse mythology profoundly to explore them in a



comprehensive angle, including the similarities and differences of archetypes in symbols and themes apart from figural archetypes.

Based on their researches as well as many theses on Norse mythology, the thesis will pay great attention to the archetypal analysis on the main elements that are both embodied in the trilogy and Norse mythology in a comprehensive way with Frye's mythological archetypal theory, in which the thesis mainly adopts the part of archetype as a image and a symbol as well as archetypal analysis on themes respectively so that a close relationship between the two can be restated. Moreover, after these analyses, such archetypal elements different from pagan mythology and other Scandinavian literature can be found as well. Finally, the thesis integrated these elements into an independent chapter to indicate the diverse archetypes, based on Norse mythology shown in *The Lord of the Rings*, were blended skillfully by Tolkien so that, a successful achievement on new British myth and the reconstruction of Norse mythology were made in modern world.

Keywords: Norse mythology; *The Lord of the Rings*; mythological archetypal criticism; reconstruction



摘要

托尔金的《指环王》三部曲，作为当今世界上最具有代表性的幻想题材与魔幻题材的伟大作品之一，自从其电影三部曲的上映之后，便又一次掀起了基于北欧文化的文学研究热潮。与此同时，以《指环王》和北欧神话为相关背景的相关衍生产品也孕育而生。在此背景之下，在文学界，基于之前对《指环王》与北欧神话的沉寂，随着新一轮的研究热潮的再一次兴起，许多研究成果如雨后春笋般地快速出现，在分析《指环王》与北欧文化元素上，从语言学和其他纯文学理论的角度，如原型批评方法，更加深层地对其进行了剖析与比较。

本论文主要依据诺斯罗普·弗莱的神话原型理论，着重分析北欧神话与《指环王》中相互对应的各个主要元素的原型，从而对比发现二者原型的相似与不同。前人的相关研究作品中，只是对《指环王》中的神话原型作了简单的论述，没有对《指环王》三部曲与北欧神话中的各个原型的相似与不同作分析对比。同时，他们也很少以全方位的角度，包括对比二者之间的原型象征和主题等，进行深度的整合与对比分析。

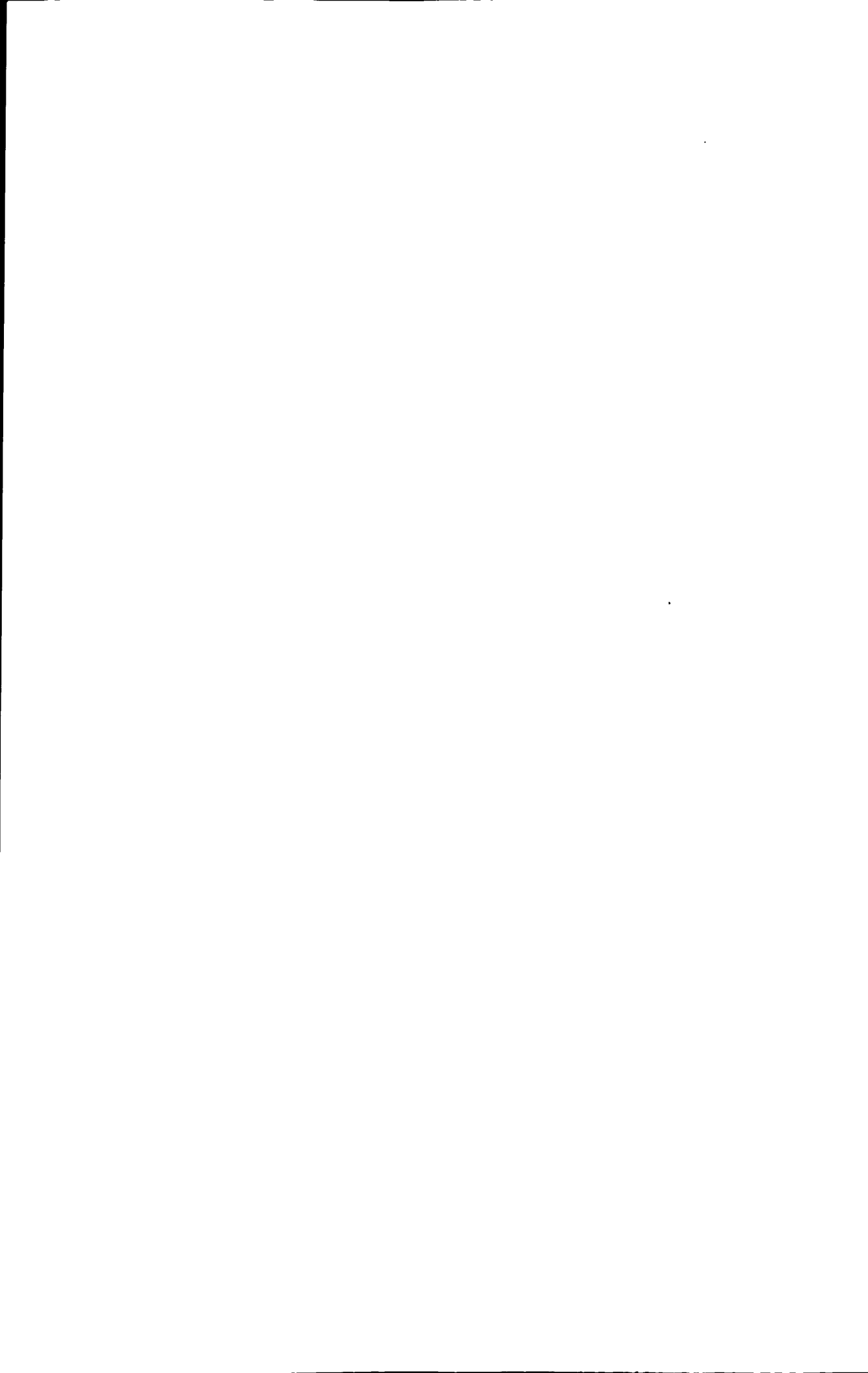
基于前人对《指环王》的大量研究与大量北欧神话的相关论文，本论文运用弗莱神话原型理论中的人物原型理论、原型象征理论、以及主题原型的方法，以全方位的角度对《指环王》三部曲与北欧神话中各个相关的部分进行原型解读与对比；再次重申《指环王》三部曲与北欧神话的深厚渊源。本论文同时通过对《指环王》与北欧神话的解读，发掘其中的非北欧神话和其他非斯堪的纳维亚文学的元素，从而佐证托尔金通过这些元素的杂糅，将基于北欧神话的《指环王》重新整合成一个全新的英国式的神话，并在当代成功地重建了古老的北欧神话。

关键词： 北欧神话；《指环王》；神话原型批评；重构



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CHAPTER ONE INTRODUCTION

The movies of the Trilogy (*The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*), *The Lord of the Rings*, presented from 2001 to 2003, were successful to raise heat waves of magic in screenland, because of which, a series of fantasy or magic movies were coming out one after another. Amongst those, the trilogy of *The Lord of the Rings* is the most outstanding one so that its cognominal novel by J. R. R. Tolkien has been given naturally great attention as well. The great fantasy or magic novel, *The Lord of the Rings*, by J. R. R. Tolkien, was greatly influenced by the Norse legends of folklore as well as its mythology. By reading the whole trilogy, a natural connection between *The Lord of the Rings* and Norse Mythology can be easily found and such literary method mythological archetype can be used in the thesis. The thesis pays great attention to the trilogy and Norse mythology in the perspective of mythological archetypal criticism, analyzing respectively on each counterpart archetype both in the Norse mythological literature and the trilogy; and aiming to contribute to a further research and new findings on the trilogy and Norse mythology by mythological archetypal criticism so that the new thought of reconstruction to Norse mythology by *The Lord of the Rings* is supported by archetypal analysis and comparison.

Because of strong interest in fantasy literature, especially the trilogy of *The Lord of the Rings*, as well as being attracted by mysterious Norse mythology, the general thought and framework of the thesis is gradually coming into being. And through reading the original work, the trilogy of *The Lord of the Rings*, and the Norse mythology, the context the thesis needs to research has been decided. With further studying the literary criticism in the class on American literary criticism, the critical theory by Northrop Frye, whose major theory from the *Anatomy of Criticism* the thesis will adopt from, is the major literary recourse for the whole thesis. So that mythological archetypal criticism by natural connection between the theory and the

myth is chosen by the thesis in order to analyze the context of the trilogy. The trilogy of *The Lord of the Rings* by J. J. R Tolkien has been the most representative and of landmark masterpiece in the field of fantasy or magic literature besides *Harry Potter* by J. K Rowling. Since the trilogy came into being, many scholars have analyzed and made many comments on the author and the trilogy itself or the connection between the trilogy and Norse mythology, and other relevant comments on the relationship between the theme and Tolkien's biography with different critical approaches.

Chinese scholars began to introduce the trilogy with the background of Norse myth and their relative researches. In 1990s, with the first Chinese version (traditional Chinese character version) emerged in Taiwan, indicating the beginning of the introduction to the trilogy in China, although there were many mistakes in it. And later in 2002, a new traditional Chinese version by Lucifer Chu, who made achievement in translating theories to deal with such literary works with strange and obscure background of literature and culture, emerged in Taiwan and the next year the simplified Chinese version by Yilin Publisher emerged in China mainland.

Then, the researches on fantasy literature in some universities came into being one after another with comparative method and further interpreting method in various perspectives. In 2007, *The Interplay of Logos and Tao—between Tolkien's the Lord of the Rings and Its Chinese Translations* by Pei Fuliang was the work that uses the way of comparison, indicating "how the logos concept that greatly influenced J. R. R. Tolkien's mythology interplays with the concept of Tao in the Chinese translations of *The Lord of the Rings*" (Pei, 2007:5). And also comments with textual analysis and archetypal research are like followings: *On Tolkien's Mythical Consciousness and Imagination* by Shu Wei in 2007, addressing the influences of ancient mythical epics on Tolkien's mythical consciousness and imagination" (Shu, 2007:63); and *The Lord of the Rings: Anglo-Saxon Mythology* by Li Ying in 2005, addressing "*The Lord of the Ring* is the alternative histology and mythology the writer made for his country and modern Anglo-Saxon community" (Li, 2004:22). Theses with the angles from medio-translatology are: *Hermeneutics, Reception Aesthetics and the Translation of*

the Lord of the Rings by Chen Junfan in 2005, discussing “the nature of literary translation and analyze the translation of *The Lord of the Rings* under the guidance of hermeneutics and reception aesthetics” (Chen, 2005:II), *Into the Tolkienian Faerie: Tolkien's Poetics of Fantasy As Seen in On Fairy-Stories* by Shu Wei in 2007, introducing Tolkien's notion of faerie, fairy characteristics, faerie, plausibility and fulfillment of aspiration make up Tolkien's poetics of fantasy (Shu, 2007:87).

Secondly, studying Tolkien and his trilogy and other fantasy works of his has become a trend since the publication of Tolkien's works, remarking to the author and approaches of interpretation of background, characters and cultural influences to the trilogy and other Tolkien's works, comparative approach and also archetypal criticism and linguistic approach.

The earliest comment on Tolkien is the one by Judith A. Johnson in 1922. And after the publishing of *Old and Middle English Philology*, Margaret L. Lee praised Tolkien's contribution in her book *Yearbook of English Studies. The Dethronement of Power* by C. S. Lewis in 1955 and *The Quest Hero* by W. H. Auden in 1961 are the typical comments at that time. In America, many profound researches are pioneering, which focused on the theme, coherence and their intercrossing relationships in the trilogy. The master dissertation *The Imaginative Fiction of J. R. R. Tolkien* by Caroline Whitman Everret in 1957 is the first one in researching Tolkien, which is also the first one to analyze several Tolkien's works together in order to find the coherence amongst them. *The Master of Middle-earth* by Paul Kocher in 1972 refers that the Middle-earth is a Christ land that reflected in the trilogy to illustrate the existence of the free races with the background of Christ; the work *Tolkien and Silmarillion* by Clyde S. Kibly in 1979 refers that the similarity between the trilogy and the Bible and claimed that Tolkien was a Christian writer. And in the end of 1970s and the beginning of 1980s, a great achievement on the researching in Tolkien was made by a biographer Humphrey Carpenter. In the work *J. R. R. Tolkien: A Biography* (1977) and *The Inklings* (1978), show the close relationships between works and Tolkien's biography. Many dissertations on Tolkien and his trilogy came into being, such as *Tolkien's Legendarium* by Friejer in 2000, *J. R. R. Tolkien and His*

Literary Resonances by George Clark and Daniel Timmons in 2000, the excellent research paper on Tolkienian poems *Tolkien the Medievalist* by Jane Chance in 2002, which includes *The Great Chain of Reading: (Inter-)textual Relations and the Technique of Mythologies in the Turin Story* by Gergely Nagy. And also the *Tolkien Studies* (2004) by Anderson, Draut and Friege are important works. Burns in his *Perilous realms* (2005) paid great attention to the Anglo-Saxon tradition as well as the Norse cultural background.

The reviews which are mentioned above are the ones that are easy to find and most of them supply this thesis with much precious information. However, this thesis will not be a general intimation and repetition to those literary reviews, but a profound re-creative one to put forward a new outlook in analyzing the trilogy and Norse mythology together and make a comparison between the two in the perceptive of mythological archetypal criticism to illustrate that the trilogy is the development to the Old Norse myth, even reconstructs the system of Norse mythology.

Therefore, the hypothesis that the trilogy of *The Lord of the Rings* is the development and reconstruction to the old Norse mythology, will be proved to be the new finding by analyzing the two counterparts respectively through the method of mythological archetypal criticism. And some reasons are supplied to support the hypothesis: the one is the story of the trilogy is based on the Norse mythological legend. The two is the similarities between the names of characters and themes in both the trilogy and the Norse myth are the natural hint that indicates the inevitable relationship between the two parts that thesis analyzes. The three is the plot in the trilogy is different from the old legend of Norse mythology so that the trilogy is a development and re-creative myth that stems from the original Old Norse myth. The four is the same literary archetypes determine that the two parts are the ideal ones to compare with each other. The five is the situation of diverse archetypes in one figure in the trilogy are the unique compared with the one in the Old Norse myth. The six is the trilogy not only develops Norse mythology, but also adds something new, such as old Germanic elements, into Norse myth; therefore, a new myth, based on the main body of Norse mythology, adding postmodernist elements as well as the

reconstruction to the Norse mythology, is achieved by the Tolkien. Due to the reasons above and strong interest on the trilogy, the thesis naturally adopts the theory of mythological archetype from the thought of Northrop Frye to analyze the trilogy with Norse mythology together, through the further analysis of each counterpart archetype in the trilogy and Norse mythology and the comparison of archetypes. In the process of writing the thesis, such a relevant issue can affect the course of the research. Namely, what the best or proper structure of comparing the two parts is to illustrate the clear comparisons through which the readers can easily find the reasonable explanation on the reconstruction to the Norse mythology by the trilogy. And to deal with this, the thesis will start with the introduction to the mythological archetypal theory to give the readers a general and clear theoretical foundation that the thesis is based on. And then the thesis will analyze the archetypes of typical characters in Norse mythology and the selected counterpart archetypes in the trilogy. Finally, through comparison of archetypes in the trilogy and Norse mythology, a concept of reconstruction to the Norse mythology will be introduced gradually to illustrate the gist of the thesis as a whole.

The whole thesis consists of six chapters. Chapter One is the introduction to the thesis, which gives the topic of the research of the thesis, reasons to choose the topic as a goal of research, background and literary review, the theoretical foundation the thesis adopts and the significance of the study, as well as the organizations by chapter breakdown of the entire thesis. Chapter Two focuses on the theoretical foundation, including the concept of mythological archetypal criticism and features of it. Chapter Three focuses on the archetypal analysis on the characters from Norse mythology, its symbols and the theme. Chapter Four deals with the archetypal analysis to the characters in the trilogy, symbols and the theme as well. Chapter Five is the comprehensive one to give a comparison on the archetypal similarities and differences of characters, symbols and themes in the trilogy and Norse mythology and analysis on how the trilogy reconstructs and further develops Norse mythology according to the similarities and differences of each archetypes, symbols and themes. Chapter Six is the conclusive part which hits all of the points the thesis discusses and

findings to confirm the gist of the trilogy's reconstruction to the Norse mythology.

CHAPTER TWO INTRODUCTION TO MYTHOLOGICAL CRITICISM

Prevailing in 1950s and 1960s, mythological archetype criticism is considered as one of the most important and popular critical methods in the Western countries. With the publication of the *The Anatomy of Criticism*, Northrop Frye systematically expounded his thought of myth-archetype, laying his status in literary criticism.

2.1 Mythological Archetypal Criticism

As a trend of literary critical method, archetypal criticism was prevailed in 1950s and 1960s in Western countries. Under this background, a great attention on the archetypal criticism and its method was paid to by the critics and people who were interested in it. Among them, Northrop Frye is the typical and representative figure in studying the theory of archetypal criticism from the perspective of pure literature. It was Northrop Frye that made great achievement on the close connection between method of criticism and mythological archetypes so that his literary thought of criticism is commonly called mythological archetypal criticism. As is known, archetypal criticism originates from *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom* (1903) by Edward B. Tylor, whose research on art coming from magical processes laid the foundation of the initial archetypal thought.

Man, as yet in a low intellectual condition, having come to associate in thought those things which he found by experience to be connected in fact, proceeded erroneously invert this action, and to conclude that association in thought must involve similar connexion in reality (Tylor 1903:116).

Later, another great anthropologist James G. Frazer, whose masterpiece is masterpiece *The Golden Bough: A Study in Magic and Religion* (1890), studied the basic modes of mythology and rites and made comparisons of religious rites of races.

He first put forward the idea of the connection between art and religious rite by studying primitive religions tracing the archetypes of witchcraft.

As for the person who is considered as the peak of criticism of psychology which is mentioned frequently, is Carl Gustav Jung (1875-1961), an influential thinker and an important psychiatrist in Switzerland, who first gave prominence to the term archetype. He thought that an unconsciousness "which does not derive from personal experience and is not a personal acquisition but is inborn" (Jung 1959:289). And he defined archetype as primordial or "universal images that have existed since the remote times" (Jung 1959:28). His theory of collective unconsciousness paved the way of profound interpreting archetype. Hence under Jung's influence, Maud Bodkin's (1875-1967) analysis with Jungian archetypal theory in *Archetypal Patterns in Poetry* (1934) made the concept archetype popular, which, since then, aroused a trend of using archetypal method in analyzing literary works related to myth. However, amongst these famous figures mentioned above and the ones not being introduced in theoretical areas, the most famous and influential figure on archetypal theory is Northrop Frye (1912-1991), whose theory is the synthesizer of all the essences of the pioneers of archetypal analysis. He systematically explained his thought of archetype and mythology from the perspective of literature. And his masterpiece *The Anatomy of Criticism* (1957) is considered as the classic of mythological archetypal criticism.

In terms of archetype, Northrop Frye virtually has a different opinion from the one that Jungian and Frazer's archetypal patterns. Frye created his own way to find the archetypal patterns in accordance with literature so that he thought that Jungian theory of collective unconsciousness is "unnecessary hypothesis in literary criticism" (Frye 1957:112). He also shifted the application of psychoanalysis by Bodkin to literary. He gave a new definition to archetype that is "a symbol, usually an image, which recurs often enough in literature to be recognized as an element of one's literary experience as a whole" (Frye 1957:365). Therefore, Frye concluded, based on the achievements of pioneers of archetypal critics, that the literary works are the rebirth and representation of myth; and every work of literature has its place in myth

and each of them adds to the myth in the theory of myth. That is to say, in accordance with Northrop Frye' theory, archetypal criticism can also be called mythological criticism, mythological and archetypal criticism, or mythological archetypal criticism. This theory focuses on the studying of various archetypes (ways of presentation, aesthetical psychology, images or motifs and etc.) from literary works to find the pattern of literary development by induction (Net.7.).

2.2 Features of Mythological Archetypal Criticism

After introducing the general overview of mythological archetypal criticism, the thesis in this part will concentrate on the part of features that are adopted by mythological archetypal criticism so as to understand clearly what exactly the mythological archetypal criticism refers to and its concrete mode of application in the practices of analyzing texts with mythological and archetypal elements.

Literary archetypes. In the opinion of Frye, literary archetypes are the ones that "play an essential role in refashioning the material universe into an alternative verbal universe that is humanly intelligible and viable, because it is adapted to essential human needs and concerns" (Abraham 1993:224-225). He does not think that literature is the imitation and representation of the world and society, but the presentation of myth and rituals (Net.6.). In terms of myth, it is "the imitation of actions near or at the conceivable limits of desire" whereas literature is the displaced myth, which displaces the ancient religions and myths in modern times (Frye, 1990:136). The plots in fictions such as birth, movement of the plot, frustration or death, are similar to the birth, action, victory or death to a certain divine creature in myth (Net.6.). In terms of displacement, Frye thinks that "I called it displacement for many reasons, but one is that fidelity to the credible is a feature of literature that can affect only content...Literary shape cannot come from life; it comes only from literary tradition, and also ultimately from myth " in "Myth, Fiction and Displacement" (Frye, 2006:17). In Frye, displacement refers to "literature's habit of adapting mythical forms to standards of plausibility or accepted morality" (Net.13.).

Therefore, he thinks that all cultural and mythic images belong to the literary images through his thought of displacement, such as the ocean and forest in literary works, their recurring are not coincide but reflecting the certain connection with natural world (Net.6.).

Symbol as motif and as sign. According to Frye, symbols may be called “signs, verbal units which, conventionally and arbitrarily, stand for and point to things outside the place where they occur” (Frye 1957:73). Symbol is the one that is not “primarily a symbol of ‘of’ anything, ...but connects” (Frye 1957:73). In the *Anatomy of Criticism*, Frye proclaims in the first essay,

On the literal level, where the symbols are motifs, any unit whatever, down to the letters, may be relevant to our understanding. But only large and striking symbols are likely to be treated critically as signs: nouns and verbs, and phrases built up out of important words. Prepositions and conjunctions are almost pure connectives. A dictionary, which is primarily a table of conventional sign-values, can tell us nothing about such words unless we understand them (Frye 1957:19).

Hence, literature is the “hypothetical verbal structures” where symbolism is presented (Frye 1957:79). Symbol as image. For Frye, the analysis of images that recurrently emerge is the main technique of rhetorical. Using allusion and allegory in literary works can be seen as the embodiment of symbol as image.

Symbol as archetype. Frye states that “the symbol in this phrase is the communicable unit, to which I give the name archetype: this is, a typical or recurring image. I mean by an archetype a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience” (Frye 1957:99).

Therefore, the thesis mainly pays great attention on the parts that are archetypal analysis on images, theme and symbols to compare with the trilogy of the *Lord of the Rings* and Norse mythology respectively so that the similarities and differences can be united together to support the main hypothesis of the thesis writing.

CHAPTER THREE MYTHOLOGICAL ARCHETYPAL ANALYSIS ON NORSE MYTHOLOGY

As is known, Norse mythology or Norse legend circulates mainly in the Nordic European countries, including Norway, Swede and Denmark and other Scandinavian areas. Norse mythology is a unique mythic system that is nearly forgotten and neglected for quite a long time until the emergence of the movie trilogy of the *Lord of the Rings* by J. R. R Tolkien. Since then, the interest and passion on Norse mythological system has been aroused so that a trend on studying Norse mythology comes into being gradually. Norse mythology is the one that reflects the primitive cognition of the people from Scandinavian areas. In accordance with the mythical system, Norse mythology consists of four parts, which include Gods, Elves, Dwarves and Giants. Because of the derivative relationship among these figures, the Giants can be seen as the same system of Gods. Therefore, the new three parts of Norse mythology were divided by the thesis, so as to analyze them respectively by selecting the most representative figure of each part with the perspective of mythological archetypal criticism, as well as the analysis of the human beings together as a counterpart chapter of chapter four.

3.1 Archetypal Analysis on Mythological Mythology

It is evident that there are major four parts in Norse mythological system. They are the race of gods, race of Giants, race of dwarves and elves and human beings. In this part, the thesis mainly focuses on the most representative figures from the four parts of Norse mythological system to analyze them respectively with the perspective of mythological archetypal criticism to make a comparison with the counterpart figure in the trilogy of the *Lord of the Rings*.

3.1.1 Odin as the most representative deity

In accordance with Norse mythology, the Giants are the first life or divine forms in the beginning of the world, who derivate the Gods. And Odin is of no exception. Odin, as the supreme divine deity, is also called Woden, Woutan, Ygg (The Awful), Gagnrad (He Who Determines Victories), Herjan (God of Battles), Har (The High One), Jafnhar (Even as High), Bileyg (One With Evasive Eyes) and so on (Munch 1926:7). It is described as the wisest God in Norse legend and mythology, in which he is the Giant, tall with a long gown, with black curly hair and bushy moustaches or whiskers as well as his unique and typical image of the old one eyed man with a scepter (He Peng 2010:13). Odin, as the most important archetype in Germanic and Norse mythological legend and folklores, is the supreme deity with his followers who “aroused themselves into battle-madness, but attempted to affect their enemies by placing the ‘war-fetter’ on them” (Jones 1995: 152).

Therefore, from this description above, Odin is a God of battle mania. In Odin’s mythology from Scandinavian areas, his left eye is missing, which he sacrificed to Mimir (the wise divine figure in Norse mythology) in exchange for sight of truth (He Peng 2010:13). So this sacrifice is “an overarching archetype that forms the essence of ancient and modern esoteric traditions” in Nordic European areas and it should be “unambiguously distinguished from domestic belief system whose principal archetype is unreasoned fear” (Net.2.). Odin likes performing in the disguise of a sophist, a prophet or a wizard to travel in the world of human beings for pleasure (He Peng 2010:14). Odinic style and his respect to battle as well as bravery were considered as the standard and guide for the ideology on the battle. They considered death in the battlefield is a type of glorified feat.

In accordance with the description of Odin, he is also called “the God of Ravens, who has the precious ring which is named as Draupnir; from it dropped every ninth night eight other rings as splendid as itself” (Munch 1926:8). Therefore, this archetype for Odin is often mentioned in the Norse mythology and other Scandinavian legend, in which extends his archetype by animals, so that they (the two ravens which

were named as Huginn and Munninn) can give the best indication of Odin's association with archetypal mind (Net.2.). In *The Prose Edda*, Odin says "I fear for Huginn lest he fare not back, yet watch I more for Muninn, " and "one could gauge with wisdom more in time, if only memory served one better" (Net.2.).

To sum up, Odin, as the supreme deity in pagan mythology as well as other pertinent legends and folklores, is the chief God in the system of Norse mythology. He represents not only the supreme authority as Zeus in Greek mythology, but also, archetypally, as a matter of fact, represents many things in pagan legends. Odin is usually depicted as "having only one eyed old man with various shapes, bearded, wisest and knowledgeable in use of magic" (Odin: The Chief of the Norse Gods). He is often depicted as a wizard, which is naturally and archetypally becomes the main inspiration for the main character Gandalf in the *Lord of the Rings* by J. R. R Tolkien, whose profound accomplishments on Norse culture and its mythology as well as linguistics endows the character Gandalf with rich cultural heritage; and it is no wonder that it is so clearly to find that Odin in Norse mythology is the primitive archetype of the image of Gandalf in Tolkien's trilogy of *The Lord of the Rings*.

3.1.2 Norse dwarves and elves

In Old Norse and old Germanic mythological systems, there are two semi-Gods, Dwarves and Elves, which respectively are depicted as mythological and inevitable elements that differ from other mythological system. Norse dwarves in Norse mythology are the most characterizing creatures. The word *dvergjar* in Old Norse means the small-sized race with special appearance. They are not described as small before the 13th century, when the later legendary sagas portrayed them as such, often as a humorous element (Net.10.). In Norse mythology, dwarves and elves were the ones that stemmed from maggots in the corpse of the Giant Ymir under the help of gods. They are the friends of gods and human beings. The dwarves are the race with the height of no more than 5 feet and live under the earth, preferring the dark environment. In the Norse texts, the *dvergjar* or dwarves are described as the ones

with “the skin color of ‘pale’ (fölr), like a corpse” (Acker 2002:213). They are wise and greedy as well as good craftsmen. From the perspective of archetype, it is said that the dwarves mainly refer to the Neanderthal men. However, no clear evidence can be given to support this hypothesis. After all, the dwarves are creatures of ancient Norse legends and folklores, which are the mixture and imaginations that embodied the primitive ideology of old Scandinavian ancestors.

Elves are the other characterizing elements in Norse mythology and Germanic myths and legends as well as folklores. Without nearly-be-forgotten Old Norse mythology, an elf would be naturally associated with the being of Germanic myth. The elves, which come from pagan myth virtually, were “originally thought of as a race of divine or semi-divine beings (*wights*, *vættir*) endowed with magical powers, which they use both for the benefit and the injury of mankind” (Net.3.). In term of elves in Norse mythology, elves are the ones with duality, which, on the one hand, they are human beings; and on the other hand, they are semi-divine figures. In the system of Old Norse myth, men can be “elevated to the rank of elves after death, such as the petty king Olaf Geirstad-Elf” (Net.3.). In addition, these elves are also described as “semi-divine beings associated with fertility and the cult of the ancestors and ancestor worship” (Net.3.). Therefore from the perspective of archetype, the images of elves can be traced back to the primitive religious period in which human beings had the “animistic belief in spirits of nature and of the deceased;” and it is said that elves are “the Germanic equivalent to the nymphs of Greek and Roman mythology, and *vili* and *rusalki* of Slavic mythology” (Net.3.).

Dwarves and elves are the inevitable elements in Norse mythology. They are both the unique images in Scandinavian folklores, rather than any other mythological system in the world, except that the Germanic mythology which comes from the Norse myth. Archetypally speaking, dwarves and elves are inseparable, which indicate the initial mental state and primitive cognition to the world and tradition which are reflected in the mythology, legend and other Scandinavian folklores with further literary creation.

3.1.3 Norse monsters

As other inseparable and unique mythic creatures in Norse mythology and other Scandinavian folklores, Norse monsters play a specific role in the legend or saga in pagan European area. Amongst those monsters figures, the dragon, which is known about in *Beowulf*, is often depicted as the giant serpent or snake, which is quite different from the ones in *The Lord of the Rings*, whose images can be found in many ancient Scandinavian relics by modern archeological researches.

It is true that the tragic theme and dark aspect were embodied in the whole Norse mythology, amongst whose legends in Viking period, dragon is depicted as the dangerous monster that often threatened the Vikings wherever on land or in the sea. Nevertheless, not all the images of the giant serpents are evil ones, one of which in *Prose Edda*, a dragon was identified as the mortal of realm (Net.9.). And the dragon in *Beowulf*, which is an Old English heroic epic poem with the Scandinavian dragon tradition, as an evil one, is described as the one that often had battles with human beings. Here is a description from the Norse mythology legend as following:

Thor is the strongest of the Aesir gods who live in Asgard. He is the god of thunder and is represented by a hammer. In one tale Thor battled a great dragon which he pulled out of the depths of the ocean. After a mighty ontest, the dragon was still alive, but sunk back into the sea (Net.9.).

Therefore, from the description above, it is found that a monster or a dragon as an evil part of Norse mythology is tenacious and difficult to beat even by the God. Hence, in the perceptive of archetype, the fear for dragon or a monster is the initial fear for the serpents of the ancestors of the Nordic European people. To the contrary, some dragon was given the positive identity, such as the serpent in *Prose Edda*, the ideology of awe and worship, can be found in the primitive thought of the ancestors of Nordic people, archetypally speaking.

To summarize, monsters or dragon can be seen in many other mythological systems all over the world. However, as the magic elements in myth, many of these fictional figures in other myth can be found together as a whole evil part in the mythic system like Norse mythology. And in the perspective of archetype, the legend of

Scandinavia includes the most initial images of fear of the animals and the lost morality on human beings in Scandinavian society. These are the vivid and fairy-tale images that embodied in the mythology and legends of Scandinavian people, which also reflected their primitive philosophy on life and the world as well.

3.1.4 Norse heroes

As an indispensable figure in any mythological system, human beings are also depicted as the weak group or the lower ones under the extreme authority of the holy deity or the persecution of the evils. And seldom did human figures like the one in Norse mythology behave so impressively and heroically. Therefore, this part will focus on the archetype of these typical Nordic heroes reflected in Norse mythology.

Many Norse heroes' stories today mainly can be found in modern collections pertinent to the Norse mythology and heroes, which can be traced back to the old documents as well, such as the heroic poetry of *Poetic Edda* and other so-called "sagas of antiquity," a saga-like story that "drew their themes from antiquity, from a prehistoric, pagan era" (Munch 1926:124). And the heroic legends have "their roots in prose adoptions of ancient heroic lays," however, none of these heroic materials "make their appearance during the Viking Age, and popular tastes take another direction" (Munch 1926:124).

Among these heroic legends in Norse mythology, the most representative heroic figures are in the legend of Volsungs, the legend of Niflungs and the legend of Gjukungs. And the legend of Volsungs is the most and popular story which was told and imitate or recreated by many sagas with the same mode of story telling, which means that the archetypes are the same or similar. And furthermore, the leader of the family Volsungs, Sigurd is the best known and household lendarly figure in Nordic Europe as well as the key role in Norse epics or sagas. Generally speaking, the legend of Sigurd is also called the legend of the family Volsungs, telling the story of the national hero Sigurd, whose epic is quite similar to the epic *Iliad*. In the legend of Sigurd, the almost all plots of the Old Germanic legend of Nibelung was contained

as well as other folk songs were included. Therefore, another pertinent masterpiece based on the background of Norse sagas *Der Ring des Nibelungen* (*The Rings of the Nibelung*) by Richard Wagner (1813-1883), a German composer is the inspiration of the legend of Sigurd. There are similar plots between the two, however totally different, though the archetype of the hero can be found the same or similar to the figure in the legend of Sigurd. And another important divine artifacts the rings come into being and the theme of the rings in Norse legends or sagas are the most classic ones in both Norse literature and modern literature like *The Lord of the Ring* and other works that is pertinent to the rings, as well as the permanent motif of hero quest in them.

Norse heroes are not only the independent legends in Scandinavian folklores, but also an important and relevant part of Norse mythological system, among which many ancient heroes' archetypes were embodied as the super figure with bravery and wisdom, whose images were told from mouth to mouth with approbation by the Scandinavian people. Their spirit and behavior, which have become a permanent powerful symbols of national consciousness were memorized and worshipped.

3.2 Archetypal Analysis on the Symbols in Norse Mythology

In Frye, a symbol refers to the one of "any unit of any structure that can be isolated for critical attention" and that "a word, a phrase, or an image used with some kind of special references (which is what a symbol is usually taken to mean) are all symbols when they are distinguishable elements in critical analysis" (Frye 1957:71). Therefore, as mythology, any image, word or phrase in Norse legends or other stories, Scandinavian literature has its own symbol as an inseparable system of mythos in the perspective of archetype.

3.2.1 Symbols of Odin

Symbols of Odin and the two ravens. Odin, as the most well-known divine

figure, is worshiped so much by the Scandinavian people. In terms of Odin, such image was shown that he is old and tall with one eye. Odin in Norse Mythology symbolizes the figure of wisdom, bravery and being worth of respecting. However, he also symbolizes the one who likes being in the state of mania to something. These symbols are totally embodied in the legends and the stories about Odin in the Norse mythology. Therefore, archetypally, the images of Odin probably were great heroic figures with leadership in ancient Scandinavian history, whose image was reflected in Norse literature generation by generation. In accordance with the description to the supreme deity Odin, he means the supremacy dominance with wisdom. The ancient Nordic European thought that Odin stands for the sky or the whole cosmos, to which they should show their respect and fear. As is known that in Viking age, the Vikings in Europe were the most notorious people whose behaviors just as the pirates dominated the sea and conquered many areas of Europe. Apart from their immorality, their bravery and skillful battle experiences were remarkable. That were all due to their belief and worship of their spiritual icon Odin, under whose influences, the Viking soldiers were so valiant. From this historical story, it is evident that Odin is not only a superficial symbol as authority but also a spiritual symbol of "Mars" in Scandinavian people and the symbol of honor and unity, as well as that of the great mental power. As for the two ravens, they are just like the assistants for Odin. As is depicted in Norse mythology, the two ravens are called Hugin and Muninn respectively, which stand for the thought and the memory. So the symbols of the ravens in Norse cultural areas are often found in the banners in Viking ages. Here is a paragraph from the literature that described the images of ravens that symbolized the magic and prediction which is based on the legend of raven in Norse mythology that the Hugin and Munin are in charge of the delivery of news from the human beings' world to Odin.

... one can conjecture that the Danes regarded the raven symbol as signifying that the god of war, Óðinn, was on their side, and that the Anglo-Saxons regarded the raven banners of the Danes as mighty power symbols since they stress the magical qualities of the banners. The Anglo-Saxons probably thought that the banners were imbued with the evil powers of pagan idols, since the Anglo-Saxons were aware of the significance of Óðinn and his

ravens in Norse mythology (Bodvarsdottir 1989:112).

Therefore, from this description, the meaning of the symbol ravens in Nordic culture is profound and influential, which is an indirect symbol for their supreme deity Odin, as well as the worship to the bravery and authority for the Scandinavian people.

3.2.2 Symbols of Norse dwarves and elves

Symbols of dwarves and elves. These two creatures of imaginative magical creatures in Norse mythology, as is analyzed in previous chapter, are probably a primitive cognition to the tradition by the ancient Scandinavian people and their imaginations on these two figures are the symbols of environment where human beings live. It is depicted that dwarves lived under the Earth, preferring the dark with technology and magic power. So in terms of dwarves, they symbolized the earth, and the skillful men.

3.2.3 Symbols of Norse monsters

Symbols of monster. A monster is the devil that is opposite to human being. In terms of Norse monster, the images of dragons emerge and their special meanings of being are so clear in the primitive ideology of ancient Scandinavian people in pagan period. The dragons are the magic creature or evil ones that often threaten human beings' safety. They symbolize the evil and cruel side of the whole mythology as well as a reflection of human beings' unique outlook on good and evil in Scandinavian people in pagan time. In addition, for the dragon, the giant serpent in Norse myth is a symbol with double identity. A Serpent, in the perceptive of archetype, symbolizes the evil or vicious power, which originally can be traced back to the description from the Bible. On the one hand, the serpent in Norse mythology is mainly described as an evil power wherever in the sea and on land. And on the other hand, a serpent in Norse mythology also plays a positive one that symbolizes the morality of realm in *Prose Edda*.

3.2.4 Symbols of Norse heroes

Symbols of Norse heroes. In Norse mythology, heroes play special roles in the system of the myth. They are such human beings that fight against the monsters the evil power. Apart from the divine image of Odin, he, who likes becoming into an old man in human world, is such a typical symbol. In accordance with the archetypal symbols, an old man often symbolizes maturity and wisdom in any culture. A heroic figure in any legend similarly has the same frame of depiction, which is brave, wise, outstanding in physics and psychology, courageous, and has the obligation to save the world or anything else that has the similar theme. And what is more, the hero often is designed to be on the journey to find or to save something or someone to finish his ceremony-like quest in his life that is the testimony of his value of stay as a type of archetypal motif showed in many mythological system, such as Odin's quest for wisdom and knowledge and his fanatic quest for the pleasure from battles of his heroes (the heroes are the ghosts of their body, controlled by Odin to be his Einheriars. An Einherian serves and entertains Odin by continuous battles with each other under the protection of eternal power from Odin). This symbolizes a type of spirit that the Nordic people have and also reflects their values for lives and honors.

Therefore, from the view of archetype and symbolism, the main symbols are reflected in the whole system of Norse mythology. These symbols in Norse legends and other folklores also have the determined archetypes that indicate a sense of heroic epic-like literature with tragic atmosphere in the whole system of Norse mythology and other Scandinavian folklores in pagan period (before 10th century).

3.3 Archetypal Analysis on Theme

In the legends and myths from Nordic Europeans areas in pagan period, Norse mythology is the typical system of imagination and ideology of ancient Scandinavian people in pagan Europe with the main and permanent theme of bravery as even a kind

of pathos or tragedy.

In any other mythological system, all the gods seems to be permanent and never to die in the holy heaven. To the contrary, Norse gods have no permanent lives, and they have to face the end day of themselves as common human beings. And the hero among the human beings strives to fight against as possible as he can to be in pursuit of honor and bravery as his only value in his whole life. That is why the Viking pirates used to be so valiant and swept away from European area.

Therefore, archetypally speaking, for old Scandinavian people and Old Germanic people, their lives styles were always under the threaten of battle, migration and tough nature so that their destiny were determined to be valiant and brave to find their own living space. Therefore, the motif of the quest for fighting and saving is reflected often as a typical theme in Norse mythology. And further more, as the permanent theme of the mythology, the fight between the good and the evil is reflected through any myths in the world, among which Norse mythology is on exception as well.

Norse mythology embodies the imagination and the primitive ideology of the Scandinavian people in pagan period. All the magical figures and stories among each figure is the vivid representation of the pre-historical events and imaginations, which were reflected in the Scandinavian literatures. The archetypes, symbols and themes above reveal the initial outlook of world and life of pagan European areas.

CHAPTER FOUR MYTHOLOGICAL ARCHETYPAL ANALYSIS ON *THE LORD OF THE RINGS*

The Lord of the Rings is considered as the most outstanding fantasy literature by J. R. R. Tolkien, who creates a grand magical world with epic-like words based on the background and elements of Norse mythology as well as other mythological elements from non-Nordic cultures. Hence in this chapter, the thesis focuses on the archetypal analysis on the characters, symbols and theme of the trilogy of *The Lord of the Rings*, as the comparative one to Chapter three so that a comparison can be clearly found between them so as to pave the way to support the hypothesis the thesis adopted.

4.1 Archetypal Analysis on *The Lord of the Rings*

It is widely known that the unique design of each character in the trilogy of *The Lord of the Rings* is impressive, so that their clear or ambiguous or hidden archetypes can be recognized. Hence, in this part, as the counterpart comparison to the last chapter, the thesis mainly focuses on the most representative figures in the trilogy that totally originates from the ones in Norse mythology from the perspective of mythological archetypal criticism.

4.1.1 Gandalf

As is analyzed in Chapter two, Odin in Norse mythology is the representative of the gods and what is important is that Gandalf is the main figure based on the archetype of Odin by Tolkien. In the "Allegory of Odin," the image of Odin can be found "in the modern English lexicon as the good of Gandalf and the evil of Saruman in Tolkien's *Lord of the Rings* " (Net.2.). In *The Lord of the Ring*, Gandalf is depicted by Tolkien as an old man with white long flowing beard, like a mature figure

with wisdom. He is trustworthy, powerful and very brave. And as a wizard in the trilogy of *the Lord of the Rings*, he is the most representative divine figure of the positive groups, compared to the dark power with the leadership of Sauron, who is the Dark Lord and titular Lord of the Rings as well as a fallen Maia who forged the One Ring in secret to control all the other Rings of Power.

Gandalf, or Gandalf the Grey or Gandalf the White, is the name which is often addressed as the wizard in Middle-earth. Due to the close relationship with Norse mythology, Gandalf is designed by Tolkien to be an old man with wisdom and bravery as well as magical power. For Gandalf himself, he is a magical figure known as a wizard in the journey of quest for something and fights for the evil power, as is considered as a heroic figure in the fiction of the trilogy. And as for the archetype for motif in the quest for hero, Northrop Frye states in *Anatomy of Criticism* that "characters tend to be either for or against the quest" (Frye 1957:195). In deed, as a fantasy figure, Tolkien's literary figure, the old wizard Gandalf with the archetype of Odin in Norse mythology, is no exception of such mode of designing. In the fiction of *The Lord of the Rings*, Gandalf is in company with his followers including human beings and dwarves to fight against the evil for the destruction of the One Ring, the action totally embodies the archetype of a quest of hero in the perspective of archetypal criticism and what is more, his image in the *Rings* is the blending of maturity, wisdom and magic. In terms of magic, it means the supernatural power, by which Gandalf supplies his aid to his followers to finish his righteous mission. On the one hand, this aid is just a kind of archetypal displacement of the supernatural power for the Enheriars by the supreme deity Odin in Norse mythology. In other words, this similarity shows clearly that the initial image of Gandalf is specific from the image of Odin. On the other hand, the appearances between Odin and Gandalf are much similar only except for some minor differences. That is why Gandalf is so mysterious in the trilogy, in which Tolkien describes him in the following the words, that "Gandalf is greater than you Shire-folk known as a rule you can only see his jokes and toys" (Tolkien, "Fellowship" 185). These words show the mysterious side of him, as is the same effect of showing a mysterious divine figure Odin in Norse

mythology by Odinic weird hobby of transformations and battle mania. In some way, Gandalf is the one much more like the god, who can predict the things that will happen in the future. This has the same characteristic of Odin in Norse mythology.

Furthermore, although many proofs can be found that there are the close and inevitable relationship between Odin and Gandalf, yet many other origins show that, Gandalf is a blending of many archetypes based on the archetype of Odin. Gandalf is also considered as the one who is depicted based on the archetype of an elf or a dwarf. Here is an explanation in the perspective of linguistics on the Old Norse name form of Gandalf:

When writing *The Hobbit* in the early 1930s Tolkien gave the name *Gandalf* to the leader of the Dwarves, the character later called Thorin Oakenshield. The name is taken from the same source as all the other Dwarf names (save Balin) in *The Hobbit*: the "Catalogue of Dwarves" in the *Völuspá*. The Old Norse name *Gandalfr* incorporates the words *gandr* meaning "wand", "staff" or (especially in compounds) "magic" and *álfr* "elf" (Net.5.).

Therefore, from this paragraph, it shows another source of archetype for Gandalf, so that the image of Gandalf is a blending figure with at least two archetypes, Odin and the dwarf or an elf. Apart from Nordic archetypes, as a magical and fictional figure in the fantasy literature, Tolkien blends many other archetypes to Gandalf's image. He (Gandalf) can be "alchemist, avenger, father, mediator, mentor, messiah, mystic, messenger, teacher, and visionary" (Net.12.). As an alchemist, Gandalf is designed as the blending of wizard and a dwarf who is the figure of craftsman in Norse mythology by Tolkien, who integrates the two races the images of god (wizard) and the image of dwarf. As an avenger, he, just as other hero, fights against the evil power, the Dark Lord, for the peace of the world. He is a figure of father, who can take care of other people and give them aid and courage for their fellowship. Here is an example that embodies his feature of fatherhood. In the story of crossing the bridge of Khazad-Dûm, Gandalf sacrificed himself in order to let his followers safely escape the difficulty. He said at the moment, that "Fly, you fools!" he cried, and was gone" (Tolkien, "Fellowship" 345). As a mediator, he gives his aid to his followers to fight against the Dark in order to finish their great quest; and he is good at dealing with disputes. As a mentor, he is the friend of human beings and helps them with

difficulties. As a messiah, he is the divine figure of the righteous side to heal the world from the Dark Lord; and his behaviors can be seen as a best evidence of the archetype of Jesus Christ whose image was transmitted to Gandalf by Tolkien. As a mystic, his profoundness for knowledge and everything in the world makes him so different that his behaviors are mysterious and weird from the standpoint of an ordinary man. As the messenger, an archetype of an angel can be found from him. An angel usually is a type of supernatural being in many religions in the world. He or she is usually in white with a pair of wings. And the white image of Gandalf is a part of angel and his ways are like angel. As a teacher, he teaches people with his knowledge in order to make them understood. And as a visionary, he can see the potentials of people to predict that what they will be and will have a certain abilities to achieve in the future.

Gandalf, as the most representative divine figure in *The Lord of the Rings*, is designed by Tolkien with a special and blending figure with many faces, as a parody of the *Hero with a Thousand Faces* by Joseph Campbell. Amongst those faces (archetypes), Gandalf is such a figure with many archetypes from the past and the present based on the image of Odin in Norse mythology.

4.1.2 Dwarves and elves in the *Rings*

In the story of Norse mythology and other Scandinavian legends and sagas, dwarves and elves are the races of craftsmen who are skillful and of good looking appearances. While the races of dwarves and elves as two important elements in Norse mythology are copied in *The Lord of the Rings* by Tolkien without any changes in their names. Therefore, the relationship of inheritance between Norse myth and the *Rings* is reflected and embodied well.

As the elements that are borrowed from Norse mythology, dwarves or elves remain the races who are servants of gods and human beings without any changes in their names. And several changes were embodied on them, who can come out of the dark environment to fight against the evil with human beings together, whose images

are totally different from the ones who are afraid of the light, preferring the dark environment. As a copy of Norse mythology, dwarves or elves in the *Rings* are still craftsmen and friends of god and human beings. They are not only the skillful races, but also the “kings and warriors” (Zhang Qinghan 31). This design for the dwarves and the elves extended the expressive force of them so that they are given to be the images of round and rich one, which has them perform vividly in the whole story of the *Rings*. Tolkien adds these new features to the dwarves and elves to create a transgenesis-like races with the same feature of the initial ones, but more capable than the previous ones. Tolkien called this an independence from the Norse mythology. He said in the *Letters*, that they are “different from the usual modern English spelling, was aimed to make the independence” from the Old Norse mythology (Zhang Qingquan 31). The characters of a Dwarf warrior, Gimli and an Elf, archer Legolas are such examples shown in the *Rings*.

Apart from the sources and inspirations of creating dwarves and elves in the *Rings*, Tolkien adds something new in the races that are a much more like a blending races especially the clear embodiment on the elves. That is the influences of Celts on the elves. For one thing “the dialect of Sindarin, a language for elves, is based on Welsh, a Celtic language in Britain” (Net.14.). And the physical characteristics of elves “match the Celts” as the other evidence of Celtic archetype for the elves in the *Rings* (Net.14.). Elves in Celtic religion are tall with fair skin, which is the same to the ones in the *Rings*. For another thing, elves are very “nature-loving,” and in Iron Age Celts had “a religion very centered on nature” (Net.14.). And further more, some similarities between elves in the *Rings* and elves of Celts can be found in the Celtic races Sidhe and Tuatha De Danaan (Zhang Qingquan 31). David Day in *Tolkien's Ring* said that, “Tolkien took the sketchy myths and legends of the Sidhe and the Tuatha De Danaan and created a vast civilization, history and genealogy for his Elves” (Day 81). Therefore, the elves in the *Rings* may not be totally based on the Celtic elements and its race, but there is no doubt that many aspects of their images and culture are under the influences of Celts.

Therefore, based on the story of Norse mythology, Tolkien borrows the two

elements of dwarves and elves from Norse myth as parts of story in *The Lord of the Rings* with same names and much more archetypes than the initial ones in Norse mythology. Among these archetypes, such traces of Norse elements, Celtic elements, old English elements can be found on the dwarves and elves created by Tolkien in the *Rings*.

4.1.3 Beasts or monsters

As was analyzed in chapter three, the beasts or monsters mainly emerged as the giant serpents in Norse mythology and other Scandinavian legends or sagas. And in *The Lord of the Rings* by Tolkien, the dragons and the Orcs were borrowed by and used as the opposite power to the positive side as well. Namely, the archetypes of Orcs and dragons are definitely from Norse mythology and other cultural archetype respectively.

For Tolkien, his creation of orcs in his *Rings*, usually were written as the word with first letter capitalized as the differences from the ones that people are familiar with in common pattern. Tolkien's Orcs are "of human shape, but smaller than Men, ugly, and filthy" and are depicted as "dull and miserable beings, which are only able to destroy, not to create" (Net.8.). There are several archetypes of Orcs by Tolkien. In term of the word orc, literarily it comes from the Old English that is borrowed by Tolkien, who is an expert in Old and Middle English language as well. In the trilogy of *The Lord of the Rings* and other works that related to the myth of Middle-earth, Orcs as special races with the influences of Norse mythology in his works are the races of the servants for the leader of the evil side. Those orcs are the transformations for the race of elf with corruption and immorality. Therefore, the orcs in the trilogy were given many elements of archetypes by Tolkien, who describes Orcs "explicitly in one of his Letters: '...they are (or were) squat, broad, flat-nosed, sallow-skinned, with wide mouths and slant eyes; in fact degraded and repulsive versions of the (to Europeans) least lovely Mongol-types'" (Net.8.). Therefore, one of the archetypes of Orcs in the trilogy probably is the "Huns, in the sense of their

'historical context' in Middle-earth as enemy hordes and pillagers" (Net.8.). And the other archetype of Orcs in the rings is definitely the elves, which corrupted with immorality. For example, in some versions of Tolkien's stories, Orcs were designed to be "Elves, enslaved by Morgoth, broken and twisted into his evil soldiers" (Net.11.).

In terms of dragon, another evil image is borrowed from many cultural sources. Apart from other cultural elements of dragon, it is designed to be a totally different image which is a giant monster, rather than a giant serpent showed in Norse mythology. For the dragon, it is first created by Morgoth the Enemy in Middle-earth in the *Rings*. As a fiction, such trace can be found that Tolkien's designing the images dragon in the *Rings* is influenced by the image of dragon in *Beowulf*, an Old English literature. Namely, the archetype of the dragon in the *Rings* is the one in *Beowulf*, which is also based on Scandinavian legends. To sum up, based on the elements of Norse mythology and blended and created by Tolkien, the Orcs and dragon revive with new concepts and meaning in *The Lord of the Rings*.

4.1.4 Aragorn and Frodo in the *Rings*

Any heroic figure in a certain legend of a culture is the specific one to embody his importance for fighting against the evil or achieving the quest. As the permanent motif of hero of quest, the archetype of such can be found in the *Rings* by Tolkien. As the source of his designing to human beings, the characters from Norse mythology as the archetypes are the shadows of the representative figures Aragorn and Frodo. Therefore, the legend of Sigurd is reflected as the image of the legends of Aragorn and Frodo by Tolkien in the *Rings*.

Aragorn is such a figure of epic hero, which is a reflection of the archetype of Sigurd in Norse mythology. As Brisbois refers that, he is "externally a pre-Christian northern European hero, but internally he is a much more modern, self-aware, and moralizing Christian hero" (Brisbois, 2008). In the fiction of the *Rings*, by reading all the stories about Aragorn, some archetypes can be found on him. As an idealist

king, he has something in common with the archetype of Richard the Lion in the legend of Robin Hood, King Arthur in the story of *Knights of the Round Tables* and some other kings of British legends and mythologies. As the reflection of archetype of the common heroic figure, he is brave, valiant, honorable and benevolent as well as of other heroic characteristics that a hero should have. The Return of England for Richard the Lion has some similarities with Aragorn's return of the king. It is not coincide that the mode of returning between Richard and Aragorn is similar that when the latter's returning to Fortress in the *Rings*. As the archetype of Aragorn, the image of King Arthur and his return to England bring the peace to the people. It is the mirror to the image of Aragorn in the *Rings*. In addition, there is another archetype for him, which is the elf, exactly a half elf. Tolkien states in the Appendix of *The Lord of the Rings* that "There were three unions of the Eldar (elves) and Edain (men): Lúthien and Beren; Idril and Tuor; Aragorn and Arwen. By the last the long-sundered branches of the Half-elven were reunited and their line was restored" (The Return of the King 314). Hence, a clear evidence shows that Aragorn as a heroic human being is not only a pure man, but also a hero with magic identity.

As another representative hero Frodo, he is a special and interesting heroic figure designed by Tolkien in the *Rings*. He, different from Aragorn, is depicted as a fairy hero with the nick name of reluctance. Such reluctant hero is simple, naïve and of fear. Frodo is such reluctant hero with little size and realistic characteristics. He is also, archetypally, has the features of "Frye's low mimetic hero—the hero of realistic fiction" with doubt, fear and making mistakes (Zhang Qinghan 24). One clear archetype for Frodo is the one comes from Norse mythology Fróði, which is a Old Norse name of "a number of legendary Danish kings in various texts including *Beowulf*, Snorri Sturluson's *Prose Edda* and his *Ynglinga saga*, *Saxo Grammaticus' Gesta Danorum*, and the *Grottasöngur*" and the reflection of Norse god Freyr (Net.4). Another archetype for Frodo, is an orphan child or a nephew in the legend of *Beowulf*, in which, "examples of uncle-nephew pairs like, Tristan and Mark, Roland and Charlemagne, Gawain and Arthur; and in *Beowulf*, there was the relationship of King Hygelac and his nephew Beowulf" can be found (Zhang Qinghan 25).

According to the *Rings*, Tolkien depicted the two characters Aragorn and Frodo with blending features of figures from many sources based on the elements of Norse mythology. From the perspective of archetypal criticism, Tolkien successfully depicted the two men with different archetypes based on the Norse mythology, who in the *Rings* perform vividly and whose images in the story are much more rich and diverse, as they shift from the single and pure quest for bravery in Norse mythology to rich images with modern elements and developed thoughtfulness.

4.2 Archetypal Analysis on the Symbols in *The Lord of the Rings*

Apart from the archetypal analysis of each mainly character in the trilogy, each archetypal symbol of the main characters not only embody their initial symbols of themselves both in the trilogy and in Norse mythology, but also symbolize far more. Therefore, to explore further on their diverse archetypal symbols can reveal the similarities and differences on each selected figure from the trilogy.

4.2.1 Symbols of Gandalf

Gandalf, as a major character represents the righteous and divine power, has many archetypal symbols in *The Lord of the Rings*. First, as one of the most important divine figure for the righteous power in the whole fiction, he is a shadow and a reflection of Odin from Norse mythology. Whatever his appearance and other features showed on him, Odinic image can be found on him, such as the wise old man, tall, and long beard as a role of wizard with a stick and etc. Second, his shift from Gandalf the Grey to Gandalf the White symbolized the rebirth of the righteous power in the Middle-earth. In Norse mythology, Odin is always in pursuit of wisdom and absolutely authority at all costs, even losing his one eye. His bravery of such is the archetypal reflection on Gandalf, whose bravery in fighting against the evil is embodied so well even losing his life and falling into the deepness. Third, as an archetypal symbol of a quest for hero, Gandalf, as a leader of the Fellowship, who

tried to reveal the secret of the Ring was fighting against Sauron and his servants for about two thousand years, as is the same quest to a hero for something in many mythological system. Therefore, in the whole story, as a totally different divine figure from his archetype Odin in Norse mythology, Gandalf, as a center role of the Fellowship, symbolizes a type of spiritual leader with fatherhood and honesty. Moreover, Gandalf's role, as the leader of the Fellowship, is another clear evidence of symbol for Christ. In the difficult way of his task for destroying the One Ring, he and his followers were forced to pass under the Misty Mountain where Gandalf realized that no one could escape from the Moria alive and he fell into the deepness as a type of sacrifice, which is just like the sacrifice of Jesus Christ for his sons. After his sacrifice, Gandalf the Grey turns into Gandalf the White, whose returning symbolized the rebirth of Jesus as well.

In addition, as a reflection of images of birds in the Norse mythology ravens in Norse mythology were considered the indirect symbol of Odin and his supreme authority. And ravens in *The Lord of the Rings* were also the servant for the righteous ally. These ravens in Middle-earth are "capable speech and were allies of the Dwarves and Erebor" and were friends for the Dwarves ("Raven"). Hence, ravens here symbolized the help for goodness in the *Rings*.

4.2.2 Symbols of dwarves and elves

As the friends of the divine and human beings, dwarves and elves are the roles of servants with magic and skills in Norse mythology. While in *The Lord of the Rings*, dwarves and elves have still the same features as the ones in Norse mythology even more than those. Because dwarves in the *Rings* have the ability to come out and fight against the evil with human being on earth, rather than the ones in Norse mythology would become into stones in the sun. In Norse mythology, dwarves and elves are the ones of semi-gods, which is totally borrowed by Tolkien in his *Rings* with a little difference. Therefore, generally speaking dwarves and elves in the *Rings*, symbolized the help and the fullness of the earth, as is the same symbolism in

Norse mythology. Yet another symbol was added by Tolkien to them, that is the bravery; and elves in the *Rings* mean the races of dwarves and elves.

4.2.3 Symbols of monsters

Monster and beast always symbolized the evil and unknown danger. And the Orcs and dragon in the *Rings* are no exception, which symbolized the evil and vicious images which are the same in Norse mythology except that a serpent also symbolizes a moral realm in Norse myth. Hence, the monsters and beasts both in the *Rings* and Norse mythology have the same archetypal symbols in general.

4.2.4 Symbols of heroes

As inseparable roles in the comparison to the heroes in Norse mythology, Aragorn and Frodo are such figures who represent all heroic heroes in the *Rings*. As a hero in the *Rings*, Aragorn symbolized a pagan hero with spirit of Odinic bravery, a reincarnation of King Arthur as well as a warrior fight for Christianity. Tolkien in the *Rings* depicted him as the one with such that "All that is gold does not glitter" (*Fellowship of the Ring* Ch.10). This description is much like the one for Jesus Christ, who is described like this: "He had no beauty or majesty to attract us to him, nothing in his appearance that we should desire him" (Isaiah 53:2).

In the *Rings*, Aragorn is depicted as the man with the role of "a much travelled warrior, with extraordinary ability, both with the sword and bow" (Net.15.). Sword is a unique symbol for warrior who shoulders the responsibility for the revitalization of the Middle-earth to Aragorn himself. Furthermore, as an important symbol, sword has the connotation of clear love and hate as well as tendency for identity. As an aristocrat, a sword likes the hero with noble identity as Aragorn. Anthropologist Christian Keller notes that while "a sword is obviously made for killing people [...] it carries a symbolic message, which could be killer, soldier, free man, aristocrat or the like" (Keller 92).

For Frodo, he is a hero with double sides. On the one hand, he is a hero of worth of his salt. On the other hand, he symbolizes a common people with fear and greed. Tolkien in the *Rings* trilogy depicted him as a “legendary people” with Celtic personal characters, who symbolized the courage and mercy as well as human frailty. Therefore, all the figures by Tolkien in the *Rings* are based on Norse mythology, amongst whose figures in each race were given one or more symbols by Tolkien as his own creators in his works.

4.3 The Theme and Its Archetypal Analysis

As a lineal descent from the theme of Norse mythology, the theme of *The Lord of the Rings* basically continues the heroic epical theme. Many critics have their own comments for the theme of *The Lord of the Rings*; some of them refer to the close relationship of theme compared with the legends of Celts and Germans as well as pagan Europeans. However, as a synthesizer of many areas, Tolkien tends to show us a comprehensive theme of the *Rings*, different from any single theme; even some modern elements were added in to form a new one. Hence, generally, the theme of *The Lord of the Rings* consists of mainly six archetypal themes as a synthesizing one reflected in the whole trilogy.

First of all, pagan theme of bravery runs through the whole trilogy as the fundamental element. In accordance with Norse mythology, the gods and human beings have the magic or divine power, he or she will die in the last days. As a counterpart of this, the theme of death runs through the whole plot of the *Rings* as a necessary design by Tolkien. And further more, as a permanent quest for hero in the *Rings*, the quest for bravery for the Old pagan people was shown in their mythology and legends, such as the frantic quest for the pleasure of battle among Enherians under the lead of Odin.

Second, themes from Celtic and German legends are shown in the *Rings*, just like the images of King Arthur and his legends, in which Aragorn in the *Rings* is the reflection of this. Third, theme from “continental romances which continue the story

of Britain's great legendary king in connection with Tolkien's plot and theme" is another important source (Phillips 1993:58). In Phillips, he thought that the story and the theme are not the simple imitation or rewetting of King Arthur. Forth, theme from the Christian thought and its story is also the main source. As is analyzed above, Aragorn is a heroic figure with the similarities to Jesus Christ, whose story shows evidently the Christ theme that Tolkien tended to write on Aragorn. Fifth, theme from modern or postmodernist elements is something new source. In terms of modern element of the theme in the *Rings*, it is believed that the depiction of the fiction is influenced by WWI, because of the furious fighting and horrific scenes and sounds that could be experienced by. Only the one who can really experienced the scared thing can depicted so vividly. According to Tolkien's biography, the anti-evil theme is definitely from the events of WWI he personally experienced. As for the postmodernist elements, such evidences can be found in the *Rings*. Postmodernists believe that there is no one type of thought or religion can rule the world which should be a diverse one. Therefore, this is embodied as a kind of theme in the *Rings*, in which the pilgrim-like process of destroying the One Ring becomes the main aim of the fellowship. Furthermore, postmodernist objects to any form of so-called authority. In the texts, the fight against the Dark Lord for destroy One Ring is also can be seen as such one. In addition, postmodernist also believes that human being and God should have the equality of owning superpower to influence the process of the world. Therefore, as the blending feature like Gandalf and Aragorn, who are either divine or common. And also the inclusive feature of postmodernism was reflected in Tolkien's *Rings*, in which the dwarf and elf can fight together with human beings, amongst them, whereas dwarf and elf should have excluded with each other in Norse mythology.

The last one, One Ring, as the most essential and representative theme in the trilogy, is the permanent theme. And in the perspective of archetypal criticism, the ring theme is directly from the legend of Scandinavian, whose differences from the Norse legend will be further analyzed in Chapter Five.

To sum up, the comprehensive theme of *The Lord of the Rings* is, as Randel

Helm refers, that “the great theme of the work was Renunciation: of power, of selfishness, of greed” (Helm 38). Meanwhile, the permanent theme between good and evil is still the fundamental topic in the fiction as well.

CHAPTER FIVE THE RECONSTRUCTION OF NORSE

MYTHOLOGICAL SYSTEM

With the inspiration from Norse mythological literature, Tolkien takes full advantages of this to develop his own mythological world with diverse elements from the past and the present to recreate a totally different types of modern mythology with same Norse cultural deposits so that he makes the great achievement on the reconstruction of Norse mythology which is nearly neglected in present days.

5.1 Homology of Mythological Origin

After the analysis of each counterpart figure both in the story of Norse mythology and in *The Lord of the Rings* from the perspective of archetypal method in the previous chapters, the similarities between the two parts, namely, the homology of mythological origin can be evidently found. It is no doubt that without Tolkien's effort and his masterpiece, Norse mythology cannot be rejuvenated and developed with new elements so as to its great charm can be recognized in the first decade of 21st century. Therefore, in this chapter the thesis focuses on the comparison of similarities and differences between Norse Mythology and *The Lord of the Rings* to explore more profoundly so that the clear reconstruction to Norse Mythology by Tolkien's trilogy can be found.

5.1.1 Norse Mythological Foundation

As is mentioned in previous chapters, the close relationship between Norse mythology and *The Lord of the Rings* is an undisputable fact through the archetypal analysis on the main figures, symbols and the themes. In accordance with Norse mythology or other Scandinavian legends or sagas, the mythological system can be

divided into total 5 parts, which including the Giants, the gods with goodness and evil, dwarves and elves, Norse monsters or beast and Norse heroes. As a foundation of inspiration in *The Lord of the Rings*, Tolkien almost take every elements that come from Norse mythology in his trilogy as well as other relative elements like Germanic and Celts and Old English tradition, which directly derivate from pagan tradition. According to Jane Chance who states that, "From the *Eddas* come the name of dwarves; the names of Gandalf, the Ring, the dwarves, and the elves are borrowed from Scandinavian myth" (Chance 1992:15). From her words, it is evident that the characters, as the essential elements in the *Rings*, are "basically" from "Old English, Old Norse, and Celtic " which most "influenced the creation of his own Middle-earth languages, including Rohiriric, Dwarvish, Quenya " which are the languages invented by Tolkien based on the Old Norse language, Germanic words and Old English vocabulary (Chance 1992:15). And as for the themes shown in the trilogy, it is basically the same to the mainly three themes in Norse mythology, such as ring theme, divine sword theme and the last day for all races. In the perspective of archetypal criticism, as archetypal images and motif in his trilogy, as a senior professor on linguistics and literatures of Europe, Tolkien definitely "extricated from Norse and Celtic mythology various images and landscapes, including the trees, Yggdrasill, the sacred groves of Norse community ritual life, and the Undying lands, from the Celtic Immortal Isles" (Miesel 1968:125-128). For example, the creation of Middle-earth in the trilogy by Tolkien is in particular the production inspired from "Northern saga" in which elves, orcs, dwarves, and wizards as well as Norse heroes (Gloria Ann Strange Slaughter St. Clair). Namely, Tolkien's trilogy is not only based on Norse mythology, but also jumps out of the unitary mode of Norse literature as a totally new Norse myth with diverse elements.

In addition, as the most straightforward embodiment of the Norse archetypes in the trilogy, the similarities of names are no personal creation by Tolkien. Such as "Gandalf"—"Gandálfr", "Dwalin"—"Dvalinn", "Ori"—"Óri , and etc can be found in "Devergata" in poem of *Edda* (Net.1.). Hence, this completely reflected Norse mythology is the foundation of *The lord of the Rings* as well as their homology.

5.1.2 A Developed Myth with Diverse Archetypes

In terms of diverse archetypes of his characters in trilogy, Tolkien depicted them with many cultural elements on protagonists, symbols and themes which mainly based on Norse mythology. Therefore, apart from the elements of Nordic Europe, many other archetypes reflected in the trilogy as a remarkable point should be noticed as well.

These diverse archetypes in Tolkien's trilogy mainly embody the diversity of the features on each race, as a counterpart from Norse mythology. Namely, the races of gods, monsters, Norse heroes, dwarves and elves are not the simple copy or imitation even more than them of all. It is most evident that the names of dwarves and elves, almost many of them, can be found in Norse mythology and other Scandinavian literature. However, their features and the theme are totally different the ones showed in Norse mythology, except for a little similarity left superficially. For example, in the earliest legend of Old Scandinavia, there should be one ring in the Norse mythology, to the contrary, Tolkien added nineteen more in his trilogy and only One Ring is chief one that rules the rest rings. This change embodied the trilogy either inherited Norse tradition (Ring-themed fiction) or developed into a higher one that is embodied in modern works of fantasy like the trilogy, as a tradition of English literature. Here is a paragraph from Colin Manlove's *The Fantasy Literature of England*, which gives us explanatory noted on the English literary tradition especially showed by Tolkien in his trilogy.

English fantasy is extraordinarily diverse. We might hazard that the Americans specialize in 'high' or secondary world fantasy and in honor, the Europeans in subversive or satire fantasy, or the Latin Americans in 'magic realism,' but the English have excelled in almost every area, and even at the level of 'area,' the writers are often still so sheerly different from the one another, as for instance Lear or Carroll in the field of nonsense, or Peake and Tolkien as makers of secondary worlds, as to appear almost unrelated (Manlove 1999:3).

From her word, the diversity is the unique literary tradition in English literature, in which as an English man, Tolkien with his trilogy is definitely of no exceptions.

As a marvelous modern epic-like myth of English fantasy literature, *The Lord*

of the Rings by J. R. R. Tolkien is the one of diverse archetypes with the profound traditions of Norse literature and its mythology. Therefore, diverse cultural and style elements in the trilogy determine that Tolkien's *The Lord of the Rings* is a modern English myth with diverse archetypes, which developed Norse mythology further with modern diverse imaginations and ideology.

5.2 Reconstruction of Norse Mythology

As is known, there is no ancient myth of genesis mythology in Britain which has the embarrassment of being a first industrial country with great significance of history in modernization. And Tolkien achieves it, and his trilogy and other works pertinent to the trilogy are the representative ones that are considered as the new British mythology in present days. It is Tolkien finished the reconstruction of Norse mythology and created his own new English mythology. Therefore, Old Norse mythology gets its rejuvenation with the nutrition of various archetypal elements in by Tolkien. Namely, Norse mythology gets its rebirth by the reconstruction of Tolkien.

5.2.1 Establishment of New British Mythology

As the most representative magic fiction of British literature in the world, Tolkien's *The Lord of the Rings* not only achieves the peak of magic literature in the 20st century with the driven power of the movie trilogy of America, but also established and integrated British myths with a unique method that a completely new British myth emerges in present days.

In the style in the trilogy, an epic-like description and elegant English style can be found with diverse cultural archetypes. For Chance, she states that "He synthesizes the Germanic pagan concept of *lif is laene*, life is loaned, implying the necessity of a return of that loan, and the Christian concept of submission to God's will" in the whole pagan fiction (Chance 1992:16). And also based on the Norse mythological literary archetypes, he also uses "Latin (late antique and early medieval)

sources for the philosophy of *Rings* and what in other hands might be termed ‘moral allegory’ has also been identified” (Chance 1992:16). Furthermore, in the perspective of myth, Eric Csapo gives us the definition of myths:

Myths are the embodiment of dogma; they are usually sacred; and they are often associated with theory and ritual. Their main characters are not usually human beings, but they have human attributes; they are animals, deities, or cultural heroes, whose actions are set in an earlier world such as the sky or underworld. Myths accounts for the origin of the world, of mankind, of death, or for characteristics of birds, animals, geographical features, and the phenomena of nature they may recount the activities of the deities, their love affairs, their family relationships, their friendships and enmities, their victories and defeats (Csapo 2005:4).

For his definition of myths, Tolkien’s *The Lord of the Rings* basically matches all the elements in accordance with Csapo. In the trilogy, the features of deities (Gandalf and Dark Lord), animals (monsters), geographical features (the Middle-earth), and the heroes with the theme of goodness vs evil and victories vs defeats, were completely embodied.

Therefore, based on Norse mythological background which has the great influence on the trilogy by Tolkien, *The Lord of the Rings* trilogy achieves the establishment of modern British myths with the blending every relative cultural and mythological and legendary element or archetype both from the sources in Britain and in other countries whenever in the past or in present days.

5.2.2 Reconstruction of Norse Mythology

Tolkien’s trilogy is not only an establishment for new British myth, but also a reconstruction of Norse mythology. As is known and analyzed in previous chapters, Norse mythology is the direct source of inspiration to the creation of *The Lord of the Rings* by Tolkien, whose achievement rejuvenates the Old Scandinavian myth which is gradually forgotten and neglected or considered as a pagan one with derogative meaning. Therefore, Tolkien’s trilogy is the embodiment of Norse mythology’s rebirth and reconstruction with diverse elements and archetypes added to the foundation of Norse mythological archetypes. It is developed by Tolkien with a

different plot and diverse symbols and themes.

As a reconstruction for Norse mythology, Tolkien respectively chose Gandalf, Dark Lord, dragons, Aragorn and Frodo as the reflection of Norse deity, Norse monsters and Norse heroes, in which the images of dwarves and elves are totally borrowed from Norse mythology with a little changes and without changes of their names. In accordance with the respective archetypal analysis on the main deity, dwarves and elves, monsters and heroes as well as their symbols and themes, Tolkien's trilogy extricated from the single mode of Norse mythology. It is a developed myth with rearrangement of each elements with blending so that the reconstruction for Norse mythology was achieved in the following areas:

First of all, in the area of archetypes of characters, Odin, the supreme deity in Norse mythology, is shifted into Gandalf with many archetypes. As is analyzed in chapter three and chapter four, Odin in Norse mythology is such a deity of the wisest God in Norse legend and mythology, in which he is the Giant, tall with a long gown, black curly hair and bushy moustaches or whiskers as well as his unique and typical symbol the old one-eyed image with a scepter (He Peng 2010:13). He is the God of Battle with frenetic passion with many transformations in search for the pleasure in human world. While in the trilogy by Tolkien, Gandalf is the images of reflection of Odin with the identity of a wizard, who is the common transformation for Odin. He has many archetypes. He is more diverse than Odin so that Gandalf is a developed divine character in the trilogy. Dwarves and elves are the same archetypes as the ones in Norse mythology without any changes in their names. But their habits were changed by Tolkien in his trilogy. According to Norse mythology, Dwarves and elves are the friends of the gods and human beings. They are of skill and semi-divine figures, scaring of sunshine otherwise they would become into stones in the sun. However, dwarves and elves in the trilogy are warriors and not afraid of sunshine to fight against the evil with human beings. They are still the same features as the ones in Norse mythology, whose images and creations by Tolkien are the highlight of his imagination that developed Norse mythology with even more rich and round images. In terms of the monsters, the ones in Norse mythology is main the

giant serpent. While Tolkien, based on the serpent, created a dragon with the features of the images from *Beowulf*, in which dragon is more than a giant serpent. Apart from the Norse archetypes, Tolkien also added the images of Orcs in his trilogy, which cannot be found in Norse mythology. These differences and supplement in *The Lord of the Rings* trilogy by him are the enrichment and development for Norse mythology. As for the Norse heroes in the legends of Scandinavian literature, there are a lot of heroes, among them the legend of Sigurd is the most representative and widespread story of Norse mythology. While in the trilogy, Tolkien successfully depicted the heroes Aragorn and Frodo as the reflection of the images of Norse heroes as a parody of the legend of Sigurd. What is more, Tolkien also changed the features of Old Norse heroes a little, adding some other psychological elements to them, amongst whom, Frodo is the example with the basic spirit of Norse hero and the cowardice of human beings which cannot be seen in the Old Norse mythology. These diverse or dual characters of Frodo depicted by Tolkien are totally different from the ones in Old Norse literature, only Aragorn is in keeping with. This ambivalence showed on Frodo is the innovation for Norse mythology, which enriched the single feature of Norse heroes as well.

Second, in the area of archetypes of symbols, Odin in Norse mythology symbolizes the only supreme leader of gods, while in the trilogy Gandalf symbolized not only the leader but also the father to the Fellowship as well as Jesus Christ as is analyzed in Chapter Four. And also Tolkien mainly focused on the depiction of Gandalf as a reflection of Odin so that he played down the depiction to the ravens which account for importance of indirect symbols for Odin or the supreme authority. And other elements embodied in the trilogy are basically similar archetypal symbols. As for the symbols of Norse heroes, bravery and death for battle are the permanent themes. Symbolic archetypes in Norse mythology are unitary, while the images represented by Aragorn and Frodo are enriched and given more archetypes of blending sources based on the basic Norse mythology, such as the archetypes of King Arthur and warrior fighting for Christianity on Aragorn and Frodo with personalistic duality.

Third, in the area of archetypes of themes, the archetypal themes are developed and reconstructed by Tolkien in his trilogy, which differ from Norse mythology. In his trilogy, Tolkien added many other non-pagan archetypal themes based on Norse mythology. It is Tolkien's mixture that enriched Norse mythology.

Finally, the trilogy uses the Norse elements with other cultural sources to develop the new mythic plot which is different from the story of any Scandinavian legends with diverse themes, such as Germanic, Celtic Christian and postmodernist elements and archetypes in the trilogy. *The Lord of the Rings* trilogy is directly derivative from Norse mythology with totally different plot based on the same elements adding other sources. Therefore, *The Lord of the Rings* fully deserves the reconstruction of Norse mythology.

CHAPTER SIX CONCLUSION

As the synthesizer of various archetypes of mythology, *The Lord of the Rings* by J. R. R. Tolkien is the most representative works of contemporary fantasy and magic literature in the world. Thus in accordance with archetypal analysis on the main elements discussed about in the thesis, the hypothesis of the reconstruction of Norse mythology by Tolkien's *The Lord of the Ring* trilogy was successfully supported with the detailed archetypal analysis and point- to-point comparison on each element. In the thesis, the aim and the tendency of researching in the area of comparative method with archetypal criticism is laid out through the previous fruits of researches as well as the profound interest on the subject the author had chosen. And then, the thesis respectively analyzed each main figure both in Norse mythology and *The Lord of the Rings* trilogy with the comparative archetypal analysis, among which such great attention was paid to each archetype of divine figures with the representatives of Odin and Gandalf, races dwarves and elves, monsters and beats and heroes both in Norse mythology and the trilogy. Furthermore, in order to get the comprehensive analysis archetypal symbols and themes both in the two sources, the thesis compares them with a diverse angle to explore their archetypal differences apart from their similarities. Finally, the thesis integrates each respectively to demonstrate the finding of the establishment of new British myth as well as the innovation and reconstruction of Norse mythology by Tolkien's trilogy.

In this thesis, according to Northrop Frye's theory of Myth and archetype, each element both in Norse mythology and the trilogy of *The Lord of the Rings* by Tolkien was analyzed so that their archetypes can be explored. Through the comparisons of archetypal figures, symbols and themes, many archetypes or blending archetypes that are different from Norse mythology were dug out by archetypal analysis in the *Rings* trilogy. Among these archetypes, some non-pagan elements, such as Old Germanic, Celtic, Old English and Irish images, were added and blended

by Tolkien in his trilogy to form a unique magic world that is different from Norse mythology, though same faces between the two. Therefore, the reconstruction to Norse mythology by the trilogy is gradually evident and can be seen as a totally new Anglo-Saxon myth with diverse elements based on Norse mythology.

It is no wonder, Cooper said Tolkien's magic world in his trilogy is "full of echoes of the Anglo-Saxon, Norse, and Icelandic literature" and whose "firm delineation of good against evil" (Cooper 143-151). Therefore, as a professor of Norse mythology, history of Britain and linguist, Tolkien achieved his ideal of making a new myth in England as well as finished the reconstruction of Norse mythology with a new appearance of new Anglo-Saxon Norse mythology with comprehensive cultural and mythical elements from home and outside world.

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