

**THE PSYCHOLOGICAL JOURNEYS OF BILBO  
BAGGINS AND FRODO BAGGINS IN THE  
HOBBIT AND THE LORD OF THE RINGS  
THROUGH PHYSICAL QUESTS**

**145319**

**Çiğdem DEĞER**

**Dokuz Eylül Üniversitesi  
Eğitim Bilimleri Enstitüsü**

**Lisansüstü Eğitim-Öğretim ve Sınav Yönetmeliğinin  
İngiliz dili ve Eğitimi Anabilimdalı İçin Öngördüğü  
YÜKSEK LİSANS TEZİ  
olarak hazırlanmıştır**

**İzmir**

**2004**

**THE PSYCHOLOGICAL JOURNEYS OF BILBO  
BAGGINS AND FRODO BAGGINS IN THE  
HOBBIT AND THE LORD OF THE RINGS  
THROUGH PHYSICAL QUESTS**

**Çiğdem DEĞER**

**Dokuz Eylül Üniversitesi  
Eğitim Bilimleri Enstitüsü**

1453 19

**Danışman:  
Prof. Dr. Gülden Ertuğrul**

**Lisansüstü Eğitim-Öğretim ve Sınav Yönetmeliğinin  
İngiliz dili ve Eğitimi Anabilimdalı İçin Öngördüğü  
YÜKSEK LİSANS TEZİ  
olarak hazırlanmıştır**

**İzmir  
2004**

Yüksek Lisans tezi olarak sunduğum “The Psychological Journeys of Bilbo Baggins and Frodo Baggins in the Hobbit ad the Lord of the Rings through Physical Quests” adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliografyada gösterilenlerden oluştuğunu, bu eserlere atıfta bulunularak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

12.10.2004

Çiğdem DEĞER

*Çiğdem*

## Eğitim Bilimleri Enstitüsü Müdürlüğüne,

İşbu çalışmada, jürimiz tarafından.....*Yabancı Diller Eğitimi*  
 Anabilimdalı.....*İngilizce Öğretmenliği*.....Bilim Dalında YÜKSEK LİSANS TEZİ  
 olarak kabul edilmiştir.

Başkan.....*Prof. Dr. Teoman Kesercioğlu*.....

Adı Soyadı

Üye.....*Prof. Dr. Gülşen Ertuğrul*.....

Adı Soyadı (Danışman)

Üye.....*Doc. Dr. V. Doğan GÜNAY*.....

Adı Soyadı

Üye.....

Adı Soyadı

Üye.....

Adı Soyadı

Onay

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

*09.1.08.1200.4*

Prof. Dr.....

Enstitü Müdürü

**YÜKSEKÖĞRETİM KURULU DÖKÜMANTASYON MERKEZİ  
TEZ VERİ FORMU**

Tez no:

Konu Kodu:

Üniv.kodu:

**Tez yazarının**

Soyadı: Değer

Adı: Çiğdem

**Tezin Türkçe adı:** Hobbit ve Yüzüklerin Efendisi Eserlerinde Bilbo Baggins ve Frodo Baggins'in fiziksel maceraları boyunca yaptıkları psikolojik yolculuk

**Tezin yabancı dildeki adı:** The Psychological Journeys of Bilbo Baggins and Frodo Baggins in the Hobbit and the Lord of the Rings through Physical Quests.

**Tezin yapıldığı**

Üniversite: DOKUZ EYLÜL

Enstitü: EĞİTİM BİLİMLERİ

Yılı: 2004

**Tezin Türü:** Yüksek Lisans

**Dili:** İngilizce

**Sayfa sayısı:** 101

**Referans sayısı:** 46

**Tez Danışmanının**

Ünvanı: Prof. Dr.

Adı: Gülden

Soyadı: Ertuğrul

**Türkçe anahtar kelimeler:**

1. yolculuk
2. bilinçaltı
3. arketipler
4. değişim
5. eğitim

**İngilizce anahtar kelimeler:**

1. journey
2. unconscious
3. archetypes
4. transformation
5. education

I wish to express my gratitude to my advisor Prof. Dr. Gül den Ertuğrul for support and encouragement she gave me while I was writing my thesis.

I owe my thanks to Suzan Johnston for attention and care she showed in my proof reading process.

Finally, I am deeply grateful to my family, my husband and my friends who never gave up supporting and encouraging me in my difficult times.

## CONTENTS

Yemin Metni.....	i
Tutanak.....	ii
YÖK Tez Veri Formu.....	iii
Acknowledgements.....	iv
Contents.....	v
Türkçe Özet.....	vi
Abstract.....	vii
Preface.....	viii-x

1.INTRODUCTION.....	1-19
---------------------	------

2.THE PSYCHOLOGICAL JOURNEYS OF BILBO BAGGINS AND FRODO BAGGINS IN THE HOBBIT AND IN THE LORD OF THE RINGS THROUGH PHYSICAQUESTS.....	20
---	----

A.THE PSYCHOLOGICAL JOURNEY OF BILBO BAGGINS IN THE HOBBIT.....	20-40
---	-------

B.THE PSYCHOLOGICAL JOURNEY OF FRODO BAGGINS IN THE LORD OF THE RINGS.....	40-69
--	-------

3.CONCLUSION.....	70-86
-------------------	-------

4.NOTES.....	87-98
--------------	-------

5.BIBLIOGRAPHY.....	99-101
---------------------	--------

## ÖZET

**J.R.R. Tolkien'in eserleri Hobbit ve Yüzüklerin Efendisi tüm dünyada büyük yankı uyandırmıştır. Eserler, ana karakterlerin uzun ve zorlu yolculuklarını milyonlarca insanın bizzat tecrübe edebildikleri hayali bir dünya sunmaktadır. Her iki eserde ana karakterlerin yolculukları fiziksel gibi görünür fakat bu fiziksel yolculuklar hem ana karakterleri hem de okuyucuları ruhlarının derinliklerini keşfe çağırarak başka bir yolculuğa işaret eder. Bu tez, Carl Gustav Jung'un Toplumsal Bilinçaltı ve Arketipler teorisi yardımıyla eserlerin ana karakterlerinin kendi iç dünyalarına, bilinç altlarına yaptıkları yolculukları; bu yolculukların karakterlerin değişim ve gelişimlerine katkılarını; ve bu yolculukların ve katkılarının evrenselliğini ortaya koymayı hedeflemektedir.**

**Tezin önsözünde Tolkien'in önemi ve dünyaya hem bir akademisyen hem de bir yazar olarak katkılarından bahsedilmiştir. Giriş bölümünde, eserlerin psikolojik içeriği Jung'un teorileriyle ilişkilendirilerek anlatılmıştır. Daha sonra eserlere Jung'un teorileri uygulanmış ve psikanalitik yaklaşımla eserlerin psikolojik içeriği ortaya konulmuştur. Sonuç olarak, eserlerin psikolojik içeriği ve bu içeriğin hem eğitime hem de öğrencilerin bireysel gelişimlerine katkıları açıklanmış ve her iki eserin öğrencilerin kendilerini ve birey olarak gelişimlerini sorgulamalarını sağlarken aynı zamanda öğrencilere zengin otantik dil materyalleri sundukları sonucuna varılmıştır.**

**Hobbit ve Yüzüklerin Efendisi Eserlerinde Bilbo Baggins ve Frodo Baggins'in fiziksel maceraları boyunca yaptıkları psikolojik yolculuk**

### ANAHTAR KELİMELER

1. yolculuk
2. bilinçaltı
3. arketipler
4. değişim
5. eğitim



**ABSTRACT**

J.R.R. Tolkien's works *The Hobbit* and *The Lord of the Rings* had a great impact on people all over the world. These works present an imaginary world through which millions of people experience the long and challenging journeys of the main characters in both works for one reason: the journeys of the main characters seem to be a physical one but the physical journey signals another journey which takes both the main characters and the readers to the depths of their souls. This thesis aims at depicting the main character's journeys to their inner world, their unconscious; the contributions of the journey to their transformation and improvement; and the universality of these contributions with the help of Carl Gustav Jung's theory of "Collective Unconscious and Archetypes." Thus, in the Preface the importance of Tolkien and his contributions to the world as a scholar and an author is discussed. In the Introduction part, the psychological content of his works is made clear in connection to Jung's theories. Then, the theories of Jung are applied to *The Hobbit* and *The Lord of the Rings* in the light of psychoanalytic approach. Hence, the psychological content of the works and its contributions to the educational arena and to the individual development of the learners are explained and it is concluded that both books with their psychological content provide the learners with rich authentic language material while enabling them to question themselves and their improvement as individuals.

**The Psychological Journeys of Bilbo Baggins and Frodo Baggins in the  
Hobbit ad the Lord of the Rings through Physical Quests.**

**Çiğdem Değer**

**KEYWORDS**

1. journey
2. unconscious
3. archetypes
4. transformation
5. education

## PREFACE

J.R.R. Tolkien was a major scholar of Old and Middle English, twice professor of Anglo-Saxon at Oxford University. He was an eminent linguist and had a great passion for philology<sup>1</sup>. With his translations and lectures he illuminated people who had an interest in language and linguistics. He made great contributions to the academic world by his scholarly works but it would be unjust to restrict his success only to his academic studies as Tolkien besides his academic identity was and still is one of the most important literary figures of English literature and one of the most popular authors of all times not only in England but also in the world.

Tolkien had an inborn hunger for languages. During his education in King Edwards and Exeter Collage, he had mastered Latin, Greek, Gothic, French, German, Finnish, Welsh, Old and Middle English. He was in love with languages and words. And one of his students S.T.R.O. d'Ardenne comments on Tolkien's view of words. "Tolkien belonged to a very rare class of linguists...who...could understand the glamour of 'the word. In the beginning was the word, and the Word was with God, and the Word was God."<sup>2</sup> Tolkien's interest in words and languages resulted his being a well-known linguist and philologist. T. A. Shippey states "If Tolkien had ever been asked to describe himself in one word, the word he would have chosen, I believe, would be philologist."<sup>3</sup> This very fact enabled Tolkien to contribute to English language. He joined the staff of the 'Oxford English Dictionary' (1918) and used his power as a linguist and philologist in search for the meaning of the words and their roots. In 1922 Tolkien established his reputation as a philologist with 'A Middle English Vocabulary.' It was a glossary for Kenneth Sisam's 'Fourteenth Century Verse and Prose' and resulted in Tolkien's promotion to Professor of English Language at Leeds University. Another important contribution of Tolkien to the English Language as a philologist and an Anglo-Saxon scholar was the translation of 'Sir Gawain and the Green Knight' (1925) which is still used by graduates and scholars all over the world. What is more, after becoming the Fellow of Pembroke Collage in 1926, he published 'Ancrene Wisse and Hali Meiðhad'(1929) 'Chaucer as Philologist'(1934) and two years later 'Beowulf: 'The Monsters and the Critics'(1936). All these works increased his international reputation as a philologist.

Tolkien's interest in language was not only as a linguist or philologist. He loved literature especially myths, fairy tales and sagas. He was fond of mythologies and fairy tales

since his childhood. He was mostly affected by the Norse myth of Sigurd the Völsung. He was indeed fascinated by the idea of dragons. This fascination was so great that at the age of seven he decided to write his own story about dragons. His love for myth and fairy tale continued to grow with him. In addition to his academic studies, Tolkien began writing a myth of his own. It was 'The Hobbit' (1937). This was Tolkien's first book which received an immediate success and which became a phenomenon in its own genre.

After the success of 'The Hobbit,' Tolkien started to work on a new hobbit story. Meanwhile he was an academician and went on producing scholar works. One of them was his lecture 'On Fairy Stories' he delivered in the University of St. Andrews, which was published later in 1947. Through this work he tried to explain the "intellectual reason for his quest by posing a set of three questions: 'What are fairy stories? What is their origin? What is the use of them?'"<sup>4</sup> Hence, Tolkien aimed at making the definition of fairy tale clear and as a result of it, putting the uses of fairy tales as a literary genre.

After being named the Merton Professor of English Language and Literature at Oxford University, Tolkien was able to complete the adventures of the new Hobbit. The name of the book was **The Lord of the Rings (1954-55)**. As the sequel to The Hobbit this book was "without no doubt the most impressive and most successful of Tolkien's full length works."<sup>5</sup> It received great interest not only in England but also in many parts of the world. The book was translated into many languages. After the great success of his books, in 1959 Tolkien retired from his professorship. In 1963 Tolkien became an Honorary Fellow of Exeter Collage, and Emeritus Fellow of Merton Collage, which was an honour given to the retired teachers. Tolkien was made the Commander of the Order of the British Empire by the queen at Buckingham Palace in 1972 and the same year he received an Honorary Doctorate of Letters from the University of Oxford. And the year after Tolkien died at the age of 81. Tolkien's death was not the end of his fame and his success, he is still remembered and his works are still read with a great delight by people all over the world.

Tolkien's literary success mainly results from his perfect sub-creation and his ability to persuade his reader to enter the realms of his own fantasy and be a part of it. His works beside their literary value are worth-reading due to their psychological content, which takes the reader into it and shows the way inside, deep into unconscious territories of human mind. Tolkien's narration mingled with his wits and his knowledge as a professor and his humanism, resulted in such works that today millions of people are under the fascinating

influence of them. Through Tolkien's work, millions become one and have the difficult journey into the lands of the Middle Earth, into the undiscovered lands of their unconscious.

With the *Hobbit* and *The Lord of the Rings* Tolkien in fact succeeded to show that humanity needed something meaningful in their lives. In a world of technology people are estranged from themselves. Telling it directly would have no effect on mankind. He used his skill as the author and showed the reality implicitly. This very reality is clearly defined by Charles Moseley:

Tolkien was, for some, meeting an emotional and intellectual need that modern fashion ignored. But, as we have seen, he had to invent a language to do it. The problem is that modern England and America have.....abandoned the heroic.....Yet precisely this lack in society and in our scheme of values fuels the taste for Tolkien and his successors in the genre of heroic fantasy: it answers a need in us all. It is ...an emotional need- for the simplicity of innocence, for moral clarity, for a cleansed world.<sup>6</sup>

The psychological content of the books he wrote then is the reason of the popularity of his works and Patrick Curry supports this aspect of Tolkien's masterpieces by saying that "[mythologies] like other kinds of cultural traditions, contain in coded form, a great deal of feeling and emotion in the form of accumulated human experience: the collective memories, hopes, wishes, fears and dreams of entire communities across time."<sup>7</sup> Thus both *The Hobbit* and *The Lord of the Rings* in fact tell the story of man, his growth and his fight with his enemy inside him. These two books were so popular and they are still popular because they remind people of themselves and their inner world. Unconsciously, people who read these books are fascinated because they see themselves in Frodo and Bilbo, because they see their shadow, inner foe in Sauron.

J.R.R. Tolkien did a great work by reminding the people of their own psychic lives. That was what the people all over the world needed and this need showed itself by the great interest the books have received. And this thesis aims at depicting the psychological aspect of the books *The Hobbit* and *The Lord of the Rings* in the light of Jung's theory of Collective Unconscious and Archetypes and the possible uses of his works in the educational arena.

## INTRODUCTION

J.R.R. Tolkien had a great impact on not only English but also world literature. Besides his twenty-year academic life and his contributions to English Language by means of his scholarly works, with his talent in story-telling, which he depicted through his fairy tales and myths, he became a very well-known figure in literary arena. His fairy tale, *The Hobbit* and his myth, *The Lord of the Rings* contributed greatly to his fame and success as an author. These two books enabled Tolkien to become one of the most read fantasy authors of all times.

His first book '*The Hobbit*' is taught to be a children's book for many critics and it really scored a great success as a children's book. In 1938 the American edition of the book won the New York Herald Tribune prize for the best juvenile book of the year. Anne T. Eaton commented on *The Hobbit* and wrote:

This is one of the most freshly original and delightfully imaginative books for children that have appeared in many a long day. Like "Alice in Wonderland," it comes from Oxford University, where the author is Professor of Anglo-Saxon and like Lewis Carroll's story, it was written for children that the author knew (in this case his own four children) and then inevitably found a larger audience.<sup>1</sup>

W. H. Auden regarded '*The Hobbit*' as 'one of the best children's story of [20<sup>th</sup>] century.'<sup>2</sup> To some extent they are right in regarding the book as a children's story. It is meant to be a story for children, but considering it only a children's book will be unfair. Many other critics praised the book for different reasons. David Stevens and Carol D. Stevens were fascinated by the fantastic elements that Tolkien combined to create his story. "[The fantastic elements] evoke an almost mystical sense of wonder that draws the reader into the story...."<sup>3</sup> As Verlyn Flieger suggests Tolkien was "a perforce traveller between two worlds- the primary world in which he lived and worked and the secondary world of Faerie."<sup>4</sup> The secondary world of Tolkien fascinated millions of people as well as Tolkien himself. This fascination led many people to love and read and become interested in medieval literature and old English as well. All of these properties, of course, contributed to the popularity of the book among many people from different nations but the book has something more in it that makes it universal and popular not only among children but also adults. That is, actually, the psychological aspect of the story lying underneath. In the book, the psychological journey that the main character has is symbolized and hidden behind a physical quest which requires

the main character to overcome several difficulties. Thus, **The Hobbit** shows its real value when it is read with a psychoanalytical approach. It is one of the most precious stories that can go far into the depths of human psyche which made the adults also read and get pleasure from the book.

The Lord of the Rings, written as a sequel of the Hobbit, is thought to be a much more serious work. It is meant for adults. This heroic quest fascinated millions of people. The critics of the book praised it for many different reasons. One of them W. H. Auden stated as follows:

In "The Fellowship of the Ring," which is the first volume of a trilogy, J. R. R. Tolkien continues the imaginative history of the imaginary world to which he introduced us in his earlier book but in a manner suited to adults, to those, that is, between the ages of 12 and 70. For anyone who likes the genre to which it belongs, the Heroic Quest, I cannot imagine a more wonderful Christmas present. All Quests are concerned with some numinous Object, the Waters of Life, the Grail, buried treasure etc.; normally this is a good Object which it is the Hero's task to find or to rescue from the Enemy, but the Ring of Mr. Tolkien's story was made by the Enemy and is so dangerous that even the good cannot use it without being corrupted.... No fiction I have read in the last five years has given me more joy than "The Fellowship of the Ring."<sup>5</sup>

Many critics admired Tolkien's work because "Tolkien's fantasy is not metaphysical like E. R. Eddison's, nor theological like George MacDonald's; his appeal to the intellectuals is therefore interesting."<sup>6</sup> Clyde Kilby reports about the question about the popularity of The Lord of the Rings:

I said I thought of our present world had been so drained of elemental qualities such as the numinous, the supernatural and the wonderful that it had been consequently drained of much...of its natural and religious meaning. Someone wrote me of a sixth-grade pupil who, after reading the Lord of the Rings, had cried for two days. I think I must have been a cry for life and meaning and joy from the wasteland which had somehow already managed to capture this boy.<sup>7</sup>

The Lord of the Rings received great interest not only in England but also in many parts of the world. The book was translated in many languages. Patrick Curry appreciates Tolkien's success by comparing it to other popular books.

We are talking about a massively popular and successful publishing phenomenon; all the more so when one of the books in question is half a million words long, and neither involve any big money or sex, explicit or otherwise- two ingredients now normally considered essential for best sellers- let alone cannibalism, serial murder sadomasochism or lawyers.<sup>8</sup>



The universality of the book, in fact, was the reason of its popularity. The ones who tried to deny even the existence of the book, in the end had to accept the success of the book. Many surveys were done in order to show the world that *The Lord of the Rings* was not so popular at all. But the results were disappointing for the ones who didn't handle the success of the book seriously. The Folio society in Britain conducted a survey. In the survey books from any period in history were included. 50.000 members of the society chose *Lord of the Rings* as top one.<sup>9</sup> Auron Belz said of the book that "when *The Lord of the Rings* was published in 1954-55, nothing like it had ever been seen. This epic tale in its elaborately devised world sent shock waves through the publishing world."<sup>10</sup> The book, besides its success as a literary form, scored a great success as a cinema film as Colin Duriez claims.

As he wrote *The Lord of the Rings*, Tolkien was not simply forging a story that has won millions of readers. He was also creating a worldwide adult readership for symbolic stories and establishing the imaginative climate that has allowed the making of the recent blockbuster movies.<sup>11</sup>

The film version of the book was released in three parts as the book itself between 2001 and 2003. Tolkien proved himself as a brilliant author also after the movie. Each part of the trilogy got Oscars.

One of the reasons of the popularity of the *Lord of the Rings*, like the *Hobbit*, is the psychic content of the book. It reminds the reader himself and in a way, encourages him to look inside and find the man or woman in him or her. It leads the reader, as a guide, to his ultimate aim to reach "the self." What is interesting about the trilogy is that, different from *The Hobbit*, it emphasizes not only becoming the self but also the struggle with the persona that is forced upon the main character. In the *Lord of the Rings* Frodo goes deep into his unconscious but the journey seems to be different. Bilbo was hired as a burglar to help the dwarves get their treasure from the wicked dragon Smaug, but Frodo is chosen as the ring bearer and his task is to destroy the One ring which is the symbol of evil's rebirth. He is not searching for a hoard on the contrary he is trying to destroy one.

Tolkien had certain themes that he revealed in his books. Since Tolkien gave importance to love and friendship, one can see the reflection of these feelings in his books. He makes his characters come over the difficulties by means of friendship. In connection to friendship loyalty and betrayal, selfishness and sacrifice are the themes that are clearly observed while reading his works. His main characters are ordinary in nature but have an

unrevealed power in them that becomes explicit when there is need. The struggle between good and evil is another theme that Tolkien wrote about. In his books there are good and evil characters. The good ones are not purely good as Tolkien reminds us the dual nature of the human beings. Evil is something that lives in human beings and if not controlled can destroy all the good inside and outside their psychic territory. Tolkien through his works emphasizes an important problem that is human weakness at the sight of power. In his works he tries to depict the consequences of power in the hands of living beings who have lost the humanity in them. Verlyn Flieger thought it was the things which he wrote about that fascinated the humanity.

His creative energy kept pace with times, consciously and unconsciously recording for his audience their world and worldview, their defeats and renewals, their despairs and hopes. We write what we are, and Tolkien wrote not just out of his scholarship but out of himself and out of his response to this best and worst of times that is the twentieth century. Writing out of himself, he dared to be of a time not his own, and in so doing he made a profound and lasting comment on his own time.<sup>12</sup>

Tolkien as a fantasy writer established a world that is timeless. In every nation and in every century the interpretation of the books he wrote will fascinate millions. The universality of the themes he use and his depiction of these themes through myth and fairy tale he showed his readers a world that is not their own but a world that captures their psychology. Tolkien as a great writer was able to write a book of a time and a place that has no connection to the real world. He created a fairy world, the living beings and places were different from the world of human but the feelings and the psychological growth of the heroes were familiar and known to the whole world. Like Flieger, according to Anne C. Petty<sup>13</sup> the themes in Tolkien's books are remarkable and count for the success of the books Tolkien wrote. Michael Foster also emphasizes the themes in Tolkien's work and depicts them and reminds the timelessness of his themes.

Perhaps the reason The Lord of the Rings has been popular with so many of such different backgrounds is as simple as this: it is, first and last, a great story. Its themes—friendship, choice, power, nature, machines, loss, salvation—are not of one time, but for all time.<sup>14</sup>

The timelessness of Tolkien's themes, in fact, emphasise the psychological content of the books he wrote. Human are mortal but the collective experiences of human is free from death. The themes are all about human nature. Tolkien depicts the psychology of people in the world we live through a world he sub-created. Tolkien reached his aim by forming his works by the immortality of myth and fairy tale. What is more, Tolkien knitted his tales with



his style in such a way that one can not read the book without being a part of it. In relation to his style Aeron Belz said that “Tolkien also showed his genius in the way he wove together themes and storylines into symphonic movements.”<sup>15</sup> This technique is called ‘narrative interlace’.<sup>16</sup> Through narrative interlace a lot of actions happen simultaneously and are told out of sequence and through it one can reach the kind of geographically expansive narrative necessary for epic fantasy. Tolkien’s style as Belz and Shippey suggests enables the reader to enter the territories of the Middle-Earth and instead of watching the progress of heroes they live the experiences of the heroes themselves. The universality of the themes he used adds a flavour that every individual finds himself in the book through empathy. Belz resembles Tolkien’s style to a symphony and music is something that appeals to the psyche of human and it has a therapeutic effect on all living beings. Tolkien, by his music, his writing style mingled with his themes, fascinates his readers. His books are like rituals and through these rituals the readers can get in touch with their own psyche, which they have forgotten due to the world and its interests.

Not only his style or the themes he chose contributed to the psychic content of the books he wrote but also the main characters he chose as the heroes are of great import. Tolkien’s heroes are quite different from the heroes that are found in other myths and fairy tales. The hobbits are depicted as a race smaller than human and they have no magic or physical power to overcome perilous adventures or to fight with great dragons. The reason behind the choice of such heroes against the tradition of usual myth and fairy tale supports the psychic content of the books. By this peculiar choice Tolkien “wanted his story to be about someone who becomes great because of the qualities more important than size and strength.”<sup>17</sup> In his books he tests his heroes to their limit and depicts their psychological power in dealing with the missions that are greater than themselves. Tolkien’s hero in *The Hobbit* is hired as a burglar whose mission is to help the dwarves get their treasure back and in order to do it he has to pass many tests. These tests are of psychological nature rather than physical as they force the main character discover some qualities that has never been in the psyche of the hero. Bilbo, at the beginning of the journey, was just an ordinary hobbit but the journey through the perilous tests enabled him to return to his home as a hero and a leader. In the *Lord of the Rings* Tolkien chooses Frodo as the hero, again an ordinary hobbit: “[He] sends Frodo, a most unlikely hero, a great quest, testing Frodo to the limit. Along the way Frodo discovers noble qualities he never imagined he had: bravery, strength, determination and patience.”<sup>18</sup>

The psychological contents of the *Hobbit* and the *Lord of the Rings* mainly result from the genres they are written in. Tolkien was born into one of the most difficult and contradictory times of modern history<sup>19</sup>. As a child he was used to being inside the nature but his youth and adulthood coincided with two destructive world wars and also the unavoidable rising of industrialization. The places he admired for their beauty were being destroyed by cruel machines and factories. This very fact caused Tolkien to split into two. Tolkien was an academician and a lecturer, thus he had to work and live in the world, but as a writer he chose to live in a secondary world, the world of fairies and myths. In his secondary world Tolkien tried to depict his untainted world and the destruction of it by industrialization. He reflected his psychological displacement and disjunction of the century he lived in by means of his books. Those days myths and fairy tales were about to be forgotten due to the new literary forms of writing. Tolkien with his great talent as an author succeeded in making people read his stories with delight. He actually gave life back to myths and fairy tales. He reminded people the universality of the genres and its potential to grasp the world regardless of time while making people think about their lives today. T.A. Shippey appreciated this aspect of the book.

...The *Lord of the Rings* established itself as a lasting classic, without the help and against the hostility of the professionals of taste; and has furthermore created the expectations and established the conventions of a new and flourishing genre. It and its author deserve more than the routine and reflexive dismissals....which they have received. The *Lord of the Rings* and *The Hobbit* have said something important, to a high proportion of their millions of readers. All but the professionally incurious might well ask, what? Is it something timeless? Is it something contemporary? Is it (and it is) something both at once?<sup>20</sup>

As Shippey says Tolkien was exposed to some hostility and this hostility was a result of his choice of genre while writing his books. But despite all the negative comments his works succeeded to survive. Because they have a universal message that is valid for every one. The works are timeless and contemporary at the same time and this dual nature of his works mainly results from his choice of fairy tale and myth as a genre. The psychic content of the books through their genres enable the readers to love them and read them by heart as the story told in the books is their story.

Tolkien didn't only write fairy tales but also formulated his own theory on fairy tales. According to Tolkien a fairy tale consists of four major elements. These are 'Fantasy, Recovery, Escape and Consolation'. Fantasy "is a construct of the human imagination that

has the quality of arresting strangeness.”<sup>21</sup> Recovery fills in the gap between the reality and man’s awareness of it. By experiencing the fantasy, one realizes the real world.(1947: 57-59)<sup>22</sup> Escape is the element that compensates for the readers natural need to forget the unpleasant things and memories of modern life. And through Consolation the reader by identifying himself with the characters in the story fulfils this wish of escape. This wish-fulfilment is done by ‘eucatastrophe’, consolation of the happy ending. Tolkien says that “The eucatastrophic tale is the true form of fairy tale, and its highest function.”(1947:68)<sup>23</sup> This clearly explains the popularity of his books. At the end of the perilous journeys through which the main characters of the stories undergo a transformation, they are saved and they have completed their mission. Thus, it is clear that the fairy tale appeals to the psychology of the reader and this very fact suggests the psychological content of the book. The readers with the guidance of the story go deep into their unconscious and experience the difficulties the hero confronts and in the end reach a happy final. This aspect of the fairy tale is also valid for myth. Joseph Campbell in his book **The Hero With a Thousand Faces** claims that myths are composed of mainly three phases: “departure, initiation and return”<sup>24</sup> and these phases stand for the psychological journey of the main character. The hero is called for an adventure and with this call the hero starts the journey into the unknowns of his psychic territory. In order to start his journey into the unconscious the hero has to leave his home behind. After the departure, initiation phase begins. Through this phase the hero confronts many difficulties and has to find out ways to overcome these difficulties. These troubles enable the hero to go under a transformation and this transformation continues throughout the initiation phase. The completion of the initiation phase suggests the return of the hero to his home. The last phase is the representation of the hero’s end of transformation, where the hero succeeds in combining the known elements in his psyche with the unknown ones.

Campbell claims that there are four functions of myths: 1) the mystical/ metaphysical; 2) the cosmological; 3)the sociological; 4) the psychological. The last function of myth, the psychological stands “at the roof of all three as their base and final support.”<sup>25</sup>The correspondence between the fairy tale and myth in their psychological content is quite obvious through the correspondence between Tolkien’s view of fairy tales and Joseph Campbell’s view of myths. **The Hobbit** and the **Lord of the Rings** stand as a realisation of these views. In both works the heroes are called for a journey by Gandalf, during their journey they come across many difficulties and in the end both of the hero’s are transformed

into something different from what they were at the beginning of their journey. This transformation is far from a physical one. It is actually a psychological transformation.

Rendel Helmes supports this correspondence by saying that **Lord of the Rings** and the **Hobbit** both depict the whole life of a man as a quest. The quest has two important events. One of them is becoming adult and the other is death.<sup>26</sup> The quests of the heroes of **The Hobbit** and **The Lord of the Rings** are quite different from each other but this doesn't change the fact that both of the characters undergo a transformation and this transformation is a psychological one, common to all living beings on earth. The change in the nature of the journeys of the heroes mainly results from the change in the genre they are written in. The **Lord of the Rings**, as a myth, is more serious in tone than the **Hobbit**, as a fairy tale. The **Lord of the Rings** represents a higher social order and deals with both social and psychological issues. But the main focus of the myth as a literary form is the psychological experience of the hero. So, fairy tales and myths despite the differences between them have some features in common. Both depict the life as a quest. They establish two worlds that are opposite to each other. One of them is full of happiness, security and peace and the other is a world of humiliation, pain and loneliness. The cyclical patterns of both genres depict a journey from the peaceful and bright world into the frightening and dark world and in the end the return to the world of brightness.<sup>27</sup> And through this journey both of the genres tell about the psychological journeys of the heroes. If life of a man is considered as a cycle, the first part of the cycle, the passage that leads to maturity out of childhood, is depicted through the **Hobbit** and the second part, from maturity to death, through the **Lord of the Rings**. Katharyn Crabbe also agrees with Helmes and Campbell and defines the journeys of the heroes in both works as follows:

The **Hobbit** with its steady focus on Bilbo and his development is a singularly good example of a quest story that is primarily concerned with personal or individual issues. Though some mention is made of issues that involve whole societies, especially recognition of one's duty to mankind and vision of the responsibilities of a leader to his people, the central thematic and structural concern is Bilbo's growth and development and through him, individual human growth and development. The **Lord of the Rings**, however, though it is still concerned with the individual struggle as depicted in Frodo, is much more a social work, reflecting ideas about broad issues of social roles and responsibilities and cultural attributes.<sup>28</sup>

As Crabbe suggests the quest of Bilbo Baggins, the main character of the **Hobbit**, depicts the individual development from childhood to maturity. This experience is not only valid for

Bilbo. This is a universal theme which every living being is subjected to. Through Bilbo's growth out of a child, the human growth is depicted. In the Lord of the Rings the life of a man after maturity is shown. Of course, the mature man has some more responsibilities than the child who has newly gained his maturity. The mature man has some social roles and these social roles bring a kind of responsibility to the mature man. Thus, different from Bilbo, Frodo, the hero of the Lord of the Rings, goes under a transformation process. He is not only depicted as an individual but also a man responsible for the fate of whole nations. This experience is universal again. Like reaching maturity and realising oneself, having a social role and responsibility in the eyes of the people is a psychological experience, in which the hero has to go deep in his unconscious and find the power to deal with his role or confront with the enemy who tries to prevent the realisation of the social role forced upon the character. The most important point is that these experiences are common to all men living on the earth. Kenneth Golden verifies this characteristic of myth with his definition of it.

Myths are stories or claims or images which arise out of the human collective unconscious, giving meaning to humanity, its life, and its pursuits. A myth gives harmony and meaning to the cosmos. It usually involves a supra-natural or symbolic, rather than a naturalistic or materialistic approach to or reading of the universe. It gives people meaning and helps them to make sense of existence in the universe, their environment, because it turns into a living cosmos, a world.<sup>29</sup>

As Golden claims the myths are the products and reflections of human psyche and this psychic experience is not an individual but a collective one. Myths involve universal themes and these themes are common to all men. In fact these themes are the things which constitute the meaning of life. Thus, myths by means of symbols tell the story of meaning of life and covertly enable the readers to grasp their reason for living and function in life. With the *Hobbit* and the *Lord of the Rings* Tolkien in fact succeeded to show that humanity needed something meaningful in their lives. In a world of technology people are estranged from themselves. Telling it directly would have no effect on mankind. He used his skill as the author and showed the reality implicitly. This very reality is clearly defined by Charles Moseley:

Tolkien was, for some, meeting an emotional and intellectual need that modern fashion ignored. But, as we have seen, he had to invent a language to do it. The problem is that modern England and America have.....abandoned the heroic.....Yet precisely this lack in society and in our scheme of values fuels the taste for Tolkien and his successors in the genre of heroic fantasy: it answers a need in us all. It is ...an emotional need- for the simplicity of innocence, for moral clarity, for a cleansed world.<sup>30</sup>



With these sentences Moseley in fact explains the psychic effect of the books on the readers. The need for understanding and remembering the meaning of life is universal. Without meaning nothing can survive. The works of Tolkien then reminds his readers the meaning and enables them to distinguish the meaningful and the meaningless. Moseley claims that many critics and readers gave great importance to Tolkien and his works and relates the reason of this inexhaustible interest to Jung's studies on myths and fairy tales as he finds the remarks of Jung on myth relevant to Tolkien's works. *The Hobbit* and *The Lord of the Rings* carry the characteristics of fairy tales and myths. Thus, it is natural for them to be related to the psychology and studies of a psychologist, especially when there is a great correspondence.

Jung studied on a great variety of mythical and anthropological material to amplify and illuminate his theory of collective unconscious. He chose to study on myths and fairy tales as he thought that they are the revelations of one's psychic life. He claims that "in myths and fairy tales, as in dreams, the psyche tells its own story"<sup>31</sup> and reflect the unconscious. Like Freud, Jung uses the term 'unconscious' both to describe mental contents which are inaccessible to the ego and to delimit a psychic place with its own character, laws and functions. He claims that every individual besides their personal unconscious possesses a collective unconscious which constitutes the deeper layer of the personal unconscious. This part of the unconscious "has contents and modes of behaviour that are more or less the same every where and in all individuals."<sup>32</sup> The collective unconscious operates independently of the ego on account of its origin in the inherited structure of the brain. Its manifestations appear in culture as universal motifs with their own degree of attraction. The contents of the collective unconscious have never been in consciousness. Inasmuch as the unconscious is a psychological concept, its contents are of a psychological nature. Images, symbols and fantasies may be termed the language of the unconscious. Myths and fairy tales as products of fantasy are also the expression of the inner psyche, namely, the unconscious. Thus it is not surprising that both *The Hobbit* and *The Lord of the Rings* appeal to the unconscious of the human psyche.

The psychological content of Tolkien's works and their correspondence with Jung's theory becomes obvious when archetypes, the contents of the collective unconscious, are considered. The archetypes may emerge into consciousness in myriads of variations. And two of the well-known expressions of the archetypes are myths and fairytales. Archetypes are

recognisable in outer behaviours, especially those that cluster around the basic and universal experiences of life such as birth, marriage, motherhood, death and separation. Italo Calvino supports this view of Jung saying that:

These folk stories are the catalog of the potential destinies of men and women, especially for that stage of life when destiny is formed, i.e., youth, beginning with birth...departure from home, and, finally through the trials of growing up, the attainment of maturity and the proof of one's humanity. (1980:XVIII)<sup>33</sup>

In the *Hobbit* the journey of Bilbo Baggins tells the story of a child who struggles to become a man and realise himself. While doing it, he is forced to separate from his beloved mother and passing through many obstacles and tests of courage which symbolise his psychic growth to find the man in him and reaches the state of 'individuation', namely, 'the Self.' On the other hand, Frodo, the new Bilbo, is already a man. His adventures will lead him to something that is quite different. He has already beaten his mother and he has reached his psychic wholeness. His mission is to protect it from the evil in him, from his worst enemy. The myths and fairy tales in fact tell the story of becoming 'the self', namely the 'individuation' process. In order to reach the self one has to go through certain steps. First of all one should get rid of his mother so as to become an adult. One should destroy the overwhelming power of the mother. Then one has to confront with his shadow, the enemy in him/her.

Myths and fairy tales while depicting the cycle of birth, growth and death and the process of individuation use some motifs that are common to all men. These motifs are archetypes which are inseparable parts of human unconscious and which "[indicate] the existence of definite forms in the psyche which seem to be present always and everywhere."<sup>34</sup> The universality of the archetypes is reflected through myths which are projections of human experience. Myths and fairy tales stand as a proof of the sameness of these experiences.

From the unconscious there emanate determining influences, which independently of tradition guarantee in every single individual a similarity even the sameness of experience, and also of the way it is presented imaginatively. One of the main proofs of this is the almost universal parallelism between mythological motifs...<sup>35</sup>

The archetypes also adhere to the structure of the human psyche itself and are observable in relation to inner or psychic life by means of inner figures. Archetypal patterns, wait to be realised in the personality, are capable of infinite variation, are dependent upon individual expression and exercise a fascination reinforced by traditional or cultural expectation; and, so, carry a strong, potentially overpowering charge of energy which is difficult to resist.

Archetypal behaviours are most evident at times of crisis, when the ego is most vulnerable. Archetypal qualities are found in symbols. In *The Hobbit* and *the Lord of the Rings* through the use of symbols one can realise the archetypes that are hidden behind the physical quests of the heroes. The two books involve the most recurring archetypes and the symbols that represent those archetypes are also familiar.

One of the most basic patterning is the Shadow Archetype. This is the potential of experiencing the hidden or unconscious aspects of oneself, both good and bad, which the ego has either repressed or never recognized. Jung states that inside every of us there is a “face we never show the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face.”<sup>36</sup> The human conscious tends to see this face in others. That is to say, it projects its dark side onto others and thus interpret them as enemies or as exotic presences that fascinate. Jung defines projection as follows:

[Projection] is an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object. The projection ceases the moment it becomes conscious, that is to say when it is seen as belonging to the subject.<sup>37</sup>

The individual is inclined to project his shadow onto the others. Generally people don't accept that they possess something negative in their personality. So, 'Shadow' is the negative side of the personality, the sum of all the unpleasant qualities one wants to hide, the inferior, worthless and primitive side of man's nature, the 'other person' in one, one's own dark side. Jung was well aware of the reality of evil in human life. Over and over again he emphasises that we all have a shadow, that everything substantial casts a shadow, that the ego stands to shadow as light to shade, that it is the shadow which makes us human. In order to reach the 'Self' one has to confront with his shadow and this confrontation is something that most of the individuals find difficult and avoid confronting with it as long as they can. Meeting with the 'Shadow' is a natural process in the growth of human. In myths and fairy tales one can easily identify which character or supernatural being represents the archetype in question. The conscious mind tries to overcome the 'Shadow' in its unconscious and its success depends on its power of will and determinism. One has to know what kind of a person lies beneath his personality. Jung points out the importance and necessity of confronting with “the Shadow.”

if we are able to see our own shadow and can bear knowing about it, then small part of the problem has already been solved; we have at least brought up the personal unconscious. The shadow is a living part



of the personality and therefore wants to live with it in some form. It can not be argued out of existence or rationalised into harmlessness. This problem is exceedingly difficult, because it not only challenges the whole man, but reminds him at the same time of his helplessness and ineffectuality. (a1954: 20-21)<sup>38</sup>

The task of confronting with the shadow is painful but meeting the shadow inside is a must for every individual so as to become a whole. One can not deny the existence of it as it is a part of his own psyche and whether he tries to get to know it or not, it will continue living in the psychic territories of him. In myths and fairy tales the heroes confront with many evil creatures, animals in the darkness and fight with them in order to survive. In fact their journey is from light to dark which adds a psychological character to their journeys. The journey is a usual and an indispensable part of myths and fairy tales. Kenneth Golden summarizes the psychological associations of the journey in his work **Jung and Jungians on Myth**.

...the human symbol user/ myth maker thinks in terms of journeys quite habitually....The symbol of journey is one of the most prominent ways in which we are able to see meaning in and to make sense of the various contexts of our lives. Journey is most basically, a physical trip, a movement from one place to another on the face of the earth, as travelled physically. Yet also we speak of "a journey into the world of Dickens's characters" or "a journey into the world of the autistic child"; "a journey into the fabulous quarks" or perhaps "a journey toward self-awareness." Journey, thus becomes a symbol, a metaphor for the process of encountering new experience, exploring new worlds, whether that act leads to sheer enjoyment or to new realisations or improved conditions for the individual.

<sup>39</sup>

Thus, behind the physical journey there is a hidden psychological journey. Through this journey one is exposed to new experiences, explores the world that he has in him and this exploration leads one to improvement and a realisation of his 'Self'. Journey is a common element in every myth and fairy tale. The heroes are forced to leave their homes, confront with demonic creatures and fight with them. According to Jung these fights are not physical fights but psychological ones through which the hero gains insight and starts to learn to control his inner enemy, his 'Shadow'.

The second most prevalent potential patterning is that of anima and animus. Anima is the inner feminine side of men and animus, the inner masculine side of women. Jung elucidates anima and animus by calling each the not-I. Being not-I for a man most probably corresponds to something feminine and, because it is not-I, it is outside himself, belonging to his soul or spirit. The anima (or animus, as the case may be), is a factor which happens to

one, an a priori element of moods, reactions, impulses in man; of commitments, beliefs, inspirations in a woman - and for both something that prompts one to understand what is spontaneous and meaningful in psychic life. Jung explains the nature of the anima as follows:

Everything the anima touches becomes numinous-unconditional, dangerous, taboo, magical. She is the serpent in the paradise of the harmless man with good resolutions and still better intentions. She affords the most convincing reasons for not prying into the unconscious, an occupation that that would break down our moral inhibitions and unleash forces that had better been left unconscious and undisturbed.<sup>40</sup>

The anima is a personification of all feminine psychological tendencies in a man's psyche, such as vague feelings and moods, prophetic hunches, receptiveness to irrational, capacity for personal love, feeling for nature ...and his relation to the unconscious.<sup>41</sup> In terms of psychic structure, the anima or animus is conceived of as connecting the ego with the unconscious. The relation between conscious and the unconscious is usually expressed by Jung in terms of compensation, a natural process aimed at establishing or maintaining balance within the psyche. Jung states that behind the animus, lies "the archetype of meaning and the anima is the archetype of life itself."<sup>42</sup> Thus confronting with the anima is a hard task due to her chaotic nature. But as Jung suggests the confrontation provides one with something that he is in search of all through his life; the meaning of life. Nothing is meaningful when there is no one to interpret the meaning of all the events that happen in the world. Interpretations are for those who can not grasp, can not make sense out of the world they live in and people try to interpret the world so as to cling some meaning to it. Confrontation with the anima and her cruel trials enable man to interpret the meaning that is hidden behind the chaos "for in all chaos there is a cosmos, in all disorder a secret order, in all caprice a fixed law."<sup>43</sup> Anima with her chaotic urge makes people aware of the laws of life and the meaning of it. Through confrontation with anima one is tested both spiritually and morally. The difficulty of confronting with the anima results from the fact that it is something outside the psychic territory as it is projected onto something outside the personality. Anima, thus, can take many forms since people have tendency to project it. Franz points out one of the most frequent form of anima.

In its individual manifestation the character of a man's anima is as a rule shaped by his mother. If he feels that his mother had a negative influence on him, his anima will often express itself in irritable, depressed moods, uncertainty, insecurity and touchiness....These anima moods cause a sort of dullness, a fear of disease, of impotence, or of accidents. The whole life takes on a sad and oppressive

aspect.....The anima is often personified as a witch or a priestess- women who have links with “forces of darkness” and “the spirit world.”<sup>44</sup>

Jung also claims that “for the son the anima is generally hidden in the dominating power of the mother and sometimes she leaves him with a sentimental attachment that lasts throughout life and seriously impairs the fate of the adult.”<sup>45</sup> The son has to confront with his anima in order to grasp the meaning of his existence and to become a man who is aware of the role that he has in the world. This is a must for every individual to reach ‘the Self.’ In every myth and fairy tale the hero deals with the anima in him in order to reach his ‘Self’. In the *Hobbit* and *The Lord of the Rings* the heroes confront with their anima and then they become aware of the greatness of their task. They come to terms with their life and its meaning. Only after the confrontation they can grasp what life is and what meaningful and meaningless is. Through the confrontation with the anima in the case of both Frodo and Bilbo with their mother they become equipped with the necessary psychic armour that enable them to complete the task they are given.

The mother archetype reminds the existence of the child and the child archetype, in Jungian terms, “represents the preconscious, childhood aspect of the collective psyche.”<sup>46</sup> The child archetype involves many characteristics. Normally, the child is viewed as an insignificant being that is not capable of even protecting himself. But in myths and fairy tales the child is something that has a peculiar importance. The child motif represents not only something existed in the past but also something that exists now. What is more, one of the most important features of the archetype is its futurity. It implies a change in the personality in the future. “Child means something evolving towards independence. This it can not do without detaching itself from its origins: abandonment is therefore a necessary condition.”(1948:168)<sup>47</sup> In order to make a man out of himself the child leaves his beloved mother. After the child abandons his mother in the wilderness he is exposed to many dangers. Though he seems helpless and incapable of protecting himself myths and fairy tales emphasize that the child is equipped with some superior powers to deal with the dangers he is exposed to. Jung claims he is the symbol of wholeness. The power the child has comes from the urge to realise himself. Self- realisation is the law of nature and it can not be altered. Thus in the end whatever peril is set on the child it is for sure that he will survive due to his invincibility. He will survive because nature herself gifted him the powers he has. He is a symbol which brings the conscious and unconscious together. Thus, it also implies a unification of the opposites.

Jung claims that there is a great connection between the syzygy and the anima and understanding the importance of the syzygy motif in myth, religion is a prerequisite in order to understand the nature of the anima. The archetype of 'Syzygy', which means the divine couple, is a pattern of wholeness and integration. When the two opposites of inner and outer life become one, a great power arises. This very power gives the strength to overcome all the difficulties confronted. As it is the case for all archetypes the divine couple is also projected as if it was something outside the psychology of the individual. As the syzygy expresses the fact that a masculine element is always paired with a feminine one, among the possible projections of the pairs of the opposites the male and female syzygy is the commonest. Syzygies as all other archetypes have a universal nature and man's imagination is bound by this motif. In every period of history the existence of the archetype can be observed in the forms of projections. The symbols are different but the content is the same.

Another archetype is the 'Spirit' and stands for both good and evil. As for the good, it is generally represented by a wise old man who, for Jung, "symbolizes the pre-existent meaning hidden in the chaos of life."<sup>48</sup> He is the embodiment of good qualities such as wisdom, insight, goodwill etc...As for the evil, this time, the old man is the evil-doer for his or evil's sake. He is the totality of all evil deeds. Of course, the old man good or evil is the personified form of the spirit. It can take any form especially in one's dreams and in myths and fairy tales.

An archetypal image of man's fullest potential and the unity of the personality as a whole is 'the Self.' The Self as a unifying principle within the human psyche occupies the central position of authority in relation to psychological life and, therefore, the destiny of the individual. According to Jung The Self is "a psychic totality and at the same time a centre, neither of which coincides with the ego but includes it, just as a larger circle encloses a smaller one."<sup>49</sup> Following Jung conceptually, the self can be defined as an archetypal urge to coordinate, relativise and mediate the tension of the opposites. By way of the self, one is confronted with the polarity of good and evil; human and divine. Interaction requires exercise of the maximum human freedom in face of life's seemingly inconsistent demands; the sole and final arbiter being the discovery of meaning. In the myths and fairy tales the ultimate aim of the hero is to reach the self through individuation process. "The process itself involves another class of archetypes which one could call the archetypes of transformation."

The individuation process requires the heroes to undergo many transformations before becoming the Self. These transformations “are not personalities, but are typical situations, places, ways, and means, that symbolise the kind of transformation in question.”<sup>50</sup> These symbolic processes are valid for every myth and fairy tale as they are the reflections of the inner psyche of human in general. Through inner transformation and many types of rebirth the hero is transformed into another being, different from the person before the transformation. This other being is the person in him, the larger and greater personality maturing within him. The transformations that leads the hero to the way of individuation is not just the reflection of his psychic growth, but he is just the representation of all the people on the earth who try to find out their self and be united with it in order to become a psychic whole. Jung verifies this aspect of the myths and fairy tales. According to him “[in] myths and fairy tales, as in dreams, the psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as formation, transformation/ the eternal Mind’s eternal recreation.”<sup>51</sup> The eternal mind is the mind of humanity, the collective unconscious and myths and fairy tales are means to tell the psychological journey of humanity through a hero.

Tolkien’s books the *Hobbit* and the *Lord of the Rings* with the psychological content that they include are suitable for a Jungian analysis. The books show one to one correspondence with Jung’s theory of the Collective Unconscious and Archetypes as does any myth or fairy tale in the world. The universality of the themes of the genres he used is a clear depiction of the psychological aspect of his books. Myths and fairy tales as many mythologists claim are the stories that embrace the psyche of human. They tell the story of men and their journey towards becoming the Self through individuation process. This actually explains the popularity of Tolkien’s books. He was able to find a way through the minds of millions of readers by his works that tell the story of psychological growth and life after maturity. The stories were not the stories of Bilbo and Frodo Baggins but they were the stories of all the people living on earth. The heroes’ experiences were just reflections of human psychic experience on the way to individuation. That is why it became a world famous book. Such a peculiar and famous work with its psychological content may have a great contribution to the educational arena.

In many countries including Turkey, English is an inseparable part of primary, secondary and university education. Thus, it is important to identify the types of materials that will best prepare the students to use English in their academic studies in the future. As it



is well known, there are four language skills: listening, speaking, reading and writing. Listening and reading are receptive skills whereas speaking and writing are productive. In order to enable the students who learn English as a second language to speak and write in English, the presentation of the receptive skills is crucial. Thus, reading as a receptive skill has a great importance in language learning. Literature as a reading material can have a powerful effect on language learners as literature is in any way the reflection of a culture and its elements. Through reading literature the students can gain intercultural awareness, empathy, a tolerance for diversity, and emotional intelligence. Irma K. Ghosn made a study on the possible contributions of literature to the language classrooms. She claims that there are many reasons to use authentic literature in EFL classes as it is clear from the evidence of myths, epics, legends and folk tales that throughout many centuries people were, are and will be interested in stories. This is a universal interest that will last for ever. Thus it is quite logical for her to use authentic literature in EFL classes. She gives some reasons why literature is a good medium for learning a language.

First, authentic literature provides a motivating, meaningful context for language learning....Second, literature can contribute to language learning. It presents natural language, language at its finest, and can thus foster vocabulary development in context....Third, literature can promote academic literacy and thinking skills, and prepare [learners] for English medium instruction. Fourth, literature can function as a change agent: a good literature deals with some aspects of human condition, and can thus contribute to the emotional development of [learners] and foster positive interpersonal and intercultural attitudes.<sup>52</sup>

Thus, Ghosn presents literature as a good means to provide the students with motivating and meaningful context through which the learners can improve their vocabulary in addition to their thinking skills. What is more, literature is a good means to help the learners develop a kind of understanding which in the end enables them to improve interpersonal and intercultural attitudes along with emotional development. But of course while selecting a story as a material to be used in the classroom there are some criteria that should be born in mind. Ghosn claims that the story chosen for active use should include universal themes because every where, in all parts of the world the learners can easily identify those themes as they are also valid for them and their culture. If it is chosen to be used in primary education then the story should appeal to not only the children but also the adults, it should allow a variety of interpretations. It should, of course, include repeated grammatical structures and formulaic expressions, use of vocabulary that provides synonyms and alternative expressions. If all these

criteria are supported by aesthetically pleasing illustrations that can help to clarify the text, then the story in question is applicable in language classrooms.

This thesis aims at depicting the psychological content of the *Hobbit* and the *Lord of the Rings* via Jung's studies on myths and fairy tales. Through the depiction of the psychological aspect of the books in question the possible contributions of the books to EFL will be discussed in the light of the view that literature is a good means to introduce the learner the language he is expected to learn.



## 2. THE PSYCHOLOGICAL JOURNEYS OF BILBO BAGGINS AND FRODO BAGGINS IN THE HOBBIT AND IN THE LORD OF THE RINGS THROUGH PHYSICAL QUESTS

### A. THE PSYCHOLOGICAL JOURNEY OF BILBO BAGGINS IN THE HOBBIT

The psychological journey of the main character in the *Hobbit* becomes explicit as the scene the readers are confronted with at the very beginning of the book supports the view that it is not just a quest but there is something deeply rooted in it. That is the journey into the unconscious through the physical quest which requires the main character of the book to overcome many difficulties. These difficulties are physical disturbances and confrontation with evil beings. As *The Hobbit* is a fairy tale all these physical obstacles and evil beings symbolize Bilbo's difficult journey into his unconscious to confront with the enemy in him and thus become a man. The first lines of the book immediately depict the start of Bilbo's journey from childhood to maturity. As every human being starts this journey in their mother's womb, Bilbo is also depicted as a foetus and the first lines of the book describe the house of the hobbit, Bilbo Baggins, which clearly suggests the mother's womb.

In the hole in the ground there lived the hobbit. Not a nasty, dirty, wet hole, filled with the ends of the worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit hole, and that means comfort. It had a perfectly round door like a porthole, painted in green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hole like a tunnel: a very comfortable tunnel without smoke, with panelled walls and floors tiled and carpeted, provided with polished chairs....<sup>1</sup>

The house is really described in full detail from the walls to the carpets and chairs, which arouses the feeling that the house can provide for all the needs of a person. The words 'comfort' and 'shiny' suggest a positive atmosphere in the house. What is interesting about Bilbo's home is that it is a hole in the ground and it has round doors. The passages that lead to each room are tube-shaped like tunnels. It is clean and neat. All the properties of the house described, matches with the description of one thing: womb of a mother. Physically, the mother's womb is round and in it there is a cord through which the baby gets nutrition. The womb provides all the necessary things for the baby. Psychologically, it arouses the feeling of comfort and safety in every individual. Then it is quite clear that the house stands for the



womb of a mother and this mother is the nature herself. In Jung's terms this is called the 'mother archetype'. In his essay 'The Psychological Aspects of the Mother Archetype' he defines the archetype in question as follows:

Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country, heaven, earth.....the underworld or the moon can be mother symbols. The archetype is often associated with the things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. It can be attached to a rock, a cave, a tree, a spring or a deep well...<sup>2</sup>

Bilbo's house is like a cave under the ground and Bilbo's devotion for his house is obvious when the description of the house is taken into consideration. Tolkien describes the house in full detail; hence, gives the message that this house is not an ordinary one. Its cleanliness and the comfort it provides show the fact that Bilbo takes care of his house well and this is the natural reflection of his love and devotion for his home. This devotion is the love that a child feels for his mother. Naturally, the womb of a mother associates with a child. Thus, if the house stands for the mother then Bilbo is the child who lives comfortably there. While describing the Hobbits as a race Tolkien clearly depicts their childish nature and as a member of Hobbit community Bilbo also carries the features of his people.

There are (or were) a little people, about half our height, and smaller than the bearded dwarves. Hobbits have no beards. There is little or no magic about them, except the ordinary every day sort which helps them disappear quietly and quickly when large stupid folk like you and me come blundering along, making a noise like elephants which they can hear a mile off. They are inclined to be fat in the stomach; they dress in bright colours ( chiefly green and yellow); wear no shoes, because their feet grow natural leathery soles and thick warm brown hair like the stuff on their heads (which is curly); have long clever brown fingers, good-natured faces, and laugh deep fruity laughs.....<sup>3</sup>

Tolkien describes the hobbit as "little people" and "half a human height." They have no beards and they like fun. These features are the same as those of a child. What is more, the colourful dresses explain the joyful nature of a child, unaware of the real world. Even the word "little" alone is enough to understand the childish nature of the hobbits as a race, and as a hobbit Bilbo carries these childish features. Hence, the description suggests Jung's "child archetype". For Jung, "the child archetype" implies some features. One of them is "Invincibility" There are many myths or fairy tales in which the child has to beat terrible enemies throughout his adventures and he is exposed to continual danger of extinction. But whatever peril comes on him, the child survives. Jung explains the Invincibility of the child in full detail in his essay "The Psychology of the Child Archetype" and says that

“Myth...emphasizes...that the child is endowed with superior powers and despite all dangers, will unexpectedly pull through. The child is born out of the womb of the unconscious, begotten out of the depths of human nature, or rather out of living Nature herself. It is a personification of vital forces quite outside the limited range of our conscious mind; of ways and possibilities our one-sided conscious mind knows nothing; a wholeness which embraces the very depths of the Nature. It represents the strongest the most ineluctable urge in every being, namely, the urge to realize itself.”<sup>4</sup>

For Jung then the child is the product of the Nature herself, he is the part of nature and at the same time he is an inseparable part of human psyche. Child has something that the conscious mind is not aware, that is the power the child has, the power that enables him to become a man, to realize himself. Bilbo is depicted as the child of mother Nature. Like every being, he will be born to the reality of the world and when he is born he will have to cope with the difficulties and obstacles that he has never experienced. But as Jung suggests he has the power to overcome all the troubles which will lead him to become a man out of a child and which will enable him to realize himself. “Futurity” is another feature of the child archetype which is closely related to “Invincibility.” Jung explains the “Futurity” of the child archetype as follows

“The child is a potential future. Hence the occurrence of the child motif in the psychology of the individual signifies as a rule and anticipation of future developments....Life is a flux, a flowing into the future, and not a stoppage or backwash [thus] the child paves the way for a future change of personality. In the individuation process, it anticipates the figure that comes from the synthesis of conscious and unconscious elements in personality. It is therefore a symbol which unites the opposites; a mediator, bringer of healing, that is, one who makes a whole.”(a1951: 164)<sup>5</sup>

Jung claims that child means future development. In the endless progress of life, child is the signal of future change in personality. The ultimate goal of the child is to unite the conscious and the unconscious content of the mind and in the end become a whole. Child is then capable of many transformations which will lead him to individuation, a process by which a person realizes himself and becomes a whole. Bilbo as the child archetype carries these characteristics. This very fact enables the reader to guess the victory of the child at the end of the story and his growing up throughout the journey he takes. By means of these features, namely, “Invincibility” and “Futurity” Bilbo’s process of individuation and his reaching maturity is foreshadowed.

Just after the scene is set, in relation to the individuation process of Bilbo, a new name is introduced “Gandalf”. He is the representation of “the archetype of spirit” in Jung’s terms.

The archetype of spirit generally shows itself in the shape of an old man and Gandalf is actually described as an old man. "...Bilbo saw that morning was an old man with staff. He had a tall pointed blue hat, a long grey cloak, a silver scarf over which is long white beard hung down below his waist, and immense black boots."<sup>6</sup> But, of course, being an old man is not enough to be the symbol of the spirit. This old man has to have some certain features. Jung claims that the old man, if he is the spirit, should possess "knowledge, reflection, insight, wisdom, cleverness, intuition on one hand and on the other moral qualities such as good will and readiness to help..."<sup>7</sup> Gandalf is the Bilbo's insight, his wisdom and source of knowledge. Bilbo as a child has to go through the individuation process. Gandalf as the spirit calls Bilbo for an adventure, revealing himself as a wise old man. This adventure is really necessary for Bilbo, though he is unaware of that fact. Bilbo is overwhelmed by his mother, his home. He has to search for the man inside and find out the reality in him. Being a man requires separation from the mother. He can't live forever as a child who can't even breathe without his mother. He should become an adult who can stand on his own feet but Bilbo is so fond of his home and life that he refuses this offer at the moment it is made. Even the idea of adventure frightens Bilbo. He is happy in his cosy world and far from the dangers of the world outside and he doesn't want his peace to be destroyed by anything, even by the ideas. This, in fact, is the negative aspect of "the mother archetype." Although the mother is loving, affectionate, she can give harm to her own child by preventing him from becoming an adult, a being that can survive on its own. Bilbo, without knowing it, suffers from the mother-complex. For him he is only meaningful and happy when he is with his mother since it can be claimed that he identifies himself with his mother.<sup>8</sup> He is born to the physical world but still lives in his mother's womb psychologically. His birth to reality of the real world is depicted clearly when Gandalf and the dwarves are discussing their plans in Bilbo's home.

At may never return he began to feel a shriek coming up inside, and very soon it burst out like the whistle of an engine coming out of a tunnel. All the dwarves sprang up, knocking over the table. Gandalf struck a blue light on the end of his magic staff, in its firework glare the poor little hobbit could be seen kneeling on the hearth-rug, shaking like a jelly that was melting. Then he fell flat on the floor, and kept on calling out "struck by lightning, struck by lightning!" over and over again; and that was all they could get out of him for a long time.<sup>9</sup>

The similarity of this scene with the birth of a child is worth-noticing. Like a newly born baby, he gives a shriek. His calling out "struck by lightning" and the repetition of it create an atmosphere where a baby is born and exposed to the sun light. This birth is not a physical one. It is the birth of Bilbo as child to the real world. This birth is forced upon him by the wise old man, Gandalf, who awakens Bilbo to the reality by the blue light his magic

staff gives. As a child who is used to living in his mother's womb away from any real trouble Bilbo gives a shriek, the shriek of refusal and fear. Now Bilbo is born into reality and slowly he accepts the fact that no matter what he does to prevent the process, he has to take the journey inside himself and he starts to get interested in the matter, which signals Bilbo's wish to be a part of the group. He is accustomed to be identified with his mother but now he is born and he has to make a man out of himself. It is too early for him to act out alone so he wants to identify himself with the group to escape the fear of loneliness. He learns all about the plan. Thorin wants to get his people's treasure from the wicked dragon, Smaug. He and his men need a burglar to get the treasure back. Finally, he leaves his beloved mother, his home. He leaves her, alone, with nothing. He leaves her taking only himself, whom he will conquer in the course of time, with him. This is his first step towards man-hood.

When he arrives at the meeting place, Dwalin gives Bilbo a cloak and a hat. But they are too large for him. Their being large, in fact, implies that the journey, the adventure is far too big for Bilbo who is still a child with no talent or skill. From this point on Bilbo starts his own journey into his own psyche. The first sign of this journey comes, when the dwarves, Gandalf and Bilbo set for the physical journey.

Then they came to the lands where people talk strangely, and sang songs Bilbo had never heard before. Now they had gone on far into the Lone-lands, where there were no people left, no inns, and the roads grew steadily worse. Not far ahead were dreary hills, rising higher and higher, dark with trees. On some of them were old castles with an evil look, as if they had been built by wicked people. Everything seemed gloomy, for the weather that day had taken a nasty turn. Mostly it had been as good as May can be, even in merry tales, but now it was cold and wet...<sup>10</sup>

Bilbo sees the reality of the world, the world outside his cosy world. He starts to get to know what is awaiting him on his way. One more thing that strikes at a glimpse is that the lands on which they travel become more and more isolated and gain an evil look as they move on. There is no one, no inns around him. As the name of the place suggests he feels himself alone. The hills around him seem frightening and rising higher and the trees are dark. Everything seems gloomy and uninviting to Bilbo as this place is outside his experience. The weather takes "a nasty turn," which reflects the mood of Bilbo. Jung claims that processes of nature are not in any means allegories but "the symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection—that is, mirrored in the events of nature."<sup>11</sup> Thus it can be claimed that Bilbo is

really afraid of the journey he, in a way, is forced to take. He is afraid of the confrontation with his shadow, an archetype which Jung explains in one of his essays:

The meeting with oneself is, at first, meeting with one's own shadow. The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is. For what comes after the door is, surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below.....no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experiences me.<sup>12</sup>

As Jung suggests if a person wants to meet with himself, the man inside, first he has to confront with his shadow in order to know himself. It is the natural process which should be realized in order to reach the psychic wholeness. Bilbo is a child and so as to become a man first he has to overcome the dominating power of his mother and while doing it he has to know and understand the power of the man inside him. He has to find his friend in his unconscious and unite it with his conscious mind. This is quite difficult as Jung suggests that one can not know if the shadow in him is his friend or foe. Before the discovery of his shadow Bilbo is made to wear a mask as he is hired as a burglar to help Thorin get his treasure back from the dragon. He has nothing to do with being a thief. Gandalf by the mask he forces Bilbo to wear, in fact, wants him to find out the man inside. Bilbo shows himself, the first trial of his "persona," the-mask of the actor, which he has not fully grasped yet when the company sees a light and wants Bilbo to discover what it is. Bilbo, unwillingly, agrees to go and find out what that light is. But when he comes nearer to the trolls the first signs of a change in him are seen.

After hearing all this Bilbo ought to have done something at once....A really first class legendary burglar would at this point have picked the trolls' pockets-it is nearly always worth while, if you can manage it--; pinched the very mutton of the spits, purloined the beer, and walked off without their noticing him....So he stood and hesitated in the shadows. Of the various burglarious proceedings he had heard of picking the trolls' pockets seemed the least difficult, so at last he crept behind a tree just behind William.<sup>13</sup>

For the first time in his life Bilbo decides to do something quite dangerous for a hobbit who has had a very comfortable life. Bilbo is seen in an effort to get used to his persona, namely, being a burglar. As it is seen he really wants to be a man of some import. When Bilbo in his cosy hole compared with Bilbo in the wilderness, the difference in his actions happens to be great even at the beginning of the journey, which suggests his willingness to



discover his unconscious and try to find the reality in himself. Though the first trial is not very successful at all, he manages to get the key to the troll's cave. From this point on Bilbo is continuously seen entering the caves. In Jungian terms, caves are the most frequent places of "transformation", which, again, is an archetype. He defines caves as the places of rebirth and states that "anyone who gets into that cave, that is to say into the cave which everyone has in himself...will find himself involved in an unconscious process of transformation."<sup>14</sup> At this very point, Bilbo's taking the key of the cave shows his readiness to go deep into his unconscious and his getting a sword for himself inside the cave clearly depicts the changes in him. "The sword's phallic associations and its masculine suggestions of aggression combine with its elvish nature to connote an active opposition to the forces of evil."<sup>15</sup> This is a kind of rebirth and though he identifies himself with the group, Bilbo undergoes a transformation which enlarges his personality through this rebirth. Jung calls it "enlargement of personality" under the heading of "subjective transformation" and explains the transformation as follows:

The personality is seldom in the beginning, what it will be later on. For this reason the possibility of enlarging it exists, at least during the first half of life. The enlargement may be affected through an accretion from without, by new vital contents finding their way into the personality from outside and being assimilated. In this way a considerable increase of personality may be experienced.<sup>16</sup>

One can not shape his personality as soon as he is born. During the process of individuation he has the chance to enlarge his personality. New events and things effect one's psyche and one can by assimilating them make these new items a part of his own personality. In the case of Bilbo the "key" and the "sword" are the symbols of his enlargement of personality. The new contents, namely, the sword and the key find their ways into Bilbo's personality and help him take his first step towards manhood. But he is not an actual man. He still wants to reunite with his mother. Thus on the way he thinks about his journey and his past life as a child, in a world of his own full of comfort and ease.

Far, far away in the West, where tings were blue and faint, Bilbo knew there lay his own country of safe and comfortable things, and his little hobbit hole. He shivered. I was getting bitter cold up here, and the wind came shrill among the rocks. Boulders, too, at times came galloping down the mountain sides, let loose by mid-day sun upon the snow, and passed among them (which was lucky), or over their heads (which was alarming). The nights were comfortless and chill. And they did not dare to sing or to talk too loud, for the echoes were uncanny, and the silence seemed to dislike being broken- except the noise of water and the wail of wind and the crack of stone.<sup>17</sup>

Here, Bilbo, obviously, describes his love for his mother and her affectionate arms. He uses the adjectives "blue" and "faint" for the West. "Blue" is a colour that stands for sorrow

and “faint” for lack of life. But when his house and environment were described at the very beginning “green” “yellow” and “comfortable” were the words chosen to tell about the house. “Green” is the colour of peace and “yellow” health. Then he describes the “boulders” falling which is a signal of the forthcoming changes and disturbances they create. As it is mentioned earlier, one has the tendency to project the negative feelings on to the nature. Hence, Bilbo is in pain because the things he relied on and believe in come to be breaking into pieces. He is afraid of the confrontation with his shadow and he is quite right in that fear because it is not easy to meet the man inside, especially when one doesn’t know if he is one’s friend or foe. Another means that he projects his negative feelings is the weather condition. It is “cold,” “chilly”, and “snowy.” Bilbo wants to forget all about the confrontation but everything reminds him this very fact. They can not sing or talk loud. There is no noise except the noise of water, which is a favourite symbol of unconscious. Therefore it can be claimed that Bilbo’s psyche has already started the process of transformation and it doesn’t want any other things to come in between. The second signal of unavoidable transformation comes when the company enters a shallow cave. Bilbo enters a cave for the second time and this time in the cave he has a dream.

He dreamed that a crack in the wall at the back of the cave got bigger and bigger, and opened wider and wider, and he was very afraid but could not call out or do anything but lie and look. Then he dreamed that the floor of the cave was giving way, and he was slipping- beginning to fall down, down, goodness know where to.<sup>18</sup>

As for Jung there are three major revelations of the unconscious. These are the fairy tales, myths and dreams.<sup>19</sup> In the light of Jung’s studies this dream foreshadows Bilbo’s journey deep into his unconscious. If the cave is his mind, a crack’s opening at the back is the signal of his psyche’s calling for the journey. There is nothing he can do to prevent this because it is already a must for him as it is for anyone else in the world. Then he begins to fall down deep and he doesn’t know where to. Thus he is really afraid of the confrontation since he fears to be lost in the depths of his own unconscious. For human kind, “unknown” is always attractive but at the same time frightening and that is what Bilbo’s psyche prepares Bilbo for. After this frightening dream Bilbo wakes up to find that his dream is coming true. A crack opens and Goblins take Bilbo and the dwarves to their cave. In the depths of the cave Bilbo is seen alone for the first time. There are no dwarves and no Gandalf. He is all alone after the fight with Goblins . He is lying unconsciously on the floor.

When Bilbo opened his eyes, he wondered if he had; for it was just as dark as with them as shut. No one was anywhere near him. Just imagine his fright! He could

hear nothing, see nothing and could feel nothing except the stone of the floor...his head was swimming, and he was far from certain even of the direction they had been going in when he had his fall. He guessed as well as he could, and crawled along for a good way, till his hand met what felt like a tiny ring of cold metal lying on the floor of the tunnel. It was a turning point in his career, but he didn't know it. He put the ring in his pocket almost without thinking; certainly it didn't seem of any particular use at the moment.<sup>20</sup>

Bilbo is in the territories of his unconscious and the darkness blinds him as his own psyche is unknown to him. He can't hear see or feel anything. He is numb in the darkness of himself. But later on Bilbo decides to find a way to deal with his darkness and takes a great step towards "Individuation". Individuation, namely, becoming "the self" can be symbolized in many ways and one of them is the geometrical shape "circle". Then, when Bilbo finds the ring, in fact he reaches the self, his psychic wholeness but his not knowing what will come out of the ring shows that he hasn't grasped the meaning of "the self" yet. This implies the fact that he has something more to deal with before he sees the importance of it. The process of transformation is still on and will be on for quite a long time.

Now, at the heart of the darkness he has to decide what to do. If he were the hobbit in the Shire he would die of fright in such darkness, but the new hobbit is trying to find a logical solution to his problem.

"Go back?" he thought. "No good at all! Go sideways? Impossible! Go forward? Only thing to do! On we go!" So up he got, and trotted along with his little sword held in front of him and one hand feeling the wall, and his heart all of a patter and pitter.<sup>21</sup>

The new hobbit chooses to confront with life and with his destiny instead of escaping from it. This is a great improvement in his psyche. In the heart of the darkness there is no one to tell him what to do or no one to protect him from the possible dangers, no mother, no wise old man and no friends yet he can take his own decisions and perform his own deeds by his own will and power. But the situation shouldn't be exaggerated as the description suggests. He has a little sword in his hand and his heart is beating wildly. He is still not a man on the whole; he has just taken the steps to become one. However, his personality continues to enlarge to a great extent, which will be observed quite clearly in his dealing with Gollum.

Gollum represents the mother archetype in this case. When Gollum sees Bilbo he wants to eat him, swallow him and thus make him a part of his body. This is quite metaphorical. When eaten, Bilbo will become a part of his mother again and his journey to his unconscious to find the man in him will be over. But when Gollum comes nearer, he notices the sword in



Bilbo's hand, which means Bilbo is not a child any more. Afraid of the sword Gollum wants to chat with him and beat him in a different way. Gollum is the terrible mother who wants to give an end to his process of becoming the self and be bound to his mother again. Every individual who starts the journey into his psyche to reach his inner world or who is in the individuation process should face this terrible mother and get rid of it forever. The mother seeing that her son has taken many steps towards manhood wants to get hold of him trying a new strategy. It is a game, a riddle game, which the parents and children play mostly. The childish nature of the game is of great import as the mother wants her son to go back to his childhood and remember the days when mother was the all knowing person. At the end of the game if Bilbo wins, Gollum will show him the way out, but if Gollum wins then Bilbo will die. The riddles that are asked are worth-noticing, especially the ones whose answers are "dark" "eggs" "fish" and "time". These are very important words which in fact stand for the individuation process. In order to reach the self one should go deep into the "dark" his unconscious then face his shadow "the fish". This confrontation takes "time" as individuation is a process. And what you reach in the end is the rebirth of "the self" which is symbolized through the "egg".

The last question that can not be counted as a riddle is the most crucial question in the riddle game. Bilbo asks Gollum what is inside his pocket. Actually, it is the ring, the self. Of course, Gollum is unaware of the fact that Bilbo is now a psychic whole. Gollum can not guess the answer and finally Bilbo wins the game. But the terrible mother hates the idea of being beaten. He leaves the scene angrily to take his precious, namely the ring which is taken by Bilbo. This very fact also supports the idea of Bilbo's reaching the self as he has taken the ring, the psychic wholeness from Gollum, the terrible mother. Now that he is a psychic whole, it is impossible for Gollum to see or to beat him in any way. Gollum, unaware, shows the way out to Bilbo and the scene when Bilbo gets out of the cave's door describes his rebirth as a new man:

It was still ajar, but a goblin had pushed it nearly to. Bilbo struggled but he couldn't move it. He tried to squeeze through the crack. He squeezed and squeezed, and he stuck! It was awful. His buttons had got wedged on the edge of the door and the door-post. He could see outside into the open air: there were a few steps running down into a narrow valley between tall mountains; the sun came out from behind a cloud and shone bright on the outside of the door-but he couldn't get through....Bilbo's heart jumped into his mouth. He gave a terrific squirm. Buttons burst off in all directions. He was through with a torn coat and waistcoat, leaping down the steps like a goat...<sup>22</sup>

This scene clearly depicts the birth and the cave, the popular home for transformation is the mother's womb again. Bilbo is born, he is renewed. His enlargement of personality is still going on. He has successfully passed the test of the terrible mother. Now he is a man. And for the first time the group sees him as a man when he suddenly appears in the middle of the group.

Bless me, how they jumped! They shouted with surprise and delight. Gandalf was as astonished as any of them, but probably more pleased than all the others. He called to Balin and told him what he thought of a look-out man who let people walk right into them like that without warning. It is a fact that Bilbo's reputation went up a great deal with the dwarves after this. If they still doubted that he was really a first class burglar, in spite of Gandalf's words, they doubted no longer. Balin was the most puzzled of all; but everyone said it was a very clever bit of work.<sup>23</sup>

Bilbo by beating his mother proves himself as a man and this change is immediately noticed by the group. After this peculiar event the dwarves who have been making fun of him and who have no hope about Bilbo and his possible help through the quest start to respect him as a man. Bilbo is a real man now who can cope with his own problems and find solutions for them by using his wits. This is actually a great step taken by him towards individuation.

The company is in the wilderness and they are spiritually and morally isolated from the real world.<sup>24</sup> They come across the wolves this time. Bilbo can't do anything to get rid of the wolves as he is a newly born man and still needs some experience to overcome the difficulties ahead. So, the wise old man, Gandalf comes to rescue. Jung states that

"The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea...can extricate him. But since for internal and external reasons, the hero can not accomplish this himself, the knowledge he needed to compensate the deficiency comes in the form of personified thought i.e. in the shape of this sagacious and helpful old man."<sup>25</sup>

Bilbo as a newly born man has no knowledge about the wolves and he has no talent and power to beat them by his physical strength. Bilbo is not the kind of hero to fight with the enemies he confronts with by using his skill in fighting. He is just a man who has met the man in him and understood the nature of him. He is not a warrior. So the wise old man, as afore mentioned his insight and wisdom is the one who fights with the wolves by his magic. At the end of the fight the company is saved by the eagles. "Eagles are the ancient race of the northern mountains, the greatest of all birds; they are proud and strong and noble-hearted."<sup>26</sup> Jung also supports the nobility of the eagles by saying that "the bird motif is an archetype par-excellence." The lord of the eagle saves the company out of the wolf's paws and the growing fire. As a group they are taken by the eagles up in the air. Their flying in the sky can

be interpreted as their being honoured for their dealing with the obstacles they confront. This event makes Bilbo understand that as a man he has to acquire many things before he can wholly grasp what being a man is. So, Gandalf gains a new importance for him. He sees Gandalf as his protector. Bilbo has done away with his mother but he still needs protection of the strong hands of a father, namely, Gandalf

After they are saved, Gandalf declares that he has to part with the group because he has other deeds to carry on. But the group doesn't want him to leave, especially after the confrontation with wolves. Bilbo weeps when he hears about Gandalf's departure. Bilbo has done away with his mother but still he needs protection in the strong hands of a father, and the father figure for Bilbo Gandalf. Jung claims that most frequently the archetype of spirit takes the form of a wise old man, he is masculine and he explains the masculinity of the spirit as follows:

It struck me that a certain kind of father-complex has a spiritual character, so to speak, in the sense that the father image gives rise to statements, actions tendencies, impulses, opinions, etc., to which one could hardly deny the attribute "spiritual"....Mostly, therefore it is the figure of a wise old man who symbolizes the spiritual factor.<sup>27</sup>

Bilbo feels a strong link between himself and Gandalf. He chooses Gandalf as his psychological father, Bilbo thinks that without him he can not achieve the task that is assigned to him. Jung verifies the masculinity of the spirit who is generally the result of father complex. Bilbo has come to terms with his mother and proved himself as a man but he is still under the influence of his father as, to him, father is the all knowing person who can save him from the desperate moments of his dangerous journey. Learning that Gandalf has to part with the company Bilbo weeps like a child. This very fact shows that he is a man but he hasn't fully understood what is to be a man.

Before Gandalf leaves he introduces a new character, Beorn, to the group. Beorn is a skin-changer. Sometimes he is a huge bear, sometimes a man with a huge figure. He is quite naturally a symbol of change. Beorn's entering the scene and Gandalf's departure is a great coincidence. The father figure leaves Bilbo and this causes a great change in Bilbo which is symbolized through the dual nature of Beorn. He is not only a human or not only a bear but both of them at the same time. And Bilbo is not only a man but a child at the same time.

The group deprived of the protection of a father, has to pass through the forest, which is a symbol of unconscious again, namely, a journey deep into oneself. The group enters the forest and as soon as they enter the transformation process gives its first signals.

It was long before they grew to hate the forest as heartily as they had hated the tunnels of the goblins, and it seems to offer even less hope of any ending. But they had to go on and on, long after they were sick for a sight of the sun and of the sky, and longed for the feel of wind on their faces. There was no movement of air under the forest roof, and it was everlastingly still dark and stuffy. Even the dwarves felt it, who were used to tunnelling, and lived at times for long whiles without the light of the sun; but the hobbit, who liked holes to make a house in but not to spend summer days in, felt that he was being slowly suffocated.<sup>28</sup>

It is clear that Bilbo is again projecting his feelings onto the environment. He is in the territory of his unconscious. Bilbo feels as if he was being suffocated. There is no movement in the air. The comparison of dark and light in the quotation gives an important clue about Bilbo's journey into his psychic territories. The adjectives "dark" and "stuffy" shows that he will go deep in his psyche and confront new obstacles and will be tested as a man and the need of light suggests that Bilbo needs to reach his conscious after the discovery of his unconscious and combine the unconscious content of his psyche with his conscious, thus, become a whole. And as it is foreshadowed Bilbo's manhood will be tested in the forest, the best place where he can be tested. And Bilbo passes the test in the best way he can. There arrives the time when Bilbo has to confront with his mother again, the spiders. He is alone dozing and tired of walking days after days.

That was one of his most miserable moments. But he soon made up his mind that it was no good trying to do anything till day came with some little light, and quite useless to go blundering about tiring himself out with no hope of any breakfast to revive him. So he sat himself down with his back to a tree, and not for the last time fell thinking of his far-distant hobbit-hole with its beautiful pantries. He was deep in thoughts of bacon and eggs and toast and butter...<sup>29</sup>

Bilbo just for a while dreams of his own house, which signals his wish to be the old hobbit in his peaceful hole. Bilbo worn out and hungry has a feeling of insufficiency. Thus he loses his energy. Although he hears his friends calling his name he pretends not to hear them and postpones searching for them. Jung defines this state as "the failure to recognize a moment for crucial importance."<sup>30</sup> At this weakest moment, the mother archetype in the form of spider attacks him. He feels that "something like a strong sticky string was against his left hand, and when he tried to move he found that his legs were already wrapped in the same stuff, so that when he got up he fell over." Here, a kind of transformation occurs again. After a phase of diminution of personality which Jung defines as "loss of soul," which results in

“one’s feeling like dead, because no part of one’s body seems to move...”<sup>31</sup> Bilbo wakes up to find that he is being tied up by a huge spider. He is about to be possessed by his mother. Then he uses his sword to get rid of his enemy.

There was usual dim grey light of the forest day about him when he came to his success. The spider lay dead beside him, and his sword blade was stained black. Somehow the killing of the giant spider, all alone by himself in the dark without the help of the wizard or the dwarves or of anyone else, made a great difference to Mr. Baggins. He felt a different person, and much fiercer and bolder in spite of an empty stomach, as he wiped his sword on the grass and put it back into his sheath. “I will give you a name,” he said to it, “and I shall call you sting.”<sup>32</sup>

At the end Bilbo kills the spider and he does it on his own without any help, which actually shows his progress as a man. He succeeded in killing the terrible mother in him who tries to possess him. His giving a name to his sword “sting” clearly describes the importance of the moment. He feels different now. He feels he is a real man. He is powerful than ever. What is striking in the event is that the transformation process takes a quick turn. One follows just after the other. Although he succeeds in killing his mother which signifies his enlargement of personality, now he desperately identifies himself with the group again as he says “O! Why did we not remember Beorn’s advice, and Gandalf’s” he lamented. “What a mess we are in now! We! I only wish it was we: it is horrible being alone.” But this is a natural phase of becoming the self. Confronting with the power of the mother inside is not an easy task. The important point here is that Bilbo doesn’t give up. Instead of trying to escape on his own with his magic ring, he tries to find his friends and save them. This very fact shows his enlargement of personality as a feeling of responsibility grows in him. At last he finds his friends hanging down the webs of the spiders.

Bilbo saw that moment had come when he must do something. He couldn’t get up at the brutes and he had nothing to shoot with; but looking about he saw that in this place there were many stones lying in what appeared to be a now dry little watercourse. Bilbo was a pretty fair shot with a stone, and it did not take him long to find a nice smooth egg-shaped one that fitted his hand cosily....the stone struck the spider plunk on the head, and it dropped senseless off the tree, flop to the ground, with all its legs curled up.<sup>33</sup>

Bilbo is becoming a hero and the egg-shaped stone with which he hits the spider shows this transformation. Egg as mentioned before is the symbol of wholeness. Then, Bilbo is a newly born hero out of the man he has become. The new hero, more powerful and courageous than the newly born man, in the end by organizing the group, succeeds in the saving his friends. After this incident although it is not put openly, he becomes the real leader of the group. Even Thorin does whatever Bilbo says. Thus Bilbo is promoted to leadership



after saving his friends with his perfect plan. The power of the transformation process is deeply felt after this incident. But it is not over yet. Bilbo after becoming the leader of the group enters another cave for the third time. Cave calls for transformation again. Bilbo became a teenager when he confronted Gollum, then; he became a man when he killed the spider and a hero and a leader when he saved his friends. Now it is time for him to be tested as hero. At the beginning he is in despair but soon recovers.

“I wish I was back in my hobbit hole by my own warm fireside with the lamp shining!” He often wished, too, that he could get a message for help sent to the wizard, but that of course was quite impossible; and soon realized that if anything was to be done, it would have to be done by Mr. Baggins, alone and unaided.<sup>34</sup>

Bilbo as a hero comes to terms with his responsibilities. He is aware that he is unaided and what is to be done should be done by him. Now his friends are the prisoners of wood-elves and he has to do something to save his friends. He succeeds to save his friends via water, which is one of “the commonest [symbols] for the unconscious.”<sup>35</sup> So, as a group they have a journey deep into their unconscious, which is very weary and uncomfortable. By saving the group, Bilbo passes the test quite successfully. The journey into his conscious really makes him weak, but he has a persona, the leader, so he feels a profound responsibility for the group. After a long journey they arrive at the Long-lake. “Bilbo had never imagined that any water that was not the sea could look so big. It was so wide that the opposite shores looked small and far, but it was so long that its northerly end, which pointed towards the Mountain, could not be seen at all.”<sup>36</sup> When the psychic associations of the water and the sea are taken into consideration, Bilbo is struck by the greatness of his unconscious; the wideness represents the invincibility and futurity of the hero. Though, he is really worn out, inside him there is a huge power, which foreshadows the great deeds in which he will have a role.

The last and the most crucial transformation takes place in the fourth cave Bilbo enters, the cave of the wicked Dragon Smaug. Dragon is the symbol for “anima”, which Jung defines as follows:

If the encounter with the shadow is the “apprentice-piece, in the individual’s development, then that with the anima is the “master-piece.” The relation with the anima is again a test of courage, an ordeal by fire for the spiritual and moral forces of man. We should never forget that in dealing with the anima we are dealing with psychic facts which have never been in man’s possession before, since they were always found “outside” his psychic territory, so to speak in the form of projections. For the son the anima is hidden in the dominating power of the mother.....<sup>37</sup>

Then the anima is depicted in the form of Dragon symbolizing Bilbo's mother. And as Jung suggests confrontation with it is a matter of courage. Bilbo has already confronted with the shadow in him. His shadow is the man in him who has enabled him to overcome the difficulties he has been exposed to. This time he is going to confront with his anima and will be tested both spiritually and morally. Before reaching the cave of the dragon Bilbo has passed many tests and many times he has risked his life. Jung explains the reason of all these obstacles and the danger of confronting with the dragon.

The motifs of insignificance, exposure, abandonment, danger, etc. try to show how precarious is the psychic possibility of wholeness, that is, the enormous difficulties to be met with in attaining this "highest good". They also signify the powerlessness and helplessness of the life urge which subjects every growing thing to the law of maximum self fulfilment, while at the same time the environmental influences place all sorts of insuperable obstacles in the way of individuation. More especially the threat to one's inmost self from the dragons and serpents points to the danger of the newly acquired consciousness being swallowed up again by the instinctive psyche, the unconscious.<sup>38</sup>

So confrontation with the dragon is a matter of courage. And it is the most frightening and difficult test to pass. When they find a way into the cave of the dragon, Bilbo is unaware of the forthcoming test. It is his fourth rebirth place. But the task that will enable him to be born as a new man is the hardest of all. Bilbo is the leader; he has fully grasped his persona, so it is his duty to discover the cave. As usual Bilbo wishes to be at the door of his home instead of the door of the cave. This hard task at first discourages him but he knows that there is nothing to do except confronting his anima. He is all alone again, because this is a duty of his own. He slowly creeps in the cave and sees the dragon. It is a terrifying moment. He has just had a look and even that look is enough to frighten him. When he returns alive and being unnoticed by the dragon Bilbo says, "...I have done it. This will show them. 'More like a grocer than a burglar indeed! Well, we'll hear no more of that.'"<sup>39</sup> These sentences express the ambition of Bilbo to prove himself as a leader and as a burglar. He wants to show others how successful he is in handling his persona. The pronoun he uses, 'we', shows the fact that he has already met the man inside himself and now he is not one but two. He is grown to be a hero and the hero in him is his friend. So while talking instead of saying 'I' he prefers saying 'we.' He has already proven himself as a hero but inside him there is an urge to try himself for the worst. Of course, the first confrontation with the dragon is not a real one as Bilbo has just taken a glimpse at the dragon in the cave. It is just the beginning. The real confrontation takes place after he is regarded as the real leader.



Now I will make you an offer. I have got my ring and will creep down this very noon- then if ever Smaug ought to be napping- and see what he is up to. Perhaps something will turn up. 'Every worm has his weak spot,' as my father used to say, though I am sure it is not from personal experience. Naturally the dwarves accepted the offer eagerly. Already they had come to respect little Bilbo. Now he had become the real leader in their adventure. He had begun to have ideas and plans of his own.<sup>40</sup>

Bilbo in his offer clearly shows that he is a psychic whole as he has the ring and, thus, he is the only person that can confront with the worse than the worst, namely, the dragon. He wants to get something important from this confrontation. He wants to learn the weak point in the dragon, which is an idea only great leaders can give and none of the dwarves come up with such an idea.

When Bilbo enters the cave for the second time he is noticed by Smaug. He is now alone in the cave with his anima lying beside him and ready to swallow him at any moment. But Bilbo succeeds in learning the weak point of the dragon through the frightening conversation with Smaug. He uses his wits to overcome the dragon. The dragon gets angry with Bilbo and Bilbo escapes just in time to save himself. Now they are in the mountain, shut Hungry, weary and in need of breath, all the dwarves are in despair. But Bilbo feels much more different and he makes a plan.

But somehow, just when the dwarves were most despairing, Bilbo felt a lightening of the heart, as if a heavy weight had gone from under his waistcoat. "Come, come!" he said. "While there is life there is hope," as my father used to say, and "Third time pays for all." I am going down the tunnel once again. I have been that way twice, when I knew there was a dragon at the other end, so I will risk a third visit when I am no longer sure."<sup>41</sup>

Once again Bilbo emphasizes his leadership. He is a grown man, a hero, who can act on behalf of both himself and his friends. He is freed from his anima. He foreshadows the death of the dragon as he feels "a lightening of heart." Now, he is a whole. But there is one more test that has nothing to do with physical power or wisdom. It is a test of his morals. When he is searching for a passage out, he sees the Arkenstone, the heart of the mountain. It is the most valuable piece of the hoard. He takes it. Now, he is a real burglar, but what will come out of that burglary is still unknown. He may keep it for himself or use it for the welfare of others. He is with the dwarves in the cave and they are examining the hoard. The dwarves are fascinated by the greatness of the treasure under their feet. But Bilbo has something completely different in his mind. As he has reached the self, he has no wish to have gold that is meant to be the reward of his success. He prefers a drink in wooden bowls to many of the

precious goblets in the cave. After the hard task of confronting with the anima, Bilbo realizes the hidden meaning behind the wickedness of the dragon. Jung explains that hidden treasure behind the cruelty of dragon namely anima in one of his essays.

Behind all her cruel sporting with human fate there lies something like a hidden purpose which seems to reflect a superior knowledge of life's laws. It is just the most unexpected, the most terrifyingly chaotic things which reveal a deeper meaning. And the more this meaning is recognized the more the anima loses her impetuous and compulsive character. Gradually breakwaters are built against the surging of chaos and the meaningful divides itself from the meaningless...In this way a new cosmos arises.<sup>42</sup>

Dragon was a wicked enemy, who aimed to kill Bilbo and prevent his becoming a psychic whole but through the confrontation with him, Bilbo has become able to distinguish meaningful and meaningless from each other. As Jung suggests "a new cosmos arises" in Bilbo and via this world he grasps what meaningful is. Thus, he is the one who warns the company that it is not the right time to examine the treasure because the treasure is not won yet, which emphasizes that the process of transformation is not over. Before being busy with the hoard, they have to find a passage out as Bilbo needs to be born again as a new hero. After the birth of Bilbo as man of wisdom, the company learns that all the Middle Earth knows about the fall of the dragon and all the races are sending troops to the Lonely Mountain to get a share from the hoard. When Thorin hears this, he loses his wits and orders everyone to get back into the cave and makes them build a wall at the mouth of the cave. At this very point a new rebirth process takes place. This time it is not Bilbo himself but Thorin. The dead dragon Smaug is reborn in the body of Thorin. Jung calls this "reincarnation."

This concept of rebirth necessarily implies the continuity of personality. Here the human personality is regarded as continuous and accessible to memory, so that when one is incarnated or born, one is able to remember that one has lived through previous existences and ego-form as the present life. As a rule reincarnation means rebirth in human body.<sup>43</sup>

Thorin hearing that the dragon is dead immediately orders others to get into the cave. This very fact shows that the soul of the dragon is still living in the personality of Thorin, who now is greedy for the hoard he possesses. When Bard, the slayer of the dragon comes to claim some portion of the hoard to use for his people who have suffered and is still suffering from the attack of the dragon, Thorin clearly reveals the dragon in him. He roars like a lion and says:

You put your worst cause last and in the chief place, Thorin answered. To the treasure of my people no man has a claim. Smaug, who stole it from us also, robbed him of life or home. The treasure was not his that his evil deeds should be amended with a share of it. The price of the goods and the assistance that we received of the Lake-men we will fairly pay- in due time. But nothing will we give, not even a loaf's worth, under threat or force. While an armed host lies before our doors, we look on you as foes and thieves.<sup>44</sup>

Now things are getting worse and worse. Nobody in the cave gets out of it because of Thorin, the new dragon. Bilbo, who has participated in the transformation of Thorin into the dragon, has to find a solution for the problem. If not solved, the war is awaiting. So as a hero he makes up his mind and applies his plan. He gives the Arkenstone to Bard. Bilbo truly passes the last test. He enlarges his personality to its maximum. As well as a leader and a hero, now he is a negotiator.

Thorin, the new dragon, calls Bilbo and tells him his last words after the battle of the Five Armies. His words summarize the transformation Bilbo has gone through and verifies his reaching maturity. Thorin as the dragon reveals the meaning that lies behind his compulsive character.

There is more in you of good than you know, child of the kindly West. Some courage and some wisdom, blended in measure. If more of us valued food and cheer and song above hoarded gold, it would be a merrier world. But sad or merry, I must leave it now. Farewell.<sup>45</sup>

Bilbo is very affected by the words of Thorin as a man who has already succeeded in realizing the meaning of his life. Now the anima is dead forever. On his way back home, he is offered an important portion of the hoard but he doesn't take it. He is the richest man, who has realized himself. He has already won a treasure and this treasure is his psychic wholeness, which is revealed through his poem:

Roads go ever ever on,  
 Over rock and under tree,  
 By the caves where never sun has shone,  
 By streams that never find the sea;  
 Over snow by winter sown,  
 And through the merry flowers of June,  
 Over grass and over stone,  
 And under mountains in the moon.

Roads go ever ever on  
 Under cloud and under star,  
 Yet feet that wandering have gone  
 Turn at last to home afar.  
 Eyes that fire and sword have seen  
 And horror in the halls of the stone  
 Look at last on meadows green

And trees and hills they long have known.<sup>46</sup>

As it is seen Bilbo by his poem summarizes the transformation process he has undergone. This poem reveals the difficulties and the greatness of this process. Caves are now lit, streams now find the sea and now there are flowers on the grass and on the stones. The eyes that have seen fire and sword now see green meadows. Because Bilbo has had a journey to his depths and now he has confronted his worst enemy and his best friend in him. He has changed a great deal. Not only himself but also Gandalf is aware of this transformation saying that Bilbo was not the hobbit he used to be.

As a result, all the perilous adventures Bilbo has lived, and all the caves he has gone into, and all the victories he has won have been only for one aim, that very aim is to become "the self", a psychic whole, the ultimate unification of his conscious and unconscious. Now Bilbo is a man a grown up who has met his shadow and has succeeded in beating his mother and getting rid of her dominating power. The story of Bilbo Baggins is then the story of a child, the story of his progress through individuation process and his becoming a psychic whole in the end.

## B. THE PSYCHOLOGICAL JOURNEY OF FRODO BAGGINS IN THE LORD OF THE RINGS

As the sequel to the *Hobbit, Lord of the Rings* also depicts the psychological journey of the main character through numerous obstacles and experiences during the physical journey. The journey of Bilbo in the *Hobbit* is the representation of Bilbo's growth from childhood to maturity. Throughout many adventures Bilbo succeeds in becoming "the self". In the case of Frodo, the main character of the *Lord of the Rings*, the journey into the unconscious gains a different look. Frodo is already a mature man. So, the hidden psychological journey behind his physical quest is actually not about becoming a man. His psyche calls him for a journey as a man in order to make him confront with his greatest enemy inside him. As the heir of Bilbo, Frodo is about to be possessed by his shadow and then by his anima. His mission is to destroy the One Ring, whose nature has changed a great deal since the time it was found by Bilbo. Now it is the symbol of Sauron's, namely, Frodo's shadow's rebirth. Then, Frodo's task is to confront with his shadow and face with his anima again who also tries to possess him gaining power in him due to his weakness while struggling with his shadow.

The *Lord of the Rings* starts with the news of a forthcoming party. This very start signals that there is something wrong with Bilbo, a foreshadowing of the coming troubles. The first chapter of the book is about Bilbo and the new facts about him that surprises the reader. After the perilous journey in the *Hobbit* he is supposed to be living in peace in his cosy world again. The changes in Bilbo and his character are crucial to the psychoanalysis of Frodo as the new Bilbo as Frodo stands for the maturity of Bilbo who is again forced to go deep into his unconscious. It is stated that Bilbo will celebrate his 111<sup>th</sup> birthday. Then the thoughts of the hobbits in the neighbourhood about Bilbo are given. These thoughts are actually very important as they foreshadow Bilbo's identification of his persona.

Bilbo was very rich and very peculiar, and had been the wonder of the Shire for sixty years, ever since his remarkable disappearance and unexpected return. The riches he had brought back from his travels had now become a local legend.....Time wore on, but it seemed to have little effect on Mr. Baggins. At ninety he was much the same as at fifty. At ninety-nine they began to call him well-preserved; but unchanged would have been a nearer the mark. There were some that shook their heads and thought this was too much of a good thing; it seemed unfair that everyone should possess (apparently) perpetual youth as well as (reputedly) inexhaustible wealth. "It will have to be paid for," they said. "It isn't natural, and trouble will come of it!" (Tolkien, 1995:21)<sup>1</sup>

The last remark is really crucial as it explains the general belief that unnatural power or beauty is dangerous and it should be paid for, which foresees the coming troubles that Bilbo will have to face. Although Bilbo is getting old, his physical appearance doesn't change. But there is something that keeps on changing: That is his psychology.

On his birthday party, he introduces a new character, his nephew Frodo Baggins to people of Shire and declares him his heir. He is an orphan and lost his parents in a boat accident. Thus Bilbo adopted Frodo. It is not only Bilbo's birthday it is also Frodo's. Frodo was born on the same date. This carries the reader to the idea of their sharing the same fate. Hence, at the very beginning there is a crucial foreshadowing, which signals that Frodo will have an adventure like Bilbo. After the magnificent party Bilbo disappears wearing his ring. He decides to leave Shire forever. After reaching the self, it is difficult for Bilbo to stay with his beloved mother. He loves her but something in him urges him to leave her again. While he is getting ready, a new and important fact is revealed. Bilbo leaves all his possessions to Frodo, including the ring, but when he puts the ring in the envelope, suddenly something inside him wants to take it back and he puts it in his jacket's pocket. At that moment Gandalf enters and Bilbo tells about his feelings to Gandalf.

I am old, Gandalf. I don't look it, but I am beginning to feel it in my heart of hearts. Well-preserved indeed! He snorted. Why I feel all thin, sort of stretched, if you know what I mean: like butter that has been scraped over too much bread. That can't be right. I need a change, or something.<sup>2</sup>

Bilbo is 111 years old, which is a great age for a hobbit. Despite his age, he is physically well preserved. But he reveals something about his psyche. He feels 'thin' and 'stretched' and he needs a change. These are the symptoms of his 'change in internal structure.' He is still under the process of transformation. In the Hobbit, Bilbo succeeds to reach his self, so one expects him to live happily forever. But he is not happy. He has, now, a big problem. He has identified himself with his persona. The ring which enabled him to overcome all the difficulties now becomes the symbol of his persona. He is in great pain because he loves the ring, because it is good to be different and it reminds him of his adventures, his roles, his masks and his successes. At the same time, he is tired of the ring, because he still wishes to be a man, not a mask; he wants to be the self without the ring. That's why he decides to leave it in Shire and set for a journey. He is in need of a new search of himself, his unconscious. But he is still under the influence of the ring namely his persona. His being possessed by his persona is clearly observed when Gandalf asks for the ring.



“Well, yes- and no. Now it comes to it, I don’t like parting with it at all, I may say. And I don’t really see why I should. Why do you want me to?” he asked, and a curious change came over his voice. It was sharp with suspicion and annoyance. “You are always badgering me about my ring; but you have never bothered me about the other things that I got on my journey.”<sup>3</sup>

Bilbo is clearly annoyed with Gandalf who asks for the ring. He doesn’t want his persona to be taken away from him. He has identified himself with the ring so strongly that parting with it creates a great stress on Bilbo. But when Gandalf explains why he should leave the ring, he yields to give the ring and explains what he feels about the ring.

Bilbo drew his hand over his eyes. “I am sorry, he said. “But I felt so queer. And yet it would be a relief in a way not to be bothered with it any more. It has been so growing on my mind lately. Sometimes I have felt it was like an eye looking at me. And I am always wanting to put it on and disappear, don’t you know; or wondering if it is safe, and pulling it out to make sure. I tried locking it up, but I found I couldn’t rest without it in my pocket. I don’t know why. And I don’t seem able to make up my mind.”<sup>4</sup>

As Bilbo explains he is under the influence of the ring. So the ring now has an evil look, which reminds the reader the ultimate illness of human, “possession.” Bilbo is possessed by his persona, because both he and the people around him identify him with his past deeds. This is a great burden for a human, which results in uneasiness and diminution of personality in Jungian terms. Possessed by his own possession Bilbo feels that an “eye” is watching him continuously. That very eye is the eye of the darkness in him, his shadow is grown to be an evil and he is watching him wherever he goes. There is a foe in him. This foe is the greatest of all. In order to save himself, he has to get rid of it and be a man on his own, not a mask. Gandalf, as the wise old man in the trilogy helps Bilbo overcome this crisis. Bilbo was a whole with the ring but now he has to forget about it. In fact here lies a great paradox as the ring is both his savior and his failure. Jung explains this paradox as follows:

A certain kind of behavior is forced on them by the world, and professional people endeavor to come up to these expectations. Only, the danger is that they become identical with their personas- the professor with his text-book, the tenor with his voice. Then the damage is done; henceforth he lives exclusively against the background of his own biography.... [One of the factors that takes possession of the individual] is “inferior function”. [It is actually] identical with the dark side of the human personality...A man who is possessed by his shadow is always standing in his own traps. Whenever possible, he prefers to make an unfavourable impression on others. In the long run luck is always against him, because he is living below his own level and at best only attains what doesn’t suit him. (Jung, 1950:123)<sup>5</sup>

Bilbo was forced to handle a task greater than him. He succeeded in finding his self or it seemed so. As Jung suggests confrontation with oneself is one of the most difficult tasks for that person. The risk in it is the identification with the persona, one's role.

Now Bilbo experiences inferior function. He is unpopular among his own people. And whenever possible he wants to irritate others by his annoying remarks. The trap he has fallen in is his persona. He wants to prove himself again by leaving his persona behind. He is tired of it although he is identified with it. It is really difficult to abandon his persona and by doing it he proves how courageous he is. He passes a test of courage again. When Bilbo says goodbye the poem that he utters, depicts his feelings after the parting with his persona. This poem was, in fact, told by Bilbo when he was coming back to Shire in a glorious manner. The poem is repeated again but with a slight but very important difference.

Road goes ever on and on  
 Down from the door where it began.  
 Now far ahead the Road has gone,  
 And I must follow, if I can,  
 Pursuing with eager feet,  
 Until it joins some larger way  
 Where many paths and errands meet.  
 And whither then? I cannot say.<sup>6</sup>

In the poem Bilbo clearly defines the road to one's psyche. He explains the nature of one's own journey into the depths of his unconscious. The road he says starts at the mother's womb. Now he has taken much of it by going deep into his unconscious and he is a man. The journey to the unconscious is endless so he says he will follow the road as long as he can. This pursuit should be done eagerly as it is stated many people do not want to confront with his or her shadow. It is not an easy task; on the contrary, it is one of the most frightening experiences that a person lives. But when one follows the path to one's own unconscious, one will find the reality in him or her. The meeting of many paths and errands clearly shows becoming the self, a whole. The question, asked after the summary of the things he has experienced, he expresses the lack of hope. The word "whither" shows us the pessimistic view of Bilbo. The last sentence actually shows that he is not sure whether he will heal or not, that is, he is not sure if he can succeed in being a new man deprived of the ring, his persona. He doesn't know his doom. By this poem Bilbo explains that the transformation process is endless and in its eternal depth he is not sure whether he will reach the end or not. Then Bilbo leaves Shire and starts his journey to Rivendell.

After Bilbo's departure Frodo is seen in the protective arms of his mother, Bilbo's home as Bilbo left all his possessions to him. He is quite happy to be the master of his home. But something in him is curious about the world outside; though something in him prevents him from leaving Shire.

Frodo himself, after the first shock, found that being his own master and the Mr. Baggins of the Bag end was rather pleasant. For some years he was quite happy and didn't worry much about future. But half unknown to himself the regret that he hadn't gone with Bilbo is steadily growing. He found himself wondering at times, especially in the autumn, about the wild lands, and strange visions of mountains that he had never seen came into his dreams. He began to say to himself: "Perhaps I shall cross the River myself one day." To which other half of his mind replied: "Not yet"<sup>7</sup>

Frodo seems willing to discover his psyche but he is waiting for the right time. His unconscious is calling him for an adventure, a journey to the depths but his conscious stops it. He wants to cross the "River," which implies the unconscious. He wonders the wild lands and mountains, which is quite abnormal for an ordinary hobbit. So Frodo, actually, is preparing himself for the idea of the journey he will take to the unknowns of his psyche.

At the age of fifty, the age when Bilbo returned home after his adventures Frodo's wish to see the wilderness is grown to its peak in Frodo; he is asking about the wilderness to people who travel and gets information about Middle-earth and its affairs. He feels completely ready for the journey he will take. But when and how, he still doesn't know. Here one remark catches the eye. That is, Bilbo's returning to Shire and Frodo's starting the journey coincides with each other. He is the true heir of Bilbo not only financially but also psychologically. It seems as if Frodo is chosen to complete the journey that Bilbo has to give up because of his age. Their sharing the same fate is again emphasized.

After many years Gandalf appears and as usual this arrival signals a journey. But before the journey Frodo asks questions about his possession the ring and is given information about the ring which he will have to destroy. Gandalf says that the ring is dangerous and Frodo wants to learn what kind of a danger it may lead him to.

"In many ways," answered the wizard. "It is far more powerful than I ever dared to think at first, so powerful that in the end it would utterly overcome anyone of mortal race who possessed it. It would possess him....A mortal, Frodo, who keeps the one of the great rings, doesn't die but he doesn't grow or obtain more life, he merely continues, until at last every minute is a weariness. And if he often uses the

Ring to make himself invisible, he fades: he becomes in the end invisible permanently, and walks in the twilight under the eye of the dark power that rules the Rings. Yet sooner or later- later if he is strong or well-meaning to begin with, but neither strength nor good purpose will last- sooner or later the dark power will devour him.”<sup>8</sup>

The Ring is defined then as a means of rebirth for the evil. At this point it will be better to remind that for Bilbo the ring was “the self” and by means of reaching his self he was able to complete his journey into his own psyche and become an individual. Later on the ring became something bothering him and making him weary. It was then his persona. He had to do without it. He had to become a new man out of it. It started to possess him though he was the owner of it. Now that ring is in the hands of Frodo. He is at the age when Bilbo returned from his adventure. It seems quite clear that there is a kind of rebirth, “metempsychosis” which can be defined as “transmigration of souls.”<sup>9</sup> Bilbo’s ring, namely, his psychic wholeness and at the same time his doom has passed on to Frodo. Although he has nothing to do with the ring, he is the one who should destroy the ring that has possessed his uncle. Thus, one can argue that Frodo is the new Bilbo who will get rid of the ring that has troubled him so far. He is reborn at the age of fifty. Now it is clear that through transmigration process he is actually a psychic whole. He is coming to the world as the New Bilbo by means of the wise old man, Gandalf, telling Frodo the story of the ring and its drawbacks. The facts about the ring are really terrifying. It has gained a new look now. It is the symbol of Dark Lord’s, namely Sauron’s rebirth. It is not surprising for the reader to learn that the One ring was made by Sauron himself as the ring possesses everyone who has possessed it so far. It is the ultimate illness of all human beings throughout human history and by means of “projection” the ring now is blamed to be the birth place of the evil which is in fact a part of human psyche. The evil nature of the ring alone is even enough to guess what a terrible adventure Frodo is about to take. As a psychic whole, he will be tested and he will have to fight with the evil in him, his shadow. This evil seems to be an outsider but in fact he is inside every individual. Jung would call it “shadow”. Then Sauron is the projection of the evil in Frodo. Then his wholeness, as the new Bilbo, will be tested again. So, Frodo is going to confront with his shadow. His shadow is trying to come to the conscious and his attempt in doing so is called “renovatio” in Jungian terms.

This word has a special flavour; its whole atmosphere suggests the idea of renovatio, renewal or even of improvement brought about by magical means. Rebirth may be a renewal without any change of being, inasmuch as the personality which is renewed is not changed in its essential nature, but only its functions, or parts of the personality, are subjected to healing, strengthening, or improvement.<sup>10</sup>

Gandalf continues to inform Frodo about the ring. In fact he is preparing Frodo for his journey deep into his psyche and trying to inform him about the evil which he is going to confront with. "Always after a defeat and a respite, the shadow takes another shape and grows again," but the "enemy still lacks one thing to give him strength and knowledge to beat down all resistance...He lacks the One Ring," says Gandalf.<sup>11</sup> Gandalf clearly explains the rebirth of the evil. This evil is Frodo's shadow and unfortunately he is a foe not a friend. Thus, Gandalf makes Frodo get used to the idea of the confrontation with his shadow, which is inescapable for him. Frodo has the ring, he has his psychic wholeness and his shadow wants to get it and make it his own. As Gandalf suggests the ring must be destroyed. By means of its destruction, Sauron will be defeated, but at the expense of Frodo's losing his psychic wholeness, his self.

With the help of Gandalf's detailed explanations, Frodo has grasped the meaning of carrying the ring though not wholly. He understands the effect of the ring on himself when Gandalf wants him to throw it into the fire just as he is talking about the invincibility of the ring. Here Frodo passes through a small test. This test will show whether he is willing to risk the destruction of his wholeness in order to beat the evil in him. Frodo is not fully aware of what losing one's wholeness is and he can not throw the ring into the fire immediately.

Frodo drew the Ring out of his pocket again and looked at it. It now appeared plain and smooth, without mark or device that he could see. The gold looked very fair and pure, and Frodo thought how rich and beautiful was its colour, how perfect was its roundness. It was an admirable thing and altogether precious. When he took it out he had intended to fling it from him into the hottest part of the fire. But he found now that he couldn't do so, not without a great struggle. He weighed the Ring in his hand, hesitating, and forcing himself to remember all that Gandalf had told him; and then with an effort of will he made a movement, as if to cast it away-but he found that he had put it back in his pocket.<sup>12</sup>

Frodo admires the beauty of the Ring, a symbol of his wholeness but he forgets the fact that it is at the same time the rebirth place of the evil in him. One day will come and he will have to destroy the Ring and at that time he should be powerful in order to deal with it. It is not an easy task. In fact it is a kind of sacrifice. He forces himself to remember the malice of the Ring but the idea of being a whole and having such a power tempts him. He struggles to persuade himself but in the end he puts the Ring into his pocket. It is quite natural for him to feel that way. He is asked to destroy his wholeness; whatever malice it contains it is his. This seems to be only a small test yet it foreshadows Frodo's doom. One day he will have to destroy the Ring but he won't be successful in doing it.

Learning that the Ring can only be destroyed in the Cracks of Doom, he offers the Ring to Gandalf but the wise old man rejects the Ring and encourages Frodo to be the Ring-bearer and promises to be with him whenever he is in need. Frodo understands the peril of the journey and doesn't want to take it. It is quite normal as confrontation with the shadow is not something that everybody is willing to do. He, in fact, knows what his enemy is. It wants to take possession of Frodo's wholeness as it claims the Ring to be its rebirth place. Gandalf suggests that Frodo should leave Shire and leave his name Baggins behind. Baggins was a whole but leaving it behind means starting a new process of transformation and go deep into his psyche in order to face the enemy inside. The name Gandalf chooses for Frodo out in the wilderness is "Mr. Underhill," which is also symbolic. It suggests a "change of the internal structure", which is "the individual's system of adaptation to, or the manner he assumes in dealing with the world."<sup>13</sup> Besides, the name suggests a journey into unconscious as the world beneath the earth is one of the favourite symbols of unconscious content of the human mind. Gandalf by giving that name to Frodo at the very beginning of the perilous journey prepares Frodo for an internal change and transformation process.

Frodo should leave Shire and he foresees his doom by saying "What is to be my quest? Bilbo went to find a treasure, there and back again; but I go to lose one, and not return, as far as I can see."<sup>14</sup> He is now fully aware of his doom. And though he knows the forthcoming troubles he will have to deal with, he decides to go and face his shadow. This is a great sample of bravery. His enemy is strong and he chooses to confront with it instead of ignoring it. Frodo is not alone in this perilous quest. Sam Gamgee, his gardener and Pippin, his cousin are with him. They are both hobbits again. As it is mentioned before Hobbits as a race look much like children which reminds the reader of the child archetype, which gives hope for future and suggests invincibility whatever peril is set on them.

On the way to Rivendell, where the destiny of the Ring will be decided, Frodo tells a poem, which is an imitation of Bilbo's.

The road goes ever on and on  
 Down from the road where it began.  
 Now far ahead the road has gone,  
 And I must follow, if I can,  
 Pursuing it with weary feet,  
 Until it joins some larger way,  
 Where many paths and errands meet.  
 And whither than I cannot say. <sup>15</sup>



This poem reinforces the idea of metempsychosis. Frodo describes the journey that Bilbo has had. The road has gone far and now it is his turn to follow the rest of the road. Frodo seems pessimistic about his journey as he changes the word “eager” in Bilbo’s poem into “weary”. At the beginning of the journey such a poem gives the idea of Frodo’s lack of hope. His shadow is beginning to step into his ego-consciousness and it makes him weary. This confrontation is one of the most painful tests for men, most of who give up challenging it and instead prefer to be a part of their own shadows. Different from Bilbo, Frodo’s journey into his unconscious is not the search of his shadow, but the task of destroying it. The first confrontation takes place after the company, namely, Frodo, Pippin and Sam has had a rest.

Round the corner came a black horse, no hobbit-pony but a full sized horse; and on it sat a large man, who seemed to crouch in the saddle, wrapped in a great black cloak and hood, so that only his boots in the high stirrups showed below; his face was shadowed and invisible.<sup>16</sup>

The blackness of the horse and the man on it suggest something dark and evil. The rider is searching for Frodo and the Ring. He is the projection of Frodo’s shadow, who wants to possess him and who is the servant of Sauron, the archetype of shadow. It is not a direct confrontation, but even the vision of the shadow is enough to leave Frodo breathless. He is too weak to fight with it. The moment he sees the black rider, he wants to wear the Ring and become invisible; hence, instead of facing his shadow he chooses to escape from it. This choice is quite logical at the moment because he has to destroy the greatest enemy and in order to do it he must get into the territories of the enemy without being noticed. He has to have enough power to deal with his greatest shadow. If the fight is not so necessary, he shouldn’t risk his “self.”

The burden on his shoulders is heavy and Frodo doesn’t want his friends to share this burden and wants to part with them but neither Sam nor Pippin agrees to leave Frodo alone on this dangerous quest. So, altogether they travel for sometime without being noticed by the black riders. They arrive at Buckland and meet Merry, Frodo’s cousin. Together they go to the house which Frodo has chosen to stay for sometime. The house is like a hobbit hole. It has no upper storey; it has round windows and a large round window. The description of the house reminds the house of Bilbo. Like Bilbo’s house, this house also stands for the mother archetype. The protection of the mother is what Frodo needs at the moment. This can be interpreted as Frodo’s wish to avoid confrontation by leaving himself into the arms of his

mother. He wants to be protected by a power above him and the first place he seeks this protection is his mother's arms. After feeling safe at least for sometime, he decides that he has to leave because he is aware that his mother cannot protect him any longer. He is a psychic whole and it is not his mother's but his duty to take care of himself. Before the departure Frodo has a dream.

Eventually he fell into a vague dream in which he seemed to be looking out of a high window over a dark sea of tangled trees. Down below among the roots there was the sound of creatures crawling and snuffling. He felt sure they would smell him out sooner or later. Then he heard a noise in the distance. At first he thought it was a great wind coming over the leaves of the forest. Then he knew that it was not the leaves, but the sound of the sea far off; a sound he had never heard in waking life, though it had often troubled his dreams. Suddenly he found he was out in the open. There were no trees after all. He was on a dark heath, and there was a strange salt smell in the air. Looking up he saw before him a tall white tower, standing alone on a high ridge. A great desire came over him to climb the tower and see the sea. He started to struggle up the ridge towards the tower: but suddenly a light came in the sky and there was a noise of thunder.<sup>17</sup>

According to Jung dreams are one of the most important revelations of the unconscious. Through dreams an individual sees the world in him and these dreams link one's consciousness with his unconscious.<sup>18</sup> Frodo sees himself looking from a high window to "a dark sea of tangled trees". This means his conscious eyes are looking at his unconscious. There he sees creatures which symbolize his shadow and he is afraid to be noticed by them though he knows that sooner or later he will have to confront with his shadow yet he is far from danger at the moment. Then he finds himself in an open area, there are no trees. This place signifies the peaceful side of his psyche. No creatures no tangled trees, there is just he and himself. He just hears the sound of the sea which is again a favourite symbol of unconscious. This sea, different from the forest, seems to please Frodo as he wants to see it. Sea then stands for the friend in him his peaceful, strong side. When he decides to climb the white tower, which offers purity; thus, arouses pleasant feelings, in order to see the sea, he sees and hears the lightening which "signifies a sudden, unexpected and overpowering change of psychic condition."<sup>19</sup> When Frodo is about to reach the friend in him, the lightening stops him do so. Therefore, a sudden change will take hold of Frodo when he is about to reach his goal.

Frodo, Sam, Pippin and Merry, set for the journey through the old forest. Forest associates with the unconscious again. Frodo feels hopeless at the sight of the forest. As Jung suggests that man has tendency to project his negative feelings onto the environment, by the description of the forest, the mood of the protagonist is revealed.

The ground was rising steadily, and as they went forward it seemed that the trees became taller, darker, and thicker. There was no sound, except an occasional drip of moisture falling through the still leaves. For the moment there was no whispering or movement among the branches; but they all got an uncomfortable feeling that they were being watched with disapproval, deepening to dislike and even enmity. The feeling steadily grew, until they found themselves looking up quickly, or glancing back over their shoulders, as if they expected a sudden blow.<sup>20</sup>

The trees' becoming taller and darker depicts the growing fear of Frodo because of the inescapable confrontation. There is no sound, except the sound of moisture, water falling from the trees, which suggests that confrontation is a must; hence water strengthens the effect of the forest as a symbol of unconscious. The company, altogether, feel that there is something strange in the forest which causes them feel as if they are being watched and forest becomes to be their enemy. The pronoun "they" suggests here that the transformation that is coming ahead through the forest is not only valid for Frodo but also his friends. As a group they are undergoing a process of transformation. Frodo is so depressed by the forest that he wants to run away and give up struggling.

A heavy weight was settling steadily on Frodo's heart, and he regretted now with every step forward that he had ever thought of challenging the menace of the trees. He was indeed just about to stop and propose going back, when things took a new turn. The path stopped climbing, and became for a while nearly level. The dark trees drew aside....there stood a green hill top, treeless, rising like a bald head out of the encircling wood.<sup>21</sup>

Frodo wants to avoid confrontation as the forest becomes more and more depressing. He is afraid of his unconscious as everything in it seems to be his enemy and fighting with such enemies great in number and strength makes him hopeless. The mountain and their climbing suggest Frodo is at the moment conscious and his conscious doesn't want trouble and fight. As he comes to "an island in the sea of trees"<sup>22</sup>, he feels relaxed as the treeless green hilltop stands for peace but peace is far away from Frodo's journey. In the forest the willow tree tries to prevent him from going further and by means of the relaxing song it wants to have Frodo, who tries to stay awake. Tree is his shadow in a different form and its sole aim is to destroy Frodo.

Half in a dream he wandered forward to the riverward side of the tree where great winding roots grew out into the stream, like gnarled dragonets straining down to drink. He straddled one of these, and paddled his hot feet in the cool brown water; and there he too suddenly fell asleep with his back against the tree.<sup>23</sup>

The wicked willow tree with its musical spell makes Frodo sleep. Frodo seems to be taken over by his shadow. His enemy in him is very strong and the only thing it wants is to possess Frodo. Because of the confrontation with the shadow, having a greater power than himself, Frodo submits to his shadow. Frodo undergoes a kind of transformation and this transformation is not hope-giving. Under the spell of the tree, he is experiencing “diminution of personality,” which means “loss of soul” and results in one’s losing his power needed to overcome the tasks that are waiting to be accomplished.<sup>24</sup> Frodo is tipped into the water by the roots of the tree and he is lying breathless and his head is in the water. He is not struggling. Actually, due to the diminution of his personality he has no power to struggle. His shadow is really strong and he is too weak to fight with it. Besides diminution of personality Frodo experiences another process of transformation, “change of internal structure,” “one of the most important forms [of which] is of the phenomenon of possession.”<sup>25</sup> And one of the most important forms of possession is “inferior function.” Jung defines this kind of possession as follows;

The inferior function is practically identical with the dark side of the human personality. The darkness which clings to every personality is the door into the unconscious and the gateway of dreams, from which two twilight figures, the shadow and the anima [comes out and]....take possession of our ego-consciousness.<sup>26</sup>

The dark side of human psyche is his shadow and whenever it finds a weakness in the personality of a person, it tries to become the reality of that person and by possessing him it realizes itself. As an inseparable part of human psyche it has to live in some form. The main point is that one can control it and make it remain in the territories of his unconscious by suppressing it or set it free and make it his reality. Through inferior function, Frodo’s shadow wants to take possession of Frodo and his psychic wholeness. Frodo, who is depicted as being weary even at the beginning of his journey gives the signal that he can be possessed by his shadow. Frodo can not come out of the water by himself. It is Sam who helps Frodo and saves him from being drowned in the river namely he saves Frodo from being possessed by his shadow. Jung states that “one has to be an especially good friend of the possessed person and willing to put up with almost anything” in order to save his friend out of the darkness that possesses him.<sup>27</sup> Thus, Sam is his best friend who helps him get out of the darkness that is about to have him.

After Frodo’s saved, Sam and Frodo notice that Pippin and Merry are also trapped by the tree. At that point a new character is introduced, Tom Bombadil. He is the figure who

saves Merry and Pippin out of the malice they have been into. He is a strange man and he has a power on all of the creatures living in the forest. He is married to Goldberry, the daughter of the rivers. It is a great coincidence that the daughter of the rivers is married to the master of the woods. Both rivers and woods as afore mentioned are the symbols of the unconscious. Then these female and male figures suggest what Jung would call the “syzygy,” the archetype of divine couple. They are “the paired opposites, where the One is never separated from the Other” and “[their] psychic power is felt in full force.”<sup>28</sup> Through this unification of the opposites a great power arises. The archetype of syzygy here suggests the individuation process is at hand and these figures are the representation of Frodo’s psychic healing. The last day in Tom Bombadil’s house the healing process is viewed in the form of Frodo’s dream.

But either in his dreams or out of them, he couldn’t tell which, Frodo heard a sweet singing running in his mind: a song that seemed to come like a pale light behind a grey rain curtain, and growing stronger to turn the veil all to glass and silver, until at last it was rolled back, and a far green country opened before him under a swift sunrise.<sup>29</sup>

The dream clearly tells the healing process. The song has a therapeutic affect on Frodo. It is so powerful that it does away with the grey curtain of rain which is Frodo’s shadow trying to possess him and turns it into glass and silver than it completely vanishes. When the veil of the shadow is taken out of sight, Frodo sees a green country, his psychic wholeness lying in peace. Thus, with their powers the divine couple makes Frodo feel renewed. This renewal is clearly seen with the next confrontation with the shadow when his company and he is captured by the Barrow-wight. This time the shadow is trying to get into the territories of Frodo’s conscious by means of the song it sings. Frodo, who is healed in the house of Tom Bombadil feels a great power in him and decides to do something to rescue his friends and himself.

But the courage that had been awakened in him was now too strong: he couldn’t leave his friends so easily..... Suddenly resolve hardened in him, and he seized a short sword that lay beside him, and kneeling he stopped low over the bodies of his companions. With what strength he had hewed at the crawling arm near the wrist and the hand broke off; but at the same moment the sword splintered up to the hilt. There was a shriek and the light vanished. In the dark there was a snarling noise..... He remembered the rhyme that Tom had taught them.<sup>30</sup>

Frodo, for the first time, decides to confront with the shadow instead of escaping from him. He has nobody to help him. He has to do something to prevent his shadow from entering into his conscious. With the strength of being healed, he tries to overcome his shadow and win the fight. This is another process of transformation, “enlargement of personality.” Jung claims

that something outside the personality comes into it and is assimilated by the personality. Thus, one experiences an increase in personality.<sup>31</sup> The healing power of the divine couple penetrates into Frodo's unconscious and has a therapeutic effect on him. By means of this renewed personality Frodo finds the power to deal with his shadow. At the end of the confrontation he calls for the healing power of Tom Bombadil and with the help of him he is saved.

After being saved for the second time, Frodo and the company reach Prancing Pony, where they wish to meet Gandalf but they meet another character. He is Strider and with the help of him they go on their journey. On the way to Rivendell, Frodo becomes more and more weary.

In that lonely place Frodo for the first time fully realized his homelessness and danger. He wished bitterly that his fortune had left him in the quiet and beloved Shire. He stared down at the hateful road, leading back westward to his home.<sup>32</sup>

Frodo is tired and he is again under the influence of "inferior function," he misses the days of his childhood and his mother Shire, who has behaved him well and raised him without any trouble. But now he knows that he can't go back and behave as if nothing has happened. He is a grown up and his mother can not protect him any longer. He feels alone and unprotected and needs help to overcome his shadow. While Frodo thinks of these the Ring-wraiths attack them. Unfortunately, this confrontation with shadow comes at the weakest time of Frodo's psyche.

Frodo was hardly less terrified than his companions; he was quaking as if he was bitter cold, but his terror was swallowed up in a sudden temptation to put on the ring. The desire to do this laid hold of him, and he could think of nothing else. He didn't forget the Barrow nor the message of Gandalf; but something seemed to be compelling him to disregard all warnings.....He shut his eyes and struggled for a while; but the resistance became unbearable, and at last he slowly drew out the chain, and slipped the Ring on his forefinger of his left hand.<sup>33</sup>

Frodo is hopeless. This time instead of fighting he wants to escape though he remembers his confrontation in the Barrows and his success in getting over the enemy, now he is too weak to struggle. He wants something to protect him and he wants to put on the Ring, his psychic wholeness although he knows that it has already been tainted by the greatest shadow and started to be destroyed. It is the evil's birth place. It is actually a bad idea to fight with the shadow or escape from it by using its own means to destroy the "self." As it could be guessed, Frodo fails to escape as the Black Riders can see him despite the ring's power to make the bearer invisible. One of the riders stabs Frodo with a knife on his left shoulder after,



with the peril of the moment, Frodo stabs the enemy on the feet. Frodo is wounded by the shadow and this wound is deadly. This physical wound is in fact a psychological one which causes Frodo to feel wearier to go on fighting. He lies still like dead and from his left arm a deadly chill is spreading. When Frodo comes to himself, he questions his decision to wear the Ring.

He bitterly regretted his foolishness, reproached himself for weakness of will; for he now perceived that in putting on the Ring he obeyed not his own desire but the commanding wish of his enemies. He wondered if he would remain maimed for life, and how they would now manage to continue their journey. He felt to weak to stand.<sup>34</sup>

Frodo is regretful because of wearing the Ring. His conscious realizes that it was not him but the enemy who was controlling his deeds. Thus, the inner enemy has reached his personality and paralyzed him. The “inferior function” is at hand again. Jung says that “a man who is possessed by his shadow is always standing in his own light and falling into his own traps.”<sup>35</sup> Although Frodo knows that the Ring will bring malice, he wears it and falls into his trap. He is afraid to be disabled as he can not feel his left arm. In the history of symbolism right side generally represents the realm of consciousness; the left, the unconscious. So Frodo’s left arm’s being paralyzed stands for his failure as a psychic whole and his being possessed slowly by his shadow.

Like Bilbo Frodo is seen entering the caves throughout the journey. David Colbert calls both Bilbo and Frodo “spelunkers”. “Spelunker is a person who....explores the caves.”<sup>36</sup> Caves as the favourite symbols of transformation and rebirth causes Frodo not only face monsters but confront with himself, the man inside him and fight with his own shadow. Frodo is now in a shallow cave. His wound gets worse in the cave; he is becoming a slave of his shadow and it causes him to see nightmares.

The cold and wet had made his wound more painful than ever, and the ache and sense of deadly chill took away all sleep.....He lay down again and passed into an uneasy dream, in which he walked on the grass in his garden in the Shire, but it seemed faint and dim, less clear than the tall black shadows that stood looking over the hedge.<sup>37</sup>

In the house of Tom Bombadil Frodo saw a green country in his dream after the grey curtain of the rain vanished. Now he sees Shire, his green country but its colour is faint and dim and the black figures are clearer than his beloved country. The black figures’ watching him and their presence in Frodo’s garden suggest Frodo’s being possessed by his shadow and how far

the shadow has gone in the psychic territories of Frodo. This means, the shadow has succeeded in entering the territories of Frodo's peaceful and strong side.

The encounter with Glorfindel is a turning point in Frodo's journey. By means of him and his speedy horse, Frodo is saved from the black riders. During the pursuit, Frodo, gaining power through Glorfindel shows that he has no intention to surrender and become a part of his own shadow.

With a great effort Frodo sat upright and brandished his sword. "Go back!" he cried....His voice sounded thin and shrill in his own ears. The riders halted, but Frodo had not the power of Tom Bombadil. His enemies laughed at him with a harsh and chilling laughter. "Come back! Come back!" they called. "To Mordor we will take you!"<sup>38</sup>

His enemy is so strong that after his trial to fight with them he feels numb. His sword is broken and falls from his shaking hand. Frodo is completely paralyzed and he can do nothing to protect himself. Glorfindel with his galloping white horse passes the river and warns the black riders not to pass. But the riders are determined to take Frodo. At the moment they step in the river a miracle happens.

At that moment there came a roaring and a rushing: a noise of loud waters rolling many stones. Dimly Frodo saw the river below him rise, and down along its course there came a plumed cavalry of waves. White flames seemed to Frodo to flicker on their crests and he half fancied that he saw amid the water white riders upon white horses with frothing manes. The three Riders were still in the midst of the Ford were overwhelmed: they disappeared, buried suddenly under angry foam.<sup>39</sup>

The river as mentioned before is a symbol of unconscious. By means of the powerful friend Frodo is able to win the fight with the shadow. His psychic river swallows his enemy and destroys it. Without the help of Glorfindel he will be possessed by the shadow completely. The white riders against the black ones actually stand for the fight between Frodo's inner battle with his shadow. White horses with all their purity and power beat the wicked black horses. The purity and good will in Frodo with the aid of a good friend comes over the shadow. This confrontation is too much for Frodo as he is already paralyzed. After the victory, he falls down and sees nothing and hears nothing. He has lost his soul. His personality is under the diminution process.

Frodo is healed in the house of Elrond and renewed again. His soul has rested and gathered power for the rest of his journey. After the diminution process Frodo is reborn as a new man. He is not the same Frodo who has dwelled in Shire. He looks in the mirror to see

the renewed Frodo and sees that he has become much thinner and his eyes are looking more thoughtfully. He is worn out because of the terrible confrontation. In the mirror his childish figure seems to remain but not mentally, his anxiety and fear is reflected through his eyes. Frodo is not wholly renewed but through the rebirth ceremony in the house, his rebirth process is completed.

At first the beauty of the melodies and of the interwoven words in elven tongues, even though he understood them a little, held him in a spell, as soon as he began to attend them. Almost it seemed that words took shape, and visions of far lands and bright things that he had never imagined opened out before him; and the fire lit hall became like a golden mist above the seas of foam that sighed upon the margins of the world. And the enchantment became more and more dreamlike, until he felt that an endless river of swelling gold and silver was flowing over him, too multitudinous for its pattern to be comprehended; it became part of the throbbing air about him....Swiftly he sank under its shining weight into a deep realm of sleep.<sup>40</sup>

Here Frodo is reborn clearly through a magical ceremony. Jung calls this type of rebirth “magical procedures”<sup>41</sup> Frodo sees visions and all the visions are about water, namely, his unconscious. He feels himself in a river of swelling gold and silver and the river is flowing over him, thus, the river is cleaning him from his shadow. He seems to be drowned in the water, yet he can breathe because the water becomes the air he breathes. He is undergoing a process of rebirth by means of the magical songs of the elves. He falls asleep afterwards. His soul is completely renewed and strengthened by means of this rebirth rite.

After the rebirth of Frodo the council in the house of Elrond decides the destiny of the Ring. Frodo as a renewed man volunteers to take the Ring to the Mount Doom and destroy it. It is a kind of “enlargement of personality” as Jung states “if some great idea takes hold of us from outside, we must understand that it takes hold of us only because something in us responds to it and goes out to meet it.”<sup>42</sup> Frodo, who knows that the task of destroying his shadow is his own, volunteers for the perilous journey. He shows how powerful and determined he is by this offer. But of course this is not an easy task. So, he will need help as he always did on the way to Rivendell. Elrond chooses the company that will help Frodo on his dangerous task. Gandalf, the wise old man; Aragorn, Boromir, men; Gimli, a dwarf; Legolas an elf; Sam, Merry and Pippin, hobbits are chosen to be the company that will aid Frodo. The company is called the “Fellowship of the Ring.” Before the company sets for the journey, Bilbo gives Frodo some presents, his sword sting and his mithril. Frodo wears it and takes the sword. These presents are also symbolic. Sting was the symbol of Bilbo’s heroism

and manhood and mithril provides a person who wears it with protection. So, Bilbo gives Frodo his heroism and protection.

The fellowship of the ring sets off and they arrive at Caradhras. On the mountain the weather is snowy and stormy and Caradhras seems to give no way for the company. They are about to freeze because of the ice-cold weather. Frodo is hopeless again due to the weather and Gandalf helps him come to terms with his task as Frodo seems willing to go back to Rivendell. The journey to the unconscious is a heavy burden and Frodo is about to give up and become a part of his shadow instead of fighting with him and beating him. But the idea of being defeated and thus turning back makes Frodo feel ashamed. Gandalf encourages Frodo to go on by telling what can happen if they return to Rivendell.

“to go back is to admit defeat and face worse defeat to come. If we go back now, then the ring must remain there: we shall not be able to set out again. The sooner or later Rivendell will be besieged, and after a brief and bitter time it will be destroyed. The Ring-wraiths are deadly enemies, but they are only shadows yet of the power and terror they would possess if the Ruling Ring was on their master’s hand again.”<sup>43</sup>

Gandalf as the wise old man warns Frodo and tells the inevitability of defeat in the case of their choosing to go back. This will mean Frodo’s being possessed by his shadow and that time nothing can save him. As Gandalf says his shadow is not so powerful at the moment as it lacks its rebirth place but when he takes the ring he will possess Frodo’s psychic wholeness and become invincible. On the way, the wolves attack them. Wolves are the representation of Frodo’s shadow but he does nothing to overcome his shadow, instead of him the other members of the group fight. Frodo is protected by his friends. He is not a warrior and he has identified himself with the group. As he knows the difficulty of his task, he finds a way to lighten his burden by sharing it with others. Jung states that “identification with a group is the identification of an individual with a number of people who as a group, have collective experience of transformation.” This means Frodo enables others to undergo a transformation by means of his own transformation. One of the drawbacks of identification with a group is that one can feel no responsibility and fear and it is an easy way to deal with one’s own problems. It creates a change in the personality but this change is not ever lasting.<sup>44</sup>

After the fight with the wolves, no one is wounded and they win the fight. This is the positive effect of being a group. Now they have arrived at the Gates of Moria. But in order to reach the gates they have to pass the lake that lies before them.

Before them stretched a dark still lake. Neither sky nor sunset was reflected on his sullen surface. The Sirannon had been dammed and filled all the valley. Beyond the ominous water were reared vast cliffs, their stern faces pallid in the fading light: final and impassable. No sign of gate or entrance, not a fissure or crack could Frodo see in the frowning stone.<sup>45</sup>

The lake, obviously, stands for the unconscious and its being dark suggests that the unconscious is tainted by the shadow. The vast cliffs beyond the water are the representation of the invincibility of the shadow and its great power. The water, which is defined by the adjective "ominous", thus housing the evil in it, doesn't reflect the sky or the sun. The lake is the projection of the shadow with its evil nature. Frodo is hopeless again as he can see no passage that can lead them to the Gates of Moria. He can not find a way to deal with his shadow. With the help of his friends he reaches the gates and is about to enter a cave for the third time, which foreshadows a coming change in Frodo's personality. Boromir awakens the dark lake with the stone he casts into the lake when the company is about to enter the cave.

He strode forward and set his foot on the lowest step. But at that moment several things happened. Frodo felt something seize him by the ankle, and he fell with a cry.....The others swung round saw the waters of the lake seething, as if a host of snakes were swimming up from the southern end. Out from the water a long sinuous tentacle had crawled; it was pale green and luminous and wet. Its fingered end had hold of Frodo's foot, and was dragging him into the water. Sam on his knees was now slashing at it with a knife.<sup>46</sup>

The shadow wants to make Frodo a part of his own. From the description of the creature in the water one can guess how the shadow has grown in Frodo. The shadow doesn't want to be a part but wants Frodo to be a part of it. What is more it wants to hamper Frodo's progress and rebirth as a new man after the journey into the cave. As Frodo has identified himself with the group, he waits for the group to save him and Sam by slashing at the arm of the creature rescues Frodo. The company gets into the cave immediately. Now they are in a complete darkness in the cave which suggests a journey into the unconscious. In the cave they are attacked by the orcs. A great fight begins. Frodo, who has relied on his friends to rescue him on the journey, is now transformed into a hero with the strength he has gained from identification with the group. As Jung claims "the group can give the individual a courage, a bearing, and a dignity...It can awaken in him the memory of being a man among men."<sup>47</sup>

Suddenly and to his own surprise, Frodo felt a hot wrath of blaze up in his heart. "The Shire!" he cried, and springing beside Boromir, he stooped, and stabbed with the sting at the hideous foot. There was a bellow, and the foot jerked back, nearly wrenching Sting from Frodo's arm. Black drops dripped from the blade and smoked on the floor.<sup>48</sup>

Frodo with the strength he has, wounds his shadow and prevents it enter his consciousness. But this is of course not enough to kill the enemy inside. In the end the orcs enter the room and one of them, the biggest one throws a spear straight at Frodo. Everybody in the company thinks that Frodo is dead. But Frodo is alive and he is not affected by the strike because of his mithril. The mithril here symbolizes Frodo's being guarded against his shadow. He is not as weak as the Frodo, who dwelled in Shire. He has gained strength and he is not an easy morsel any more for his shadow. Frodo is enlarging his personality. He is passing through an enlargement process and changing towards a strong man. But one fact shouldn't be forgotten. He is not alone and the power he has is the result of his identification with the group.

On the Bridge of Khazad-dum Gandalf, the wise old man, confronts with his shadow, the Balrog. He has to face his shadow. Gandalf's having a shadow in fact shows what a serious danger Frodo is in. Even his symbol of spirit whom he relies on through his difficult times comes to have a shadow. As suggested before all the members of the fellowship are undergoing a kind of transformation through Frodo's fight with his shadow. Gandalf seems to win the fight but at the last moment Balrog casts him into the fire with his whip along with himself. The company witnesses Gandalf's fall. Frodo loses his spirit, the figure of wisdom. He and his company is reborn when they get out of the cave, deprived of the most important person, Gandalf.

They ran on. The light grew before them; the great shafts pierced the roof. They ran swifter. They passed into a hall, bright with daylight from its high windows on the east. They fled across it. Through its huge broken doors they passed, and suddenly before them the Great Gates opened, an arch of blazing light.<sup>49</sup>

The company is able to get out of the cave. The scene of their getting out clearly depicts their rebirth. Through the womb of the Mother Nature they are born again. Out of the darkness the company reached the light, their consciousness. Frodo is born as a new man, who is more aware of his journey and who feels more responsible for coping with his shadow. After the rebirth Frodo and the company arrive at Lothlorien and Frodo is fascinated with the beauty of the land under his feet.



It seemed to him that he had stepped through a high window that looked on a vanished world. A light was upon it for which his language has no name. All that he saw was shapely, but the shapes seemed at once clear cut...and ancient as if they had endured for ever. He saw no colour but those he knew, gold and white and blue and green, but they were fresh and poignant.....No blemish or sickness or deformity could be seen in anything that grew upon the earth. On the land of Lorien there was no stain.<sup>50</sup>

Frodo is looking down on his unconscious and sees the beauty of it. It is not touched by his shadow. It is clean and healthy. There is no sickness or deformity in anything. It is stainless, pure and untouched. The place resembles heaven and it is an ideal place. It is Frodo's untouched good will and power which holds him against the attacks of his shadow which tries to find a way to possess Frodo. As they go on wandering in the country Frodo feels disconsolate with the view he sees after the he has seen his unconscious with its all beauty.

He lifted his eyes across the river and all the light went out and he was back again in the world he knew. Beyond the river the land appeared flat and empty, formless and vague, until far away it rose again like a wall, dark and drear. The sun that lay on Lothlorien had no power to enlighten the shadow of that distant height.<sup>51</sup>

Just after the beautiful vision of his untouched side, Frodo sees the tainted side of his psyche, the lands of the shadow in him. The light in his untouched side have no effect on the dark side. It is "formless and vague" and it has risen like a dark and drear wall, which shows the power of his shadow. Although the shadow has not fully possessed Frodo it is growing in him. The territories of his unconscious are being slowly conquered by the evil in him.

In Lothlorien Frodo and his friends meet Galadriel and her husband Celeborn. Galadriel is the Princess of Lothlorien. She has a mirror that shows one's past and future. She offers Frodo to look in the mirror if he wishes and Frodo accepts the offer. He looks in the mirror. At first the water seems dark but then visions start to appear on the surface of the water. The first vision is a foreshadowing of resurrection of Gandalf.

Mountains loomed dark in the distance against the pale sky. A long grey road wound back out of sight. Far away a figure came slowly down the road, faint and small at first, but growing larger and clearer as it approached. Suddenly Frodo realized that it reminded him of Gandalf. He almost called aloud the wizard's name, and then he saw that the figure was clothed not in grey but in white....and in its hand there was a white staff.<sup>52</sup>

Frodo sees Gandalf and his coming back to the earth as a new wizard. He is not grey any more. Now he is white, which shows that his rank as a wizard has risen. He comes back from death and destruction. Jung calls this kind of rebirth "resurrection," which he defines as "the

re-establishment of human existence after death.”<sup>53</sup> Resurrection brings with it transmutation and transformation of oneself. Frodo witnesses Gandalf’s resurrection. Thus, he has experienced indirect rebirth. As for Jung this type of rebirth is called “participation in the process of transformation. By means of witnessing Gandalf’s return as a new wizard, he has participated in the divine grace. This very fact is hope-giving for him as he hasn’t lost his friend of wisdom. What is more, the wizard is more powerful than ever. After seeing some more visions bit by bit and mingled together the mirror darkens and a new vision appears on the water.

In the black abyss there appeared a single Eye that slowly grew, until it filled nearly all the Mirror. So terrible was it that Frodo stood rooted, unable to cry out or to withdraw his gaze. The eye was rimmed with fire, but was itself glazed, yellow as cat’s, watchful and intent, and the black slit of its pupil opened on a pit, a window into nothing. Then the eye began to rove, searching this way and that; and Frodo knew with certainty and horror that among the many things that he sought he himself was one....The ring that hung upon its chain about his neck grew heavy, heavier than a great stone, and his head was dragged downwards. The mirror seemed to be growing hot and curls of steam were rising from the water. He was slipping forward.<sup>54</sup>

This eye is the eye of Frodo’s shadow searching for him and for the ring on him which is the symbol of his psychic wholeness. His enemy, namely, his shadow has only one eye. Hence, he is one-sided, namely, he is not open to Frodo’s unconscious completely. That is why he can not possess Frodo at once. He doesn’t know all the powers that Frodo has at hand. Yet, he is strong enough to destroy him. He drags Frodo into the water through his birth place, the ring. The strongest connection between Frodo and his shadow is this ring and his shadow uses it to take possession of Frodo.

At their departure Lady Galadriel gives each of her guests presents. The one she chooses to give Frodo is quite symbolic. She gives Frodo a crystal phial which contains the light of Earendil’s star, the evening star. When there is no light about, the phial will provide light for Frodo. Frodo’s journey into his unconscious is a dark one and he will need the help of light to illuminate the darkness in him. Galadriel suggests the fellowship to go through the river using the boats she has ordered to be prepared for them. This is the signal of a forthcoming transformation due to the unconscious implications of the river, namely, water.

After days of sailing on the river, the company decides to have some rest on the earth and decide what to do next and where to go. Aragorn asks for Frodo’s decision. But Frodo needs to think alone for sometime. When he is thinking alone Boromir comes and urges him

to give the ring to him or to come with him and use the ring against the enemy. Frodo, afraid of Boromir puts on the ring. As soon as he wears it he sees the Eye. Then he hears a voice telling him to take off the ring. With a final effort he takes it off. After this incident Frodo decides what he should do. He decides to go alone to the Mount of Doom and destroy the ring himself without any help. He doesn't want his friends to share his burden any more. Now Frodo is no longer identifying himself with the group as a man he wants to fight against his own shadow by himself. This is a great progress for Frodo. Frodo wears the ring once more and without being noticed he takes one of the boats and starts to sail but Sam doesn't let Frodo go alone and insists on coming, which makes Frodo glad. Now the fellowship of the ring is broken.

Frodo and Sam try to climb Eryn Muil as fast as they can. Frodo is hopeless again thinking of the confrontation. He blames himself for the delays he has caused. Time is precious and they have left a little time before the shadow gets Frodo. What is more Frodo is tired and he doesn't know what to do. By the way they are aware that Gollum is following them for a long time. Sam sees Gollum climbing down like spider towards them. Gollum as in the case of Bilbo is the mother archetype, a mother who wants to take hold of his son's psychic wholeness. Frodo, who has already had a great enemy inside, now has two. At the first confrontation with Gollum, the terrible mother, Frodo shows his sword Sting which shows that he has grown to be a man and his mother has no right to possess him. He doesn't kill Gollum but ties him in order to prevent any malice he can cause. He wants Gollum to help them and show the way to Mount Doom. At this point, a new and powerful Frodo is seen. He is a man not a child and his mother can give him no harm as he controls his mother. He is the owner, the master of his terrible mother. His power and manhood is clearly depicted through Sam's thoughts at the sight of his master's talking to Gollum.

For a moment it appeared to Sam that his master had grown and Gollum had shrunk: a tall stern shadow, a mighty lord who hid his brightness in grey cloud, and at his feet a little whining dog. Yet the two were in some way akin and not alien: they could reach one another's minds.<sup>55</sup>

Sam by his thoughts clearly defines the relationship of Frodo and Gollum. He thinks they seem to be akin. Actually they are because Gollum is the projection of the mother archetype. He is a part of Frodo. For many years the mother hasn't interfered in the deeds of Frodo as he is a grown up, but now he is weak and he needs protection. Thus, the mother wants to take hold of Frodo and make him a part of her. But Frodo is not that weak. He has

no intention at the moment to surrender. Sam thinks he is grown and Gollum is shrinking. This very fact shows Frodo's power over the terrible mother.

Gollum leads Sam and Frodo to the marshes claiming that it is the short cut to the lands of Dark Lord. Frodo is anxious about the quest and he foreshadows his doom. Now he is quite sure that when the time comes, he won't be able to cast the Ring, his psychic wholeness in order to destroy his shadow. Although Frodo seems to be the master of the new company, he is the least hopeful. He is again under the diminution process. As the days pass he becomes wearier and can not keep up with Sam and Gollum. His power is being consumed.

In fact with every step towards the Gates of Mordor Frodo felt the Ring on its chain about his neck grow more burdensome. He was now beginning to feel it as an actual weight dragging him earthwards. But far more he was troubled by the eye...The eye: that horrible growing sense of hostile will that strove with great power to pierce all shadows of cloud, and earth, and flesh to see you: to pin you under its deadly gaze, naked, immovable...He was facing it and its potency beat upon his brow.<sup>56</sup>

Frodo is in fact very courageous. He might choose not to fight with his enemy and become a part of it but he has chosen to face it and face it in his own territory. He wants to succeed in his attempt. As he enters the territory of his greatest enemy all the evil things in him bother Frodo. But besides all the evil and even the Ring, the eye bothers the most. The eye of the enemy, who is trying to possess Frodo, is now very powerful as Frodo is wandering in his shadow's lands in his unconscious. He tries to find a way to destroy it. The enemy's eye has not noticed Frodo yet as he is busy conquering all the places that are untouched in Frodo's psychic territories. Frodo looks around the lands they have been traveling on. His description depicts what kind of destruction his shadow has done in his psyche.

Here nothing lived, not even leprous growths that feed on rotten-white and grey, as if the mountains vomited the filth of their entrails upon the lands about. High mounds of crushed and powdered rock, great cones of earth fire-blasted and poison-stained, stood like an obscene graveyard in endless rows, slowly revealed in the reluctant light.<sup>57</sup>

Frodo's unconsciousness, the parts of which are taken over by the shadow is lifeless. When compared to the untouched parts such as Lothlorien the difference becomes clearer. The dominating colours in Sauron's land are rotten-white and grey which associate with death and destruction and lack of hope. The place is tainted to the end. It is like a graveyard where much of Frodo's hope and strength is buried.

Frodo felt his senses reeling and his mind darkening. Then suddenly, as if some force were at work other than his own will, he began to hurry....The luminous tower fascinated him, and he fought the desire that was on him to run up the gleaming road towards its gate. At last with an effort he turned back, and as he did so, he felt the ring resisting him, dragging at the chain about his neck; his eyes too, as he looked away, seemed for the moment to have been blinded. The darkness before him was impenetrable.<sup>58</sup>

Frodo's power is getting less and less. At the sight of the tower which is luminous but evil he becomes fascinated. His shadow is playing tricks on him and tempting him to bring the Ring directly to the Shadow. Too weak is his will that his psychic wholeness has given up the fight and wants to be a part of the shadow. It can be said that he has already lost his psychic wholeness. Now the ring is the female partner of Sauron and together they will form a syzygy, from which a great power arises. Their unification means Sauron's possessing Frodo and making him his slave for ever. The strength of the Enemy's call is emphasized by means of Frodo's becoming blind. The darkness is described to be "impenetrable." Thus, Frodo is being possessed by his shadow but he still resists.

Now comes the next attack of the shadow. The wraith-lord, feeling the existence of the Ring forces, Frodo to put on the Ring. One thing shouldn't be forgotten the Ring is not the symbol of Frodo's "self" any more. It has been tainted and it belongs to the evil in him. But Frodo is not possessed by the shadow yet. When Frodo sees the wraith-lord he becomes numb "like a bird at the approach of a snake." Through this use of simile one can reach the idea that as birds are the symbols of excellence and the snake is the representation of evil, Frodo's excellence, the good will in him is a prey for the evil.

And as he waited, he felt more urgent than ever before, the command that he should put on the Ring. But great as the pressure was, he felt no inclination now to yield it. He knew that the Ring would only betray him....There was no longer any answer to that command in his own will...he felt only the beating upon him of a great power from outside. It took his hand, and as Frodo watched with his mind...it moved the hand inch by inch towards the chain upon his neck. Then his own will stirred; slowly it forced the hand back and set it to find another thing...the phial of Galadriel. As he touched it, for a while all thought of the Ring was banished from his mind.<sup>59</sup>

Frodo has passed the test. Now he knows the ways of his shadow and he knows the nature of the Ring. He has understood the fact that the Ring doesn't belong to him but to his shadow. By wearing it he will just be a whole with his shadow not with his own will. This resistance brings him a new identity. He has proved that he is still a psychic whole without the Ring.

His new self after the confrontation is symbolized by the crystal phial. And Jung verifies this fact by explaining the nature of the crystal. "Perhaps crystals and stones are especially apt symbols of the self because of the "just-so-ness" of their nature."<sup>60</sup> Frodo reaches his new self which was in fact all the way from Lothlorien with him. As afore mentioned Lothlorien is the symbol of Frodo's untouched psychic territory, out of which he has gained his self. Frodo is, till the time of confrontation, unaware of the existence of his new self, "so long treasured, and almost forgotten till that hour."<sup>61</sup> By this new self Frodo gains strength and seems more willing to complete the task that he has to do. His personality undergoes an enlargement. He is all knowing now and he feels the power of his new self against the Ring, which is already Sauron's.

Despair hadn't left him, but weakness had passed. He even smiled grimly, feeling now as clearly as a moment before he had felt the opposite, that what he had to do, he had to do, if he could.... He took his staff in one hand and the phial in his other. When he saw that the clear light was already welling through his fingers, he thrust it into his bosom and held it against his heart...he prepared to take the upward road.<sup>62</sup>

Frodo is still desperate because he knows what his shadow can do to him. But he is not weak any more and he is determined to destroy the shadow at all costs. He has his phial, his self at hand and he takes it to his heart in order that it will illuminate the darkness in him. He tries to heal the darkness in his heart by means of his self and with it he starts the journey upwards. He wants to carry his self to his consciousness and be a whole again on the conscious level. But the evil in him is aware of his new power and wants to stop him immediately. When they are climbing upwards the scene clearly tells the difficulty Frodo lives in order to bring his self to his consciousness and be a whole again.

And the steps were narrow, spaced unevenly, and often treacherous: they were worn and smooth at the edges, and some were broken, and some cracked as foot was set upon them. The hobbits struggled on, until at last they were clinging with desperate fingers to the steps ahead, and forcing their aching knees to bend and straighten; and ever as the stair cut its way deeper into the sheer mountain the rocky walls rose higher and higher above their heads.<sup>63</sup>

The steps are narrow and treacherous, with a false move Frodo can fall into the darkness. The way up is tiring and the rocky walls grow higher as he struggles on. Thus, becoming the self again on the conscious level is hard for Frodo. But this is not the last difficulty. Frodo will be tested again and this time his terrible mother will try to prevent his son's becoming a psychic whole again. As Frodo is gaining a new self, he has to destroy his anima in the form



of a terrible mother. Gollum has a plan in league with Shelob, the spider. He takes Frodo and Sam directly into the cave of Shelob. Frodo and Sam seem to get lost and they feel something strange about the place. Frodo uses his phial to see what is inside the cave.

Frodo gazed in wonder at this marvelous gift that he had so long carried not guessing its full worth and potency....Aiya Earendil Elenion Ancalima! he cried, and knew not what he had spoken; for it seemed that another voice spoke through his, clear, untroubled by the foul air of the pit<sup>64</sup>

Frodo still hasn't grasped the meaning of the phial. Some other voice in him speaks in the name of him. This is his psychic friend in him. This friend is Earendil, King of Half-elvin Gondolin. Earendil means "sea-lover"<sup>65</sup>. Frodo is a sea-lover too, as it will be remembered from the dream he had in the house of Tom Bombadil. He wanted to see the sea but he was not permitted to see. His friend is very powerful; he is the strong side of Frodo. He is the friend that Frodo wishes to unite with. With the strength he gains through his inner friend, Frodo decides to confront with his anima, the terrible mother.

Then Frodo's heart flamed within him, and without thinking what he did, whether it was folly or despair or courage, he took the phial in his left hand and with his right hand drew his sword. Sting flashed out, and the sharp elven blade sparkled in the silver light, but at its edges a blue fire flicked. Then holding the star aloft and the bright sword advanced, Frodo, hobbit of Shire, walked steadily down to meet the eyes.<sup>66</sup>

Frodo has the phial on his left hand as it is mentioned before the left side symbolize the unconscious. So, Frodo has his inner friend with him and in his right hand there is his sword, his conscious side is aware of the fact that he is a man and therefore has to destroy his anima. At the sight of the phial and the sword Shelob steps back and runs away. Frodo and Sam go on their way but everywhere is covered with cobwebs. Frodo tears down all the webs by his sword Sting, which is quite metaphorical. Frodo as a grown up can deal with his mothers traps. He knows the ways of her and easily tears down the webs with his sword, his manhood. But Shelob is not defeated yet. She is still waiting for the proper moment to attack and that moment comes when Frodo, afraid of the orcs about hides the phial. The spider is on him and she poisons him and now she is winding him from ankle to shoulder. Frodo is beaten by his anima, he is possessed, but with the help of Sam his dearest friend the anima is also destroyed. Thinking that Frodo is dead, Sam takes the Ring and Sting. He is the ring bearer now. The mission has changed hands. Frodo undergoes inferior function again. Now he is poisoned by his anima. Frodo, the grown up is dead. When Sam finds Frodo, the scene clearly depicts his becoming a child and be born again. "He was naked, lying as if in a swoon

on heap of dirty rags: his arm was flung up, shielding his head, and across his side there ran an ugly whip-weal.”<sup>67</sup> He is like a newly born baby, naked and in need of protection. Sam hugs Frodo to his breast, as if he was Frodo’s father. Sam takes care of Frodo, like the father would care for his son. When it is cold he gives his cloak. He doesn’t eat anything for days but makes Frodo eat and drink. He is sacrificing himself for his master. By the way Frodo has gained a childish nature. He is under the process of diminution of personality. He has lost his power as a man and he needs the help of a power greater than him. From manhood he is rendered to a child.

It’s dark and we can not use the lady’s glass. Keep it safe for me, Sam. I have nowhere to keep it now, except in my hand, and I shall need both hands in the blind night. But Sting I give to you. I have got an orc blade, but I do not think it will be my part to strike any blow again.<sup>68</sup>

The darkness in him is grown and the phial can not help him as he is not a psychic whole. He is not strong enough to carry his Sting, his manhood. He has an orc blade but it is not his. He is too weak to use the sword. Thus, Frodo identifies himself with Sam. He is Frodo’s father figure, his protector, he is a man. This remark of Frodo creates great changes in Sam. He feels powerful and renewed.

But even as hope died in Sam, or seemed to die, it was turned to a new strength. Sam’s plain hobbit face grew stern, almost grim, as the will hardened in him, and he felt through all his limbs a thrill as if he was turning into some creature of stone and steel that neither despair nor weariness nor endless barren miles could subdue.<sup>69</sup>

Sam is undergoing a rebirth process through Frodo’s weakness. He is renewing his personality which is called “renovatio” in Jungian terms. This kind of rebirth “implies an essential change in [his] nature.”<sup>70</sup> As Frodo is not a man any more, it is Sam’s task to protect him and enable him to achieve his aim. The hopelessness of the situation hardens Sam. As the father figure he seems determined to do what is needed to be done for Frodo.

As time passes Frodo becomes worse. He is almost totally possessed by his shadow, who succeeded to prevent Frodo to become a new psychic whole by means of awakening the anima. Frodo can not cope with his shadow as he is not a man, but a child. Frodo is in serious danger as when Sam reminds the things they have lived together, Frodo can not see them.

At least I know that such things happened, but I can not see them. No taste of food, no feel of water, no sound of wind, no memory of tree or grass or flower, no image of moon or star are left to me. I am naked in the dark, Sam, and there is no veil between me and the wheel of fire. I begin to see it even with my waking eyes, and all else fades. (Tolkien, 1995:916)<sup>71</sup>

It is clear from Frodo's speech that his shadow has conquered all the territories of his unconscious. Let alone wandering in his untouched lands, he can not even remember how they looked. He is naked like a baby and the veil which protected him from the shadow has vanished. Not only has the shadow taken over all of Frodo's psychic territories but also he is taking possession of his ego-consciousness as Frodo says he has begun to see the Eye even with his waking eyes. Frodo, who is first possessed by anima and now by his shadow is passing through a diminution of personality and he is about to lose his soul.

Frodo has no power to walk; he is crawling like a baby. Sam, the father figure, talks to Frodo as if he were a child. "Come Mr. Frodo....So up you get! Come on, Mr. Frodo dear! Sam will give you a ride. Just tell him where to go, and he'll go." Sam seems like a father who is playing games with his son. He carries Frodo on his back to Mount Doom. The new strong Sam looks after baby Frodo. In the end they arrive at Mount Doom. Frodo arrives at the crack where the Ring will be casted in. "I have come," he said. "But I do not choose now to do what I came to do. I will not do this deed. The Ring is mine!" (Tolkien, 1995:924)<sup>72</sup> Frodo is completely possessed by his shadow. As a man who has lost his psychic wholeness, he gives in and chooses to be a part of his shadow. As a child he has no power to struggle with his shadow. He wears the Ring immediately and vanishes. Gollum, the terrible mother, noticing that his son has gained a psychic wholeness, though it is evil, tries to get it back and attacks Frodo although he can not see him.

Frodo gave a cry, and there he was, fallen upon his knees at the chasm's edge. But Gollum dancing like a mad thing, held aloft the ring, a finger still thrust within its circle. It shone now as if verily it was wrought of living fire.... "Precious, precious, precious!" Gollum cried....And with that even as his eyes were lifted up to gloat on his prize, he stepped to far, toppled, wavered for the moment on the brink, and then with a shriek he fell....and he was gone. (Tolkien, 1995:925)<sup>73</sup>

Frodo has no intention to cast the Ring into the fire as he is possessed by the shadow in him. But the terrible mother who seeks a way to possess Frodo's, namely new Bilbo's, psychic wholeness, doesn't permit him to become a whole, good or bad. At the end of all the things both the terrible mother and the shadow are destroyed. Frodo is freed from his shadow by his terrible mother. This is quite interesting. The terrible mother, though unconsciously, has

turned into an all loving mother who sacrificed herself in order to protect her son from being the slave of his shadow.<sup>74</sup>

Frodo and Sam are on an island of earth surrounded by fire, because of the smoke in the air they faint hand in hand. The eagles, the representation of excellence, take Frodo and Sam out of fire and smoke. Thus, their deed is already rewarded by being carried by the eagles, namely being assigned excellence for achieving their goal. When Frodo wakes up he sees Gandalf beside him. He gives Frodo the crystal phial. After the destruction of his shadow, he has become a psychic whole again. But Frodo feels anxious about his wounds. He knows that nothing will be the same for him in Shire. Arwen, Elrond's daughter who can guess the fresh memories of the burden on Frodo gives him a gift. She offers Frodo to go to the havens instead of her as she has chosen to stay in Luthien with her husband, Aragorn. There Frodo can heal his wounds and get rid of his evil memories.

On the way home, namely Shire Frodo tells about his feelings to Gandalf. He is desperate as his wounds are not healed although a year has passed. He wants help from the wise old man.

"It's my shoulder. The wound aches, and the memory of darkness is still heavy on me" .... " Alas there are some wounds that cannot be wholly cured," said Gandalf. "I fear it may be so with mine," said Frodo. "There is no real going back. Though I may come to Shire, it will not seem the same; for I shall not be the same. I am wounded with knife, sting, and tooth, and a long burden. Where shall I find rest?" Gandalf didn't answer.<sup>75</sup>

Frodo's fight has been very hard and the memories of the days are heavy on him. His healing will last for a long time and he is quite sure that he won't have peace in Shire as Bilbo couldn't have. He was a man in Shire. Now he is someone else but not that man. Even the Wise old man can not give an answer to his crucial question, "where shall I find rest?"

At last they arrive in Shire to find that Shire has changed a great deal because of the evil deeds of Saruman. There is no joy in Shire and no people wandering, singing and having fun. Everything is forbidden. Frodo, Sam Merry and Pippin start an upheaval and awaken the people of Shire. Altogether they take their beloved country back from the hands of wicked wizard. After the independence of Shire, Frodo stays there for sometime with Sam and his wife. But Frodo is not happy at all. He is usually sick and nothing improves in him since his arrival in Shire. He tries to make himself busy by writing books like Bilbo and he writes his

own adventures. Frodo offers Sam to go for a ride and doesn't tell him where they are going. In the evening they have a rest on the road and Sam hears Frodo singing to himself

Still round the corner there may wait  
A new road or a secret gate;  
And though I oft have passed them by,  
A day will come at last when I  
Shall take the hidden paths that run  
West of the Moon, East of the Sun. <sup>76</sup>

This very song is the signal of Frodo's new journey. He is now going to some secret places. He is leaving Shire. His journey will not be a short one as he is going to the west of the moon and east of the sun. When he sings this song another voice starts to sing a song in answer in Elvish. They are Gildor and many other elves who are preparing to go to the West, to the Grey Havens. Gandalf, Bilbo, Elrond and Galadriel are among the elves. Frodo is going with them too. He is going to the Lands far beyond the sea to heal himself. He is going to the grey havens through the sea, which he has wished to see greatly even in his dreams. He has Earendil's star with him. He is going to a voyage in the sea like Earendil himself has wished. The sea is his unconscious waiting to be rediscovered and he has now a friend in him Earendil, the sea-lover. The name of the place even suggests that Frodo will be cured in the end though it is not stated at the end of the trilogy. The name suggests heaven, a place where all the humanity can have rest and live in peace.

### 3. CONCLUSION

In this thesis, the most popular works of Tolkien, *The Hobbit* and *The Lord of the Rings* are analyzed in the light of psychoanalytic approach by means of Jung's theories. This study shows the real value of the genres, fairy tale and myth. Their real value is deeply rooted in the meaning that is hidden behind the words, themes, characters and events. In Tolkien's sub-creation, a fantasy world is presented to the readers. This fantasy world fascinated millions of people. That great love results from the psychological content the books include. The psychological journeys of the main characters enable the reader to grasp the books as a whole. *The Hobbit*, intended for children, depicts the journey of a man into his unconscious and his struggle to become the self, a psychic whole. On the other hand, *The Lord of the Rings* tells the story of a man who has gained his psychic wholeness but who has to struggle not to lose it. Thus the journeys of the main characters in the books are quite different from each other.

In *The Hobbit*, the main character of the book, Bilbo Baggins is depicted as a baby, who has a comfortable life away from the fears and dangers of the real world. He is living in a hole which symbolizes the womb of a mother. From the very beginning of the book the reader sees a baby who has a happy life in his mother's womb. Thus, one can easily guess the cause of Bilbo's journey. By means of the physical journey Gandalf, the wise old man, persuades Bilbo to take, Bilbo undergoes a process of individuation. The ultimate aim of this journey for him is to become the self and get rid of the power of his overwhelming mother. On the other hand, Frodo Baggins, the main character of *The Lord of the Rings*, has a quite different journey. He is the only heir of Bilbo Baggins. On his 111<sup>th</sup> birthday Bilbo announces Frodo as his heir. Then, the reader learns an important detail, that is, Frodo and Bilbo were born on the same date, which foreshadows their sharing the same fate. Bilbo leaves Shire and Frodo becomes the master of Bilbo's house. Different from Bilbo, Frodo is depicted to us as a psychic whole, as it is known, Bilbo at the end of his perilous journey has reached the 'Self' and Frodo as his heir inherits the psychic wholeness of Bilbo which is symbolized by the ring. The journey Frodo will take is, thus, not about gaining his psychic wholeness but trying not to lose his 'Self.'

Difference of Frodo's journey becomes clear when the reader is introduced to the fact that Frodo starts his journey at the same age when Bilbo came back home after his



adventures in the wilderness. It is clear that there is a kind of rebirth, “metempsychosis” which is defined as “transmigration of souls.”<sup>1</sup> Frodo as the heir of Bilbo has to struggle not to lose his psychic wholeness, which Bilbo has already gained. Bilbo’s victory as a man has passed onto Frodo but at the same time his doom. Frodo is the new Bilbo who has to confront with his ‘Shadow’.

Bilbo’s mission was to get rid of his mother and reach his self. He was quite successful in doing that. He passed many tests to become a man. In the *Hobbit* Bilbo’s progress from childhood to manhood is depicted. At the end of the book Bilbo proved himself as a man, a hero and a leader. He is completely freed from the power of his mother who possessed him. However, Frodo, the new Bilbo, is already a man. His adventures will lead him to something that is quite different. He has already beaten his mother and he has reached his psychic wholeness. His mission is to protect it from the evil in him, from his worst enemy. Gandalf, again, as the wise old man warns Frodo since he is aware of the evil in Frodo, who is trying to possess him and persuades Frodo to take a journey into the depths of his psyche, confront with his enemy inside and in the end destroy it for ever. Frodo is aware of the nature of his journey, he knows that “Bilbo went to find a treasure, there and back again; but [he goes] to lose one....”<sup>2</sup>

At the end of his journey Bilbo gained a treasure, that is his psychic wholeness, and it was symbolized by the ring. As Jung suggests individuation, namely, becoming “the self” can be symbolized in many ways and one of them is the geometrical shape “circle”. In the *Hobbit* then the ring was something good, it was the symbol Bilbo’s reaching his self. But in the *Lord of the Rings*, a serious change in the nature of the ring is observed. Bilbo, the owner of the ring didn’t want to leave it behind when he decided to leave Shire. And he explained how he felt about the ring to Gandalf who tried to persuade Bilbo to leave the ring. “I am beginning to feel it in my heart of hearts. Well-preserved indeed! ...Why I feel all thin, sort of stretched, if you know what I mean: like butter that has been scraped over too much bread.”<sup>3</sup> Bilbo is being possessed by his possession. He has identified himself with his persona. The ring becomes the symbol of his persona. He is in great pain because he loves the ring as it reminds him his adventures, his roles, his masks and his successes, but now he is tired of the ring, because he still wishes to be a man, not a mask, he wants to be the ‘Self’ without the ring.

Frodo as the new Bilbo takes the ring and Gandalf the wise old man tells Frodo about the nature of the ring. The ring is made by Sauron, the dark Lord, who is the projection of the 'Shadow' in Frodo. Then the reader learns that the ring which symbolized the psychic wholeness of both Frodo and Bilbo is now the birth place of the enemy inside the characters. The Ring becomes Bilbo's persona and this persona will try to possess Frodo, growing in him and becoming his shadow. Frodo's mission is to destroy the ring and avoid Sauron, his shadow to invade his psychic wholeness. But in doing that he has to sacrifice also his psychic wholeness because of the dual nature of the ring. The ring symbolizes both Frodo's psychic wholeness and the birth place of his greatest enemy.

Due to the difference in the nature of the journeys both Bilbo and Frodo take, Bilbo continuously gains whereas Frodo continuously loses his self. Bilbo is tested several times by his mother. Although sometimes he decides to give up the struggle and become a part of his mother again, Bilbo in the end succeeds to overcome his mother and becomes a psychic whole. Each trial by his mother brings him a new persona. At the beginning he was just a child, who knows nothing about the real world, gradually he gave his fights against his mother. First, he became a man after the struggle with Gollum, and then he became a hero when he killed the spiders and saved his friends and then he became a leader whom the whole company relied on and in the end he became a negotiator and prevented an unnecessary war between wood elves, men, and dwarves. At each step towards manhood Bilbo is seen enlarging his personality. However, this is not valid for Frodo. Frodo's quest is not about gaining but about losing. So, during his journey into his unconscious Frodo undergoes a process of 'diminution of personality'. He is continuously chased by his shadow, whose aim is to invade the psychic territories of Frodo, thus, making him a slave of his own. At each trial by his shadow, Frodo is wounded by evil forces and his untouched lands of peace and wholeness are invaded by his shadow. In the end he is enslaved by the power of his shadow and makes him decide not to destroy the ring. He seems beaten by his shadow but Gollum prevents this defeat by taking the ring from Frodo and saves him from becoming a slave of his shadow.

Both Frodo and Bilbo undergo the process of rebirth through the caves they continuously enter and get out. Caves are favourite rebirth places as Jung says "anyone who gets into that cave, that is to say into the cave which everyone has in himself...will find himself involved in an unconscious process of transformation."<sup>4</sup> In the Hobbit Bilbo explores

many caves. He gets into troll and goblin caves; then into Gollum's cave; the underground dungeon where his friends were imprisoned; and the dragon's cave. Through all these caves Bilbo undergoes a transformation process. Each time he enters a cave, he gives a new fight and at the end of the each fight he is reborn to the earth as a different man. He enlarges his personality after the confrontation with his mother in the caves of his psyche. Frodo also explores many caves, the cave of Barrow-wrights, Dwarves' underground world in Moria, and mountain caves near Mordor. In contrast to Bilbo, each time Frodo enters the cave, he is reborn as a man who lacks something. The greatest loss occurs in the Mines of Moria, Gandalf, the wise old man falls after the fight with the Balrog. In the cave of Shelob Frodo is poisoned and undergoes a diminution process again. Unlike Bilbo, Frodo is coming out of the caves of his psyche as a man losing, not as a man gaining and growing.

Frodo is mentioned to be the new Bilbo. The new Bilbo is also quite different from the Bilbo in the *Hobbit*. The characteristics of Bilbo and Frodo differ in nobility and social and moral status. This difference is in fact a result of the genre they are written in. Northop Fryc gives information about the differences between a fairy tale and a myth. He sets forth that the two forms are similar in many ways as they both depict life as a quest. Both forms set a world of peace, happiness and security against a world of pain, loneliness and humiliation. The main difference between them is that myths are more majestic, and more spiritual. (1976:53)<sup>5</sup> Thus, as a fairy tale *The Hobbit* depicts the reader a hero that has almost the same qualities that an ordinary man can have. Then Bilbo is a "low-mimetic hero one not significantly better than we in kind or degree."<sup>6</sup> Bilbo was only an ordinary hobbit at the beginning of his story whereas Frodo as the heir of Bilbo had a higher status as the elf-friend and the possessor of all the things that Bilbo once possessed. Frodo is a "high-mimetic hero who is beyond us in both kind and degree."<sup>7</sup> His being a high-mimetic hero becomes clear through the end of the story. Frodo meets his inner friend Earendil who through the phial is reborn in him. Earendil was the half elven-king of Gondolin and Earendil means "sea-lover." All his life he hoped to sail in the sea and find his parents but each time he tried he was defeated by the wind.<sup>8</sup> Frodo is also fond of sea and he always dreams about sea. Thus, one can claim that Earendil's soul lives in Frodo's heart and mind. This very fact explains the high-mimetic nature of Frodo. He is not merely a hobbit, but a hobbit that carries the soul of an Elven king.

Despite the differences stated above, Frodo's and Bilbo's quest have several similarities as the *Lord of the Rings* is a sequel to the *Hobbit*. In both of the works the

dominance of the child archetype is clearly seen. Tolkien describes the hobbit as “little people” and “half a human height.”<sup>9</sup> They have no beards and they like fun. These features are the same as those of a child. For Jung, “the child archetype” implies some features and two of them are “Futurity”, which means a future change in personality and “Invincibility”, which implies that whatever happens the child will survive.<sup>10</sup> Frodo and Bilbo, after their perilous journeys succeed in completing their mission. Both characters confront with many monsters and dangers but in the end both succeed in overcoming the difficulties they confront. In both stories many people from different races die on the journey but nothing happens to Frodo and Bilbo. They may be wounded but never die. Both characters experience a change in their personality. Bilbo becomes a man by enlarging it and Frodo loses his psychic wholeness by diminution of his personality.

Another common element in both works is ‘the wise old man’ namely the archetype of spirit. Jung claims that the wise old man possesses “knowledge, reflection, insight, wisdom, cleverness, intuition on one hand and on the other moral qualities such as good will and readiness to help...”<sup>11</sup> In both of the stories Gandalf stands for the wise old man. He is the one who makes Bilbo take the journey into his unconscious, hence, enables him to reach his psychic wholeness. He is the one who shows the way when Bilbo is in need. Again, he is the one who warns Frodo about the nature of the ring and who makes Frodo set for the journey into the darkness of his psyche and face his enemy, who is preparing to possess him and become his reality. Gandalf is “one of the chief Istari, [the ancient order of the wizards], of the Middle Earth” who belongs to the Valinorean race and who came to the mortal world in the shape of an old man. He serves the Valar and he is sent to the world as an opponent force against Sauron.<sup>12</sup> Thus Gandalf has an angelic nature. He helps both Frodo and Bilbo on their journeys with the powers he has.

Gollum is another character that has an important role in the journeys of both Frodo and Bilbo. The reader firsts meets Gollum in a cave. He is the mother archetype who tries to prevent Bilbo’s becoming a whole. When Gollum sees Bilbo he wants to eat him, swallow him and thus make him a part of his body. This is quite metaphorical. When eaten, Bilbo will become a part of his mother again and his journey to his unconscious to find the man in him will be over. Bilbo succeeds in taking his psychic wholeness from his mother by finding the ring which belongs to Gollum. In the Lord of the Rings Gollum has the same role. He is the mother archetype again. The only thing he wants is to possess the ring, namely, the psychic

wholeness of Frodo. Frodo is an adult but as he is continuously confronting with his shadow and getting weaker and weaker as the shadow takes possession of him, Bilbo's already forgotten mother comes into view and tries to possess his son and be the master of his psychic territories again.

Spiders have an important role in both the *Hobbit* and the *Lord of the Rings*. Both Bilbo and Frodo confront with spiders. Bilbo's spider is his mother who tries to possess him again and who tries to stop his growth as a man. In the end Bilbo succeeds in killing the spider with his sword and afterwards gives a name to it. Frodo's spider is Shelob. She is a villain and mother archetype again. Gollum in league with Shelob try to stop Frodo. Shelob wants to eat him and thus make him a part of his own again as the mother and Gollum wants to take the psychic wholeness of Frodo. Frodo weakened by the struggle with the evil in him can not kill the spider but is poisoned by it. His mother succeeds in making him stop at least for sometime. Spiders have an important place in Tolkien's life, that's why the reader sees them in almost all his stories. When he was a child he was bitten by a tarantula, which he can never forget.<sup>13</sup>

Friends and friendship have an important role in both of the books. The journeys both Bilbo and Frodo take are not accomplished without the help of friends. Bilbo sets for his perilous journey with dwarves and they help him on the way that leads to his maturity. Sometimes it is Bilbo who saves them, like he did in the forest when the spiders attacked the company. Sometimes he makes them undergo a transformation process. Before becoming a man Bilbo identifies himself with the group and he feels that without them he can not even move his finger. But this very fact gives him strength to struggle to become a man. He tries to prove himself as a man to the group and in the end he does. In the case of Frodo the importance of friendship is again emphasized. In the wilderness Frodo is accompanied by his friends and they protect him at the expense of their own death. Like Bilbo, Frodo also identifies himself with the group on certain occasions. He makes his friends enter the caves of his psychic territory and thus experience a transformation. Gandalf, who enters Mines of Moria with Frodo and his friends falls when he fights with Balrog and resurrects after sometime. This rebirth is realized through Frodo as it is his choice to enter Moria. On Mount Doom Sam Gamgee never leaves Frodo alone and does whatever he can for his master Frodo.

Another common element is the covert existence of God in both books. When the things go wrong and nothing can be done even by Gandalf a power touches the characters and gives them the strength to carry on. George Clark says that “Lord of the Rings embodies a Christian worldview in a narrative with no explicitly Christian references.”<sup>14</sup> This is perhaps felt more in the Lord of the Rings. David Mills writes of the religious content of the book.

God is not mentioned at all in the books. All that the characters and the readers know is that some power, unnamed and unknown, is guiding events, but they do not know if the story will end well or badly. In *The Hobbit*, Bilbo had spared the life of the miserable, treacherous creature Gollum even when Gollum threatened his. Near the beginning of *The Lord of the Rings*, the frightened Frodo says that it is a pity Bilbo did not kill him.<sup>15</sup>

And Ralph Wood claims that the virtues that are stated in Tolkien’s work has a higher purpose that is reminding people the virtues that a true believer should possess. He points out the prayers of the characters of the Middle earth and explains the reason of the success of their quests.

The hobbits also find themselves offering prayers of deliverance to one of the valar named Elbereth, the Mary-like queen of the stars. Their Quest finally succeeds because they possess the three theological virtues—unyielding *faith* in their master and their mission, undespairing *hope* that their cause will ultimately be vindicated beyond the walls of the world and, not least of all, undying *love* for each other and for those who intervene for them.<sup>16</sup>

The religious motif becomes clear through the end of the Lord of the Rings. When Frodo decides not to throw the ring in to the Cracks of Doom suddenly Gollum appears and takes the ring from Frodo and falls into the crack with the ring. Thus there is a power that makes Bilbo not kill Gollum when he has the chance and again Frodo pities Gollum and doesn’t kill him. This pity is rewarded by a great power, namely, God.

At the end of the psychological journeys, both Bilbo and Frodo are exhausted and wretched. Nothing in the world gives them the happiness and joy once they used to have. Their journeys tired them. Bilbo can not forget the ring as it is his persona and it reminds him the days of his victory. Frodo is wounded by his shadow after a great and hard fight. His wounds are still aching and his heart is still filled with the wish to become a whole again. Thus at the end of their journeys, both Frodo and Bilbo is dispossessed. They have completed their mission but in the end they have lost something that is the most precious thing that a man should possess, their psychic wholeness. This world doesn’t give them hope and joy thus



they go to the undying lands called Grey Haven, which can be defined as heaven as there live the valar and the other immortals. They hope to find their wholeness there.

The last and the most important similarity of the two journeys is their being universal. In the Hobbit Bilbo becomes a man out of a baby as all the people in the world. He fights with his mother which is a step every individual has to pass in order to be a person without the existence of their mother. It is the first step through individuation. Frodo as the new Bilbo is a man not a child. He confronts with his shadow. Confronting with shadow is an important part of one's psychic improvement. Frodo's shadow is the shadow of the humanity as it is power. Throughout the history men seek for power in some form and in the end they get it but they can never control the power they have. Instead of enslaving power and using it for the well-fare of their people or community they abuse it and give harm both to themselves and to people around them.

Frodo as a hero has the mission to destroy the power he has in his hands. He will destroy it at the expense of his own psychic wholeness and his own physical life. This is a universal illness of this century and that's why people all over the world agree on the greatness of Tolkien's works, that's why Frodo and Bilbo become idols. These journeys are welcomed by people because, as Jung claims, besides the personal unconscious every individual possesses collective unconscious. That means every individual share a common unconscious. Tolkien by means of using the genres fairy tale and myth gives the people an account of their own psyche.

Tolkien by means of his works *The Hobbit* and *The Lord of the Rings* succeeded in compensating for the great loss of humanity. That is by using the genres fairy tales and myths he made the readers remember the power of these genres. Myth is a strong link that binds men's past with his present and future, a link that enables human kind to travel in the unconscious territories of their own soul. By writing such works Tolkien reminded men the great hole that has to be mended in their psyche. In the modern age that the human live, there is a great gap between material values and psychological health of human. Through technology, men try to control the nature, beat her and become the master but while doing it they are separated from their roots. Nature and human is a whole but the new age wants to raise human as the ruling power over nature. While reaching the materialistic purposes they lose contact with their own psyche. They become the slaves of their machines, like Sauron

the Great. Tolkien by means of his works wants to reveal the trap that humanity is preparing for itself. As the new age consists of people who are living the comfort of the things they invented but who are strangers to themselves.

J.R.R. Tolkien fascinated millions of people by his works, especially *The Hobbit* and *The Lord of the Rings*. Both works have influenced the readers as well as writers for many reasons. The works are so popular that many fan clubs are established by the fans of J.R.R. Tolkien. Many critics wrote books on Tolkien and his works and the books have been subject to several analyses with different approaches. Then there is no reason why *The Hobbit* and *The Lord of the Rings* with the literary elements they include can not be used in the educational arena. The books are so rich in literary terms that teachers of English Language and Literature will find a treasure of material to be used in *The Hobbit* and *The Lord of the Rings*.

J.R.R. Tolkien was a philologist and a linguist. He had a special interest in language and words. In his works one can notice the importance he gives to words. The names he chose to use in his works, the use of perfect English, and again the use of the languages he himself had created are worth-noticing in his books. He used language in such a way that one can understand the differences between the people and races from the language they use. In his works Elves, a high class race, speak the language of their own and this language is not known by other people of the Earth, since Elves are themselves not earthly people. The language of Elves is musical and when listened, it makes people feel relaxed and comfortable. Tolkien believed in the power of phonology and that's why he chose to invent a language for Elves. He thought that every individual can make guesses about the style of elves and their majesty by just considering the sounds of the language. He believed that every individual could make aesthetic judgements out of the language used.<sup>17</sup> In contrast to highly musical language of Elves, the Black Speech of Mordor arouses a feeling of distaste and coldness. When Gandalf uses Black speech in the house of Elrond the elves cover their ears and Gandalf's voice becomes "menacing, powerful, harsh as stone."<sup>18</sup> This sudden change in the nature of the wise man's voice shows the power of phonology. Thus, even the languages in the books have a psychological value as they represent races and their lifestyles and they affect the people psychologically. Covertly, Tolkien gives the message that languages are living things and they stand for the community they are used in. English is used as common speech in the world of Tolkien as it is used in the world today and in the

Hobbit Tolkien depicts English culture through the race: hobbits. David Colbert claims that the Middle-Earth is Europe as the name comes from the Middle-English term 'Middel-erthe'. England is the place where the Hobbits live.<sup>19</sup> Throughout the book many English traditions and customs are introduced to the readers. It is an important point to be considered by the language learners. Language and culture are twin terms that can not be isolated from each other. In order to grasp the language as a whole the learners should be aware of the fact that having some knowledge about the culture of the language is crucial. Ghosn claims that if the learners "are to gain insight into the target language culture, they should read high quality contemporary fiction which shows the characters in contexts that accurately reflect the culture of the English-speaking world."<sup>20</sup> The Hobbit and the Lord of the Rings through the use of traditional material depict the culture of the target language without disturbing the readers with overt explanations and in the books the traditions are mingled with the story itself. The books genres are as old as human beings themselves but the content of the book is always valid for all the time, all the places and all the people. The learners by reading an unusual story about the life of a hero and his adventures in the form of a fairy tale and a myth in fact reach contemporary world through the eyes of an English Professor.

Tolkien's narration and his use of English are almost perfect. He enables the readers to have access to all the grammatical patterns that are found in English. The students who study English as a foreign language can benefit from the book as a rich material of structure. Especially, children who learn English as a foreign language are given stories which include the use of only simple present tense. The use of simple present as a medium to introduce a story creates an unnatural atmosphere. English is not only simple present as well as life itself. Margaret Meek claims that "stories teach children the verb tenses of the past and the future when they are intensively preoccupied with the present."<sup>21</sup> And Ghosn claims that "literature may also help L2 learners to internalise the new language by providing access to a rich variety of linguistic items and a context for their communication efforts."<sup>22</sup> Thus literature helps to create an acquisition- rich environment in the classroom. Tolkien's work is mainly written in simple past as his story belongs to a time far past. But through the dialogues between the characters he uses all the tenses of English. As authentic materials his works offer a rich variety of linguistic forms.

In the Hobbit (1937) Tolkien chooses to tell his story in the third person and he is an intrusive author. While reading the book one has the feeling as if one wasn't reading the

book but an old man is telling a real and fascinating story which he witnessed and making explanations where necessary. In the Lord of the Rings Tolkien's style changes and you listen to the story not only through Tolkien but also the characters in the story. This enables the reader to feel himself a part of the story and experience the themes through imaginative sympathy. His writing is smooth but highly detailed, which creates the atmosphere that his sub-creation, his Middle Earth really exists outside the territories of the world we know. It is like a new planet, which has many common properties with the earth. What is more, the inhabitants of Middle earth have so much in common with the people of the world although physically the inhabitants of Middle Earth are quite different. Since all the characters in the books have peculiar characteristics, one can easily identify oneself with one of them. Tolkien's style mingled with his sub-creation offers not only appeals to the children but also adults. The books have a wide range of readers from all age groups. This very fact supports the view that the books can be used with all the learners of English.

The writing styles of the author in both books are also worth noticing. Wyne C. Booth made some studies on the techniques of non-didactic fiction also known as the art of communicating with the readers. (1983: XIII)<sup>23</sup> All the writers who follow this trend communicate with their authors in a different form. In the first six chapters of his book Booth defines these different forms. A narrator can communicate with his readers by giving information, which is called 'revealing.' The narrator can interpret, evaluate, give opinion or reach judgements while telling the story which is the characteristic of interpreting. Some narrators are greatly aware of their roles as story tellers and some are less aware. This is the characteristic of self-consciousness. Thus the authors may be classified into two: unintrusive authors and intrusive authors. Unintrusive authors do not tell the story but show it. They are not revealing, interpretive or self-conscious. On the other hand, intrusive authors are the tellers of the stories, thus they are revealing, interpretive and self-conscious.

In the Hobbit, Tolkien as the narrator tells the story as a third person. He is only a voice, he is in the story but not in the plot. He shows himself as an interpretative guide. He leads the reader in his understanding of the novel. He is at the same time a revealing narrator, though sometimes he stops revealing. This creates an atmosphere that one thinks the narrator knows much and doesn't tell the whole story. In the Hobbit, Tolkien is completely self-conscious. He is aware that he is the story teller. This is felt in every chapter of the story. In the Lord of the Rings a change is felt in the narrator of the story. This time he chose to be an

Unintrusive narrator although one can not claim that he is completely unintrusive as the narrator sometimes makes interpretative remarks. In *Lord of the Rings* the author instead of revealing his own thoughts and feelings, gives much more place to the thoughts of the characters. This makes the reader listen to the thoughts of others and learn the necessary information they need from the characters. This actually enables the reader to become friends with the characters. This change in the style of story telling mostly results from the change in the genre the books are written. One can easily understand that *Hobbit* is a fairy tale. The narrator is telling the story, creating the atmosphere that children are learning the story from their grandfathers. In the *Lord of the Rings* the tone is serious and the reader has to follow the thoughts of other characters in order to grasp the book wholly. This change in the style gives an important lesson for the students of literature. Every genre has its own peculiarities.

In his *Middle Earth* there are many places and countries that different races dwell on. All these places are described so vividly that it is impossible for a speaker of English not to visualize the territories of the *Middle Earth*. Tolkien's descriptions are very detailed. *Middle Earth* is his sub-creation as an author and he gave importance to its places and people in order that his readers could fully grasp what kind of a world he used to set his story on. These descriptions are treasures of language and figurative speech. Students can make use of these passages and analyze them in terms of literary devices and use them in their Literature lessons. In the *Hobbit* the first lines of the book give a perfect sample of use of figurative language which can challenge the students to find out the hidden meaning beneath the words used.

In the hole in the ground there lived the hobbit. Not a nasty, dirty, wet hole, filled with the ends of the worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit hole, and that means comfort. It had a perfectly round door like a porthole, painted in green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hole like a tunnel: a very comfortable tunnel without smoke, with paneled walls and floors tiled and carpeted, provided with polished chairs....<sup>24</sup>

Tolkien describes the house in full detail from the walls to the carpets and chair. One has the feeling after reading the paragraph that the house can provide for all the needs of a person. The words 'comfort' and 'shiny' suggest a positive atmosphere in the house. Bilbo's home is that it is a hole in the ground and it has round doors. The passages that lead to each room are tube-shaped like tunnels. It is clean and neat. The description of the house matches

with the description of one thing: womb of a mother. Physically, the mother's womb is round and in it there is a cord through which the baby gets nourishment. The womb provides all the necessary things for the baby. Psychologically, it arises the feeling of comfort and safety in every individual. Then it is quiet clear that the house stands for the womb of a mother and this mother is the nature herself. The use of adjectives in the passage gives away the meaning that underlies the physical description. The house is the metaphor for the mother's womb. As stated in the analysis of the main character of Bilbo Baggins, Jung claims that it is the 'mother archetype.'

In language classes it is important to select books that depict universal themes so as to help the students to find something meaningful and corresponding to their own experiences. Fairy tales and myths are the stories of human and Tolkien in his works uses themes that are universal and that have a place in everybody's mind. Jung calls it 'Collective Unconscious'. Every individual grows up and becomes a man and during this search for the real identity, for the self that is the ultimate aim of a person to reach, a man has to pass some steps. The story of Bilbo tells the story of a child growing. This is a natural experience that every individual undergoes. Tolkien used many important and universal themes while depicting the journey of Bilbo. Friendship, consequences of power, sacrifice, loyalty and betrayal, good and evil, all belong to our own world. Students can find out the themes that the book deals with. In the Lord of the rings the themes reoccur. But the story itself is quite different from the Hobbit. It is the story of new Bilbo, namely, Frodo who is a man, a psychic whole, but who is giving his fight with his enemy inside. This is also a universal part of one's development. Every man has a weak point. This weak point is used by the shadow. Through 'inferior function' the shadow in every human being tries to come to reality and possess the personality of the man. The wars and fights for power, the contamination of nature and natural beauties, the wish to rule the world, the value of friends and their loyalty, betrayal and death are the things that show themselves in different forms in the real world. They are a part of human psyche. Realization of this fact and learning to cope with it would be a good step towards becoming the self for human beings. Students with the richness of the themes that are valid in their lives can have the chance to combine their reality with Tolkien's sub-creation.

Tolkien wrote the Hobbit for children but the story exceeded its aim and became a book that is adored also by adults. It is written as a fairy tale but it is quite different from the



usual fairy tales. Tolkien formulated his own fairy tale. This is not of course an invention but it is something new in the literary arena. According to Tolkien a fairy tale consists of four major elements. These are 'Fantasy, Recovery, Escape and Consolation'. Fantasy "is a construct of the human imagination that has the quality of arresting strangeness."<sup>25</sup> Recovery fills in the gap between the reality and man's awareness of it. By experiencing the fantasy, one realizes the real world.<sup>26</sup> Escape is the element that compensates for the readers natural need to forget the unpleasant things and memories of modern life. And through Consolation the reader by identifying himself with the characters in the story fulfills this wish of escape. This wish-fulfillment is done by 'eucatastrophe', consolation of the happy ending. Tolkien says that "The eucatastrophic tale is the true form of fairy tale, and its highest function."<sup>27</sup> This clearly explains the popularity of his books. At the end of the perilous journeys through which the main characters of the stories undergo a transformation, they are saved and they have completed their mission. Eucatastrophic ending of the stories gives the reader the idea that on their way towards individuation they can be obliged to face difficulties but in the end the good in them will be the winner and that good will be rewarded in some form. Tolkien's view of fairy tales and his application of it in his sub-creation can provide the students of Literature a wider point of view in analyzing this genre. They can also analyze its application in Tolkien's work *The Hobbit*.

Different from usual fairy tales and myths Tolkien chooses his main characters from ordinary people. Bilbo and Frodo are hobbits. They are small in size and they are not the usual hero type that can be seen in many other fairy tales and myths. His main characters are good in nature but haven't got the physical power that can enable them fight with dragons and other monsters and slay them all. "Tolkien wanted his story to be about someone who becomes great because of the qualities more important than size and strength."<sup>28</sup> In the books he tests his characters to their limits. Bilbo continuously confronts with his mother who wants to take possession of him and Frodo continuously confronts with his shadow who wants to possess him. Tolkien's story is not about a very powerful semi-divine or divine hero who is fighting against a monster. His stories are about ordinary people who are searching for their identity or who are fighting against the evil in themselves. It is the psychological aspect of the book that enables millions of people to enter the realms of Tolkien's secondary world and identify themselves with the main character as they know the main characters are not different from them. This is an important detail that one should bear in mind. By means of Tolkien's presentation of ordinary people as heroes students of literature can have the

chance to compare the myths and the legends of the past and the fantasy fictions of the modern world.

Learning a language by heart and loving it depends on the idea you have about the target language. In Turkey as in many other countries, English is taught as a second language. While doing it the main problem is that students do not have enough motivation to learn that language. They learn it because someone tells them to learn it. They mostly learn language without knowing why they need to learn it. Some students who are aware of the benefits of learning English for their future life, jobs and career are also easily demotivated when they have problems with English. They easily put barriers between themselves and the new data that is being taught to them. Instrumental motivation is not enough to make someone learn English. Thus making the students love the language they learn and making them intrinsically motivated is not an easy job but it is not impossible. Tolkien's works with their authenticity and its universality can make the students get interested in the language.

The Hobbit and The Lord of the Rings are very popular books and they are read by millions of people. These millions share one experience. That experience is a psychological one. The psychological journeys of Bilbo and Frodo are universal and common to all human beings. Such works which have succeeded in gaining popularity among many nations, can provide the students of English the motivation they need. The story of Bilbo and Frodo is their story of becoming the self. The medium for this psychic experience is English. They will find something related to their own experiences in the story. They have the schemata in their minds which will enable them to understand the story. This will trigger their interest in language.

The Hobbit and the Lord of the Rings besides their universality have something English in them. That is, besides being universal works, the books have something local in them. It is written by a professor of English who is a devoted catholic. Thus the story carries the characteristics of English men and their culture. "Middle Earth is Europe. The name simply comes from the Middle English term Middel-erthe- the name Europeans called their land many hundreds of years ago."<sup>29</sup> The people who dwell in Hobbiton are the inhabitants of England. Thus, the works besides telling the story of human psychology are also local stories. In teaching a language student's meeting the culture of the target language is

important. These works can provide the students of English with cultural information implicitly.

The works of Tolkien enables its readers to have an insight about the events that are happening around them and about their own psychology. Besides their educational impacts the works can also have some psychological affects on the students. The readers of Tolkien can have the chance to question themselves and their psychological growth. Through Lord of the Rings they can discover the shadow in them, the shadow of all humanity. They can use it as a means to fight with their own evil in them. The books can make the readers pose questions to themselves and the people around them. When read with a psychoanalytical approach the books enable the readers to be conscious about themselves. They can travel deep into their own unconscious and meet their evil or friend in them. They can have an idea at which stage is their process of individuation. They can understand the whys and hows of the world they live in. They can grasp the meaning of what it is to be a human. Ghosn points out the emotional effect that literature can have on English learners,

Another compelling reason for using literature in a language class is the potential power of good literature to transform, to change attitudes, and help eradicate prejudice while fostering empathy, tolerance, and an awareness of global problems.....Quality literature can be used to provide vicarious experiences that foster the development of emotional intelligence... which is essential for empathy and tolerance.<sup>30</sup>

Thus, the students of English can learn the basic human illness, the lust for power. Thus Tolkien's sub-creations can lead the students to conquer the unknowns of their own psyche as well as the weaknesses of human in general. Through this peculiar experience they can become aware of the nature of human in general and as human beings they can tolerate and understand the victories and failures of others by developing a feeling of empathy.

In conclusion, the works of J.R.R. Tolkien, the Hobbit and the Lord of the Rings are valuable sources for human kind. They can use the books in many ways. When read, in fact, the books will show their effects by themselves. Tolkien chose to tell the story of human implicitly by using fantasy as a medium. The universality of this fantasy enabled him to be one of the most read and most discussed authors of 20<sup>th</sup> and 21<sup>st</sup> century. Timelessness of his stories and the psychological content made them classics in their own genre. Such powerful works can benefit to the educational arena as well as they benefit to the millions of people by providing them the link between them and their world inside.

## NOTES

### PREFACE

1. Philology is defined in 'Dictionary of Language Teaching & Applied Linguistics' as "a branch of linguistics which studies language change and language relationships. By comparing earlier and later forms of a language and by comparing different languages, it has been possible to show that certain languages are related, it has also been possible to reconstruct forms which are believed to have occurred in a particular language before written records were available." (1992: 67)

2. d' ARDENNE, S.T.R.O (1979). "The Man and the Scholar," SALU, Mary, Robert T. FARRELL (eds.) **J.R.R. Tolkien, Scholar and Storyteller**, Ithaca and London: Cornell University Press, 35

3. SHIPPEY, T. A. (2000). **J.R.R. Tolkien: Author of the Century**, London: Harper Collins Publishers, XI

4. WOOD, Tanya Caroline (2000). "Is Tolkien a Renaissance Man? Sir Philip Sidney's Defense of Poesy And J.R.R. Tolkien's 'On Fairy Stories,'" CLARK, George, Daniel TIMMONS (eds.), **J.R.R. Tolkien and His Literary Resonances: Views of Middle-earth**, Westport Conn: Greenwood Press, 97

5. CRABBE, Katharyn W. (1988). **J.R.R. Tolkien**, New York: The Continuum Publishing Company, 67

6. MOSELEY, Charles (1997). **J.R.R. Tolkien**, Plymouth: Northcote House Publishers, 74

7. CURRY, Patrick (1997). **Defending Middle Earth: Tolkien, Myth and Modernity**, New York: St.Martin's Press, 133

## 1. INTRODUCTION

1. EATON, Anne T. (1938) "A Delightfully Imaginative Journey," *New York Times*, ( March 13),2
2. AUDEN, W.H. (1954). "The Hero is a Hobbit," *New York Times* (October 31), 5
3. STEVENS, David; STEVENS Carol D. (1947). **J.R.R. Tolkien: The Art of the Myth Maker**, California: The Borgo Press, 62
4. FLIEGER, Verlyn (1997). **A Question of Time: J.R.R. Tolkien's Road to Faerie**, London: The Kent State University Press,11
5. AUDEN, W.H. (1954). "The Hero is a Hobbit," *New York Times* (October 31),5
6. BARR, Donald (1955). "By Shadowy World of Men and Hobbits," *New York Times* (May 1), 1
7. KILBY, Clyde (1977). **Tolkien and The Silmarillion**, Berkhamsted: Lion Publishing, 79
8. CURRY, Patrick (1997) **Defending Middle Earth: Tolkien, Myth and Modernity**, New York: St. Martin's Press, 13
9. COREN, Michael (2002). **J.R.R. Tolkien: The Man Who Created the Lord of the Rings**, London: Bantam, 1
10. BELZ, Auron (2003). "Father of Epic Fantasy," *Christianity Today*, Vol. XXII, No.2, 40
11. DURIEZ, Colin (2003). "Tollers and Jack," *Christianity Today*, Vol. XXII, No.2, 36
12. FLIEGER, Verlyn (1997). **A Question of Time: J.R.R. Tolkien's Road to Faerie**, London: The Kent State University Press,7
13. Tolkien's vast world of elves, dwarves, hobbits and humans continues to draw its readers in and keep them returning. As a consummate humanist, Tolkien wrote with passion about the consequences of power; demands and rewards of love; hard choices and challenges; loyalty and betrayal; unselfish sacrifice; endurance in the face of impossible adversity; and working together to achieve a greater purpose. (2003: 12)
14. FOSTER, Michael (2003). "An Unexpected Party," *Christianity Today*, Vol. XXII, No.2, 42
15. BELZ, Auron (2003). "Father of Epic Fantasy," *Christianity Today*, Vol. XXII, No.2, 40
16. SHIPPEY, T. A. (2000). **J.R.R. Tolkien: Author of the Century**, London: Harper Collins Publishers ,103
17. COLBERT, David (2002). **The Magical Worlds of the Lord of the Rings**, London: Penguin Group, 13
18. Ibid
19. Tolkien as the child of an English family in South Africa spent most of his childhood in the "Edwardian farewell to the nineteenth century and his adulthood [coincided] with the most difficult and devastating wars of the twentieth century." (Flieger, 1997: 11) In 1914 the First World War broke out; in 1933 Hitler became chancellor of Germany; in 1939 Britain declared war on Germany; in 1945 World War II ended with Japan's surrender

20. SHIPPEY, T. A. (2000). **J.R.R. Tolkien: Author of the Century**, London: Harper Collins Publishers, XXVI
21. TOLKIEN, J.R.R. (1947). **On Fairy Stories**, London: Oxford University Press, 47-48
22. Ibid, 57-59
23. Ibid, 68
24. CAMPBELL, Joseph (1949). **The Hero with a Thousand Faces**, New York: Patheon Books, 36
25. CAMPBELL, Joseph (1970). "Mythological Themes in Creative Literature and Art," CAMPBELL, Joseph (ed.), **Myths, Dreams and Religion**, New York: Dutton, 141
26. HELMS, Rendel (1974). **Tolkien's World**, Boston: Houghton Mifflin Co, 21
27. FRYE, Northop (1976). **The Secular Scripture**, Cambridge: Harvard University Press, 53
28. CRABBE, Katharyn W. (1988). **J.R.R. Tolkien**, New York: The Continuum Publishing Company, 71
29. GOLDEN, Kenneth L. (1995). "Science Fiction, Myth, and Jungian Psychology," New York: The Edwin Mellen Press, 3
30. MOSELEY, Charles (1997). **J.R.R. Tolkien**, Plymouth: Northcote House Publishers, 74
31. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, p.217
32. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 4
33. CALVINO, Italo (1956). **Italian Folk Tales**, Trans. George Martin, New York: Patheon Books, XVIII
34. JUNG, Carl G. (1936). "The Concept of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 36
35. JUNG, Carl G. (b1954). "Concerning Archetypes, with Special Reference to the Anima Concept," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 58
36. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 20
37. JUNG, Carl G. (b1954). "Concerning Archetypes, with Special Reference to the Anima Concept," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 60
38. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 20-21



39. GOLDEN, Kenneth L. (1995). "Science Fiction, Myth, and Jungian Psychology," New York: The Edwin Mellen Press, 4
40. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 28
41. FRANZ, M.-L. Von (1978). "The Process of Individuation," JUNG, Carl G., M.-L. Von FRANZ (eds.)**Man and His Symbols**, London: Pan Books, 186
42. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 32
43. Ibid, 32
44. FRANZ, M.-L. Von (1978). "The Process of Individuation," JUNG, Carl G., M.-L. Von FRANZ (eds.)**Man and His Symbols**, London: Pan Books, 187
45. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 28
46. JUNG, Carl G. (a1951). "The Psychology of the Child Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 161
47. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 168
48. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 35
49. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 142
50. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 38
51. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 217
52. GHOSN, Irma K. (2002) "Four Good Reasons to Use Literature in the Primary School ELT," **ELT Journal** 56 (2), 171

## 2. THE PSYCHOLOGICAL JOURNEYS OF BILBO BAGGINS AND FRODO BAGGINS IN THE HOBBIT AND IN THE LORD OF THE RINGS THROUGH PHYSICAL QUESTS

### A. THE PSYCHOLOGICAL JOURNEY OF BILBO BAGGINS IN THE HOBBIT

1. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers,3
2. JUNG, Carl G.( c1954). "Psychological Aspects of Mother Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 81
3. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 4
4. JUNG, Carl G. (a1951). "The Psychology of the Child Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 170
5. *ibid*, 169
6. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers ,5
7. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 222
8. JUNG, Carl G. (c1954). "Psychological Aspects of Mother Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 89-90
9. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers ,17
10. *Ibid*, 31
11. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 6
12. *Ibid*, 21-22
13. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 35
14. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 135
15. CRABBE, Katharyn W. (1988). **J.R.R. Tolkien**, New York: The Continuum Publishing Company, 38

16. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 120
17. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 51
18. Ibid, 57
19. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 5-17
20. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 66
21. Ibid, 67
22. Ibid, 85
23. Ibid, 88
24. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 35
25. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 218
26. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 98
27. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 214-215
28. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 133
29. Ibid, 145
30. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 139
31. Ibid, 119
32. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 146
33. Ibid, 148
34. Ibid, 163
35. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 18
36. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 179

37. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 29
38. JUNG, Carl G. (a1951). "The Psychology of the Child Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 166
39. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 202
40. Ibid, 206
41. Ibid, 217
42. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 31
43. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 113
44. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 245
45. Ibid, 266
47. Ibid, 276

**B. THE PSYCHOLOGICAL JOURNEY OF FRODO BAGGINS  
IN THE LORD OF THE RINGS**

1. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 21
2. Ibid, 32
3. Ibid, 33
4. Ibid, 34
5. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 123
6. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 35
7. Ibid, 42
8. Ibid, 45-46
9. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 113
10. Ibid, 114
11. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 50
12. Ibid, 59
13. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 122
14. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 65
15. Ibid, 72
16. Ibid, 73
17. Ibid, 106
18. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 5-17
19. JUNG, Carl G. (b1950). "A Study in the Process of Individuation," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 295
20. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 109
21. Ibid, 110

22. Ibid, 111
23. Ibid, 114
24. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 119
25. Ibid, 123
26. Ibid
27. Ibid, 122
28. JUNG, Carl G. (c1954). "Psychological Aspects of Mother Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 106
29. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 132
30. Ibid, 138
31. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 120
32. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 184
33. Ibid, 191
34. Ibid, 194
35. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 123
36. COLBERT, David (2002). **The Magical Worlds of the Lord of the Rings**, London: Penguin Group, 15
37. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 197
38. Ibid, 209
39. Ibid
40. Ibid, 227
41. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 128
42. Ibid, 120
43. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 287



44. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 125-126
45. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 295
46. Ibid, 300
47. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 127
48. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 316
49. Ibid, 323
50. Ibid, 341
51. Ibid, 342
52. Ibid, 354
53. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 114
54. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 355
55. Ibid, 604
56. Ibid, 616
57. Ibid, 617
58. Ibid, 689
59. Ibid, 691
60. FRANZ, M.-L. Von (1978). "The Process of Individuation," JUNG, Carl G., M.-L. Von FRANZ (eds.) **Man and His Symbols**, London: Pan Books, 221
61. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 691
62. Ibid, 692
63. Ibid, 693
64. Ibid, 704
65. TYLER, J.E.A. (2002). **The Complete Tolkien Companion**, London: Pan Books, 171
66. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 705
67. Ibid, 889
68. Ibid, 905

69. Ibid, 913

70. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 114

71. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 916

72. Ibid, 924

73. Ibid, 925

74. JUNG, Carl G. (c1954). "Psychological Aspects of Mother Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 82

75. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 967

76. Ibid, 1005



### 3. CONCLUSION

1. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 113
2. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 65
3. Ibid, 33
4. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 135
5. FRYE, Northop (1976). **The Secular Scripture**, Cambridge: Harvard University Press, 53
6. CRABBE, Katharyn W. (1988). **J.R.R. Tolkien**, New York: The Continuum Publishing Company, 72
7. Ibid, 73
8. TYLER, J.E.A. (2002). **The Complete Tolkien Companion**, London: Pan Books, 171
9. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 4
10. JUNG, Carl G. (a1951). "The Psychology of the Child Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 163- 174
11. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, 222
12. TYLER, J.E.A. (2002). **The Complete Tolkien Companion**, London: Pan Books, 265-266
13. COREN, Michael (2002). **J.R.R. Tolkien: The Man Who Created the Lord of the Rings**, London: Boxtree, 11
14. CLARK, George (2000). "J.R.R. Tolkien and the True Hero," CLARK, George, Daniel TIMMONS (eds.), **J.R.R. Tolkien and His Literary Resonances: Views of Middle-earth**, Westport Conn: Greenwood Press, 39
15. MILLS, David (2003). "One Truth, Many Tales," **Christianity Today**, Vol. XXII, No.2, 20
16. WOOD, Ralph (2003). "Good and Evil in Middle- Earth," **Christianity Today**, Vol. XXII, No.2, 28
17. SHIPPEY, T. A. (1992). **The Road to Middle-earth**, London: Grafton, 104
18. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers, 248
19. COLBERT, David (2002). **The Magical Worlds of the Lord of the Rings**, London: Penguin Group, 93

20. GHOSN, Irma K. (2002) "Four Good Reasons to Use Literature in the Primary School ELT," **ELT Journal** 56 (2), 175
21. MEEK, Margaret (1995). "The Critical Challenge of the World in Books for Children," **Children's Literature in Education**, 26/1, 6
22. GHOSN, Irma K. (2002) "Four Good Reasons to Use Literature in the Primary School ELT," **ELT Journal** 56 (2), 172
23. BOOTH, Wayne, C. (1983). **The Rhetoric of Fiction**, Second Edition, Chicago: University of Chicago press, XIII
24. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers, 3
25. TOLKIEN, J.R.R. (1947). **On Fairy Stories**, London: Oxford University Press, 47-48
26. *Ibid*, 57-59
27. *Ibid*, 68
28. COLBERT, David (2002). **The Magical Worlds of the Lord of the Rings**, London: Penguin Group, 11
29. *Ibid*, 93
30. GHOSN, Irma K. (2002) "Four Good Reasons to Use Literature in the Primary School ELT," **ELT Journal** 56 (2), 174

## BIBLIOGRAPHY

1. AUDEN, W.H. (1954). "The Hero is a Hobbit," *New York Times* (October 31), [5]
2. BARR, Donald (1955). "By Shadowy World of Men and Hobbits," *New York Times* (May 1), [1]
3. BELZ, Auron (2003). "Father of Epic Fantasy," *Christianity Today*, Vol. XXII, No.2, [40-42]
4. BOOTH, Wayne, C. (1983). *The Rhetoric of Fiction*, Second Edition, Chicago: University of Chicago press
5. CALVINO, Italo (1956). *Italian Folk Tales*, Trans. George Martin, New York: Patheon Books
6. CAMPBELL, Joseph (1949). *The Hero with a Thousand Faces*, New York: Pathcon Books
7. CAMPBELL, Joseph (1970). "Mythological Themes in Creative Literature and Art," CAMPBELL, Joseph (ed.), *Myths, Dreams and Religion*, New York: Dutton
8. CARTER, Lin (2003). *A Look behind the Lord of the Rings*, London: Orion Publishing Group
9. CLARK, George (2000). "J.R.R. Tolkien and the True Hero," CLARK, George, Daniel TIMMONS (eds.), *J.R.R. Tolkien and His Literary Resonances: Views of Middle-earth*, Westport Conn: Greenwood Press, [39-52]
10. COLBERT, David (2002). *The Magical Worlds of the Lord of the Rings*, London: Penguin Group.
11. COREN, Michael (2002). *J.R.R. Tolkien: The Man Who Created the Lord of the Rings*, London: Boxtree
12. CRABBE, Katharyn W. (1988). *J.R.R. Tolkien*, New York: The Continuum Publishing Company
13. CURRY, Patrick (1997) *Defending Middle Earth: Tolkien, Myth and Modernity*, New York: St. Martin's Press
14. d' ARDENNE, S.T.R.O (1979). "The Man and the Scholar", SALU, Mary, Robert T. FARRELL (eds.) *J.R.R. Tolkien, Scholar and Storyteller*, Ithaca and London: Cornell University Press.
15. DURIEZ, Colin (2003). "Tollers and Jack," *Christianity Today*, Vol. XXII, No.2, [36]
16. EATON, Anne T. (1938) "A Delightfully Imaginative Journey," *New York Times*, ( March 13), [2]
17. FLIEGER, Verlyn (1997). *A Question of Time: J.R.R. Tolkien's Road to Faerie*, London: The Kent State University Press
18. FOSTER, Michael (2003). "An Unexpected Party," *Christianity Today*, Vol. XXII, No.2, [42]
19. FRANZ, M.-L. Von (1978). "The Process of Individuation," JUNG, Carl G., M.-L. Von FRANZ (eds.) *Man and His Symbols*, London: Pan Books, [157-255]
20. FRYE, Northop (1976). *The Secular Scripture*, Cambridge: Harvard University Press.
21. GHOSN, Irma K. (2002) "Four Good Reasons to Use Literature in the Primary School ELT," *ELT Journal* 56 (2). [170-179]

22. GOLDEN, Kenneth L. (1995). "Science Fiction, Myth, and Jungian Psychology," New York: The Edwin Mellen Press
23. HELMS, Rendel (1974). **Tolkien's World**, Boston: Houghton Mifflin Co.
24. JUNG, Carl G. (1936). "The Concept of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [42-54]
25. JUNG, Carl G. (1948). "The Phenomenology of the Spirit in Fairy Tales," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [207-255]
26. JUNG, Carl G. (a1950). "Concerning Rebirth," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [113-151]
27. JUNG, Carl G. (b1950). "A Study in the Process of Individuation," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [290-355]
28. JUNG, Carl G. (a1951). "The Psychology of the Child Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [151-181]
29. JUNG, Carl G. (b1951). "The Psychological Aspects of the Kore," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [182-206]
30. JUNG, Carl G. (a1954). "Archetypes of the Collective Unconscious," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [3-42]
31. JUNG, Carl G. (b1954). "Concerning Archetypes, with Special Reference to the Anima Concept," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9, [54-75]
32. JUNG, Carl G. (c1954). "Psychological Aspects of Mother Archetype," HULL, R.F.C (trans.), **The Archetypes and Collective Unconscious**, 2<sup>nd</sup> Edition, New York: Princeton University Press, Bollingen Series XX, Vol. 9
33. KILBY, Clyde (1977). **Tolkien and The Silmarillion**, Berkhamsted: Lion Publishing.
34. MEEK, Margaret (1995). "The Critical Challenge of the World in Books for Children," **Children's Literature in Education**, 26/1, [5-22]
35. MILLS, David (2003). "One Truth, Many Tales," **Christianity Today**, Vol. XXII, No.2, [20]
36. MOSELEY, Charles (1997). **J.R.R. Tolkien**, Plymouth: Northcote House Publishers.
37. PETTY, Anne C. (2003). **Tolkien in the Land of Heroes**, New York: Cold Spring Press.
38. SHIPPEY, T. A. (1992). **The Road to Middle-earth**, London: Grafton.
39. SHIPPEY, T. A. (2000). **J.R.R. Tolkien: Author of the Century**, London: Harper Collins Publishers



40. STEVENS, David; STEVENS Carol D. (1947). **J.R.R. Tolkien: The Art of the Myth Maker**, California: The Borgo Press.
41. TOLKIEN, J.R.R. (1947). **On Fairy Stories**, London: Oxford University Press.
42. TOLKIEN, J.R.R. (1995). **The Lord of the Rings**, London: Harper Collins Publishers.
43. TOLKIEN, J.R.R. (1999). **The Hobbit**, London: Harper Collins Publishers.
44. TYLER, J.E.A. (2002). **The Complete Tolkien Companion**, London: Pan Books.
45. WOOD, Ralph (2003). "Good and Evil in Middle- Earth," **Christianity Today**, Vol. XXII, No.2, [28]
46. WOOD, Tanya Caroline (2000). "Is Tolkien a Renaissance Man? Sir Philip Sidney's Defense of Poesy And J.R.R. Tolkien's 'On Fairy Stories,'" CLARK, George, Daniel TIMMONS (eds.), **J.R.R. Tolkien and His Literary Resonances: Views of Middle-earth**, Westport Conn: Greenwood Press.

