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Alright, so my article is basically about terror and horror and so it's a little more on the academic side, but I do reference the stories.

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So, so hopefully it'll still be entertaining, it's significant that in this published alien jr Tolkien uses the word terror 32 times, and the word horror 16.

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We're talking these two words have distinctly separate connotations through analysis of these two words within the context of of the ruin of Valerian in the fall of engulfing.

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A Baron and Lucien and of turn turn bar. This distinction will be discussed with particular emphasis on when and how they're used to illuminate the inner consistency of talking, talking, believe that for fantasy as a subgroup some creation to become quote

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narrative art story making its primary and most potent mode, comma, it must exude, the inner consistency of reality, many well known authors in the field of Tolkien studies and analyze tokens self consistent picture how his vision remained relatively

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stable, and that he sustained depth in his creation as another method of approaching Tolkien's work, Karl Hofstetter proposed analysis from within. He said, to understand and described tokens languages and his writings in and about those languages.

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They should be analyzed in their own terms. And as they actually are.

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They believe that when considered in relation to the whole history and particularly when considered in chronological sequence. Tolkien's works exhibit areas of both remarkable stability and remarkable dynamics within and across the various flavors of

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tokens linguistic aesthetic throughout his life.

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If Tolkien's invention was or is a private enterprise, giving expression to his personal linguistic authentic aesthetics.

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Then also has a way of looking at language strictly within context rather than making a comparison from outside texts, taking this concept, I will apply it towards tokens usage of terror and horror within the above three mentioned stories.

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And at some point I should have changed the slides.

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According to Tolkien old legends are overlaid with dark Tales of Terror.

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This gives us a particular definition to work from, as it points the idea that certain dark for that horror involves cruel and evil deeds, such as persecuting and sacrificing the faithful slaying and tormenting men.

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All in the name of a new religion and worship of the dark, dark.

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The dark.

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Switch.

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Switch was commonly used for definition of foreign terrorists Julie Chris Stevens, the powers the powers of for an s&m objection. However, her definition does not fit for tokens work as will hopefully be shown throughout the essay.

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Christina claims, or is the visceral reaction, it vomiting or running scared.

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Also, according to Devendra Varma in the Gothic flame.

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The difference between terror and horror is the difference between awful apprehension and sickening realization. During the smell of death, Emma stumbling against a corpse.

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It should be noted that Jessica Burke attempted to define fear terror and horror in talking to work through Darwinists stimuli and modern ideas of horror through Stephen King's definition.

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However, work is cast a wide net back to science as well as sort of narrow net forward to the horror genre.

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None of these references clearly defines terror or war. In fact, they actually continue to confuse the two and use them interchangeably, or as an escalating sensation from one to the other.

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tokens work goes against talk positive saying that there is evidence within tokens writings that. Oh, sorry that's somebody else's work Gothic writer and Radcliffe comes close to tokens with or being more related to shock and scared by you being horrified

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at an awful realization, or deeply unpleasant occurrence well terror is more related to being anxious or fearful that visceral reaction. However, she further states terror is characterized by obscurity, or indeterminate see in its treatment of potential

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horrible events, and horror In contrast, freezes and nearly annihilate them.

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This is seemingly inconsistent as well.

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So I'm shipping categorizes talking as a traumatized author, meaning one of those authors who were severely affected by their war experiences.

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Gerald Seaman writes talking witnessed unimaginable suffering and unspeakable horror in the trenches and the fields of France.

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Or, in this sense relates to atmosphere as a basis for terror, we can look at Tolkien's childhood experience when he was menaced by a spider. This was assumed to be fantasized in the storyline as well as with the monster on Goliaths, but scholarship is

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recently argued away from that. Although Tolkien said he was addressing his sons fear of spiders.

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From here, it is possible to make a tentative definition for terror as well.

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So, horror for talking is related to atmosphere or setting, such as the atrocities of war, or the battlefield and the revulsion felt by that experience, whereas terror comes from the confrontation with something frightening, such as an enormous spider.

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In other words, the monster. Even writes about the animal horse in this war experiences,

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the first appearance of the word terror and 1977 publication is in the opening of the enemies, and with demons of terror, this introductory usage that's the definition that terror is associated with monsters.

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Conversely, the first usage of the word horror appears with Fenway had not fled from the horror of the darkness, one can be repulsed by horror, but one flees from terror been way was not terrified by darkness he was horrified by it.

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Taking these definitions, we can see where they apply within the three stories proposed to discuss all instances within the book would be more extensive them scope and yesterday, but it's moving further research on my part.

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In the ruin of malaria and the following dolphin. An elven Prince Fingleton challenges more golf. The valor and Dark Lord, to a single combat three instances of terror appear here, and no use of horror Lauer on armies of orcs pass over galleon with fire

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and terror.

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The further, while further Northland anyone who stayed was pursued by madness by phantoms of terror.

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The final instance is more about now held the western past and his terror feel the fields.

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These three examples show how top teams use of terror, when in the presence of the monster whether the dragon or work which is more wealth.

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What is interesting here is there's no use of war.

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People are besieged by monsters that bring terror only.

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It should also be noted that more about came forth unwillingly because alone of all develop a new, fear, so it seemed that thing dolphin shining in balance.

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Balance under the banner of origami, one of the photos of more got introduced terror, in a sense, although it's not explicitly stated, but implied by the reluctance of more golf to face his monstrous foe.

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In battle in golf and manages to one more about seven times and he was what, which implies monster strength.

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Also, yes, also in the story is the evidence of changes in appearance that will become important in a barren and Lucien.

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The definition of horror created above was concerning atmosphere or setting.

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After the burning from the dig web regolith trees in the forest of phony and grew dark and black.

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And the roots were tangled groping like dark claws, these roots can strangled people as well.

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They have become monsters and best the vote terror in New York.

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This is not the first instance and tokens work Where's descriptions of inanimate things such as trees mountains and streams are anthropomorphized Ross Smith notes skin fitting sense to sound that talking imbues his land with life better.

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He also noted earlier, that Tolkien's landscapes became sentience embodiments of human fears and desires.

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This brings us to Eric board we're off the mountains of terror.

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If we keep with the above definitions what separates terror from horror, where do the mountains of terror fit, since they are setting, not monster.

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Talking describes these mountains is a place where light and life or strangled and beneath their feet were shadows that were laid before the rising of the moon.

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These mountains can strangle and have feet in such ancient darkness that the terrors living there are even worse than giant spiders. In other words, Eric Borba is a monster in itself by tokens description.

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Thus, the term term does apply here.

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Moving further away. Yes. Moving further into the story, Baron and Lucien, there are three more mentions of terror and five mentions of horror horror fans horse would not trampled very end because of pulling the Hound of Eleanor and a magical creature

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given to the brothers evoke terror in the horse.

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The next two instances of terror progressed from the depths of an event where terror fell on Baron and Lucy and as the host stirs to where they flee in terror and are exhausted at the point where they have no magic, or strength to fight the monsters.

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The final of all the tears that ever came into Bleriot and yet again involves a monster car car off the most dreadful.

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Thus far, Tara has involved monsters exhibiting the inner consistency within the text.

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And the story we have our first real look of how far as defined earlier will hold up three times here or is so strong it's palpable or and madness walked between the good old Melon and the mountains of terror, were the two powers million and Sarah and

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held sway.

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On the one side we have the lush forest of Nell dress and the sweet waters of the Syrian, but on the other side, there are terrorists such as giant spiders things lurking with many eyes foul poisonous water and strangling trees.

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This is the place where Baron emerged from, but not an affected Baron would not discuss that part of his journey, less the horror returned to his mind so profound was his experience varied experiences of further horror.

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During the shape shifting scene where he holds his beloved in the form of three Weatherill as token rights. Pour was in his glance, as he saw upon his flank about like feature clean with priests queens experiences horror, not terror.

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This is not problematic caliber Baron would not be terrified for two reasons. One, he knows that this is Lucien and not a real monster, and to be himself is now a raid in the hands of drug Lewin a monster as well.

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So he is part of the shroud.

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He is horrified by what he sees is the transformation of beauty of Lucien into the vision of a monster.

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Over the palpable horror is not just reserved for Baron Lucien also experiences it when Baron is captured by so on await afar came upon with Ian's heart for in this tale, almost has substance, even if it resides in the mind or heart.

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In addition, more Gods Nether most halls, said to be upheld upheld by horror and lit by fire.

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This figuratively palpable for stop shy of the definition of terror as confrontation with the monstrous once Lutheran vanquish is sour I'm he transforms into a bit sorry transformed into a vampire.

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Great. As a dark cloud across the moon. This is the place where the cloud and Moon set the atmosphere for for to keep the vampire from being the element of terror itself retreating to turn to food and you know fills it with poor and the image of blood

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from the trees is described. When he leaves aside. So great was the horror of wolf sovereigns approach. We are yet again reminded of the probability of foreign the story.

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The one is not terrified a battle he doesn't flee in terror.

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Much like Baron is horrified it seemed Lucien as well through one is horrified at the transformation of salan into wolf Sarah is horrified at the image before him all evidence Nintex shows how valiant and courageous who I was.

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So can describe them as true of heart and even seeks out Baccarat for the final battle that will claim his life.

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In the next sentence.

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Who on battles will siren. Undaunted to the end.

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Is it possible that the faithful Hound of Ballon d'Or had a moment of weakness. I'm inclined to believe that this issue is the shape shifting which occurs in the story on a girl finds the same ship shape shifting troubling but states that it seems to

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have been part of the tail, right from the inception shape shifting does have value in the text here.

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When looking at this first story of route of believing and following Goshen fault, sorry following go often we see a valiant elven prints finger often in single combat shining with a light of balance or in his eyes, be challenges the monster and although

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Finn Gulf and is likened to army. He does not actually alter his physical appearance. When we moved into the second story of Barrington Lucien we watched several different characters change their appearance to engage the monster.

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Belly gun transforms Baron and himself and 10 companions into the light this forks and stripped of their disguise they are imprisoned. When the werewolf attack tries to attack their business.

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And when the werewolf tries to attack Baron elegance lays it with his hands and teeth, in a sense, mimicking the monsters actions for their shape shifting with one and Lucien, and then Lutheran and Baron yield similar results of partial success.

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The one cannot accompany bearing a Lucien to a tunnel. Neither can loot the end state Carper off as they flee at some know these characters can only assume the guise of monsters but not for a great deal time whether this is due to the cleanliness of their

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spirit or the limit of their magic might be worth further inquiry.

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In the final story of turn turn bar. There are five instances of terror and one instance of for the first instance of terror involves an altercation turn taunted and turn was taunted

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turn taunted insulted by Sarah Casta drinking this let him. In response, Sarah's attempts to way later on but turn best stem cells fleeing and terror before turn fell into the chasm of the stream it was killed.

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In this instance, the question is why Tara was used here to answer this must look at appearances, Sarah sarcastically refers to toward as wild and fell in appearance and like it's the women of Islam to deer running new services comment refers to the people

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of Islam as uncivilized wild men and women who are so unrefined is to appear unkempt and act as beasts turns violent action with the drinking vessel for the seals this description.

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Therefore, the next day, when Sarah says bested and set to run nude by this wild man as he sees torn sorrows please and tear, as if from a monster.

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Nevertheless, turn is not a monster at that point he merely appears as one but to Sarah's.

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The next uses of terror we see the change now Victorian has self exile for men and grace, and singles port, you put on the helm of Pandora obscuring his face with the dragon helm, and dwells now in the wild, a terror.

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Join resembles a monster and orcs we before him, the two final instances terror again of all fleeing after meme betrays tour and he grapples with ballet, and in fear of the L.

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Impossible death, he fled wailing from the hilltop. In this instance is to fit the definition that we must look at why mean feared Belek from the text, it is clear that he had a strong dislike of the Il have you served his friendship with Turan.

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However, this goes deeper. In the beginning, the elves do not understand who these doors were and hunted them and slew them. This would make for strained relations between races and close the doors to view the elves as monsters who killed without purpose.

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This explains why mean would flee in terror from belly.

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The last two instances of terror concern. Turns second sister Leonor after being bewitched by Blau wrong manner in a semi catatonic state is led away by my blog, but they are saved by works and she sprang up in terror and fled, or they could come to her.

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After days in the wild without succor a great storm of thunder scares her, and she cast yourself down on the amount of hot and Ellis, since you lost all knowledge of everything she ever knew.

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At this point, one instance of for from two perspectives remain Nana, and brand new experience it in the same scene reindeer here's the words of Lawwell revealing that millennial is me and or turns sister in horror of knowledge, she throws herself into

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the wild waters of power, and ours. Well, brand dear watches and horror and she does this both experience for at the knowledge imparted, and the actions were taken.

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Consequently, this is indeed within tokens in text definition for you do not feel terror since they do not fear of dying or fear the dying dragon is a monster.

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The final point to make about turning concerns disappearance and how he was perceived turn where's the dragon helm, putting on the face of a monster. After his capture he's template temporarily freed by his best friend, colleague in a moment of terror.

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In a moment of terror. Turn mistakes spelling for a foe and slaves him wind or looks upon turn space afterwards and powers down on the ground so terrible was turns countenance.

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From this point forward, each of turn struggles further illustrate him as an eliminate him as a monster.

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Because of clowns and Chatman turn tries to sees himself as misshapen by malice, and the words of the dragon proved true. In fact, by consistently taking on the him and the actions of a monster turn inevitably turns into the monster.

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We're bearing a Lucien do not.

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did not. What now, tour and do to fight against the monster that he's become the only option left is suicide vanquish the monster in a single act.

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Inclusion hustlers idea about analyzing token and context does appeared to yield better results from within the three more fully realized stories in Geritol canes and somewhere alien.

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Each time the word terror appears. It is an immediate reaction when confronted by the monsters from dragons to thunderstorms, or evokes revulsion associated with setting such as tired of food, have another most halls of more buff.

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In terms of the usage of terror and horror in the ruin of malaria the following dolphin of Berna Lucien and of turn turn bar, the definitions proved consistent terror is distinctly different and as effects than what horror can produce.

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Thank you.