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Awesome. So just as kind of some background to this panel. This is a panel we originally gave at Dragoncon last year and then Janet announced the theme for OMS and I was like, oh my God, that's perfect.

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Bonus, I get to drag some of my Dragon Conference into Mythopaic society stuff.

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Yeah.

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Okay.

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So, that is where we are. Next slide.

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Okay. Excellent. Well, it would help if I could put the next. Okay, you're, starting with you.

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There you go. Yes, and here we are. I am a co host of queer lodgings, which is an LGBTQIA led token podcast and an independent scholar.

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I study talking through a cuss cultural cities lens and seek to expand the mantle of mythopic literature to interactive narrative platforms.

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I've been published and Critical Insights the Hobbit, something has gone crack, new perspectives on JR Tolkien and the Great War, Mythopaic Narrative and the Legend of Zelda and I'm currently editing a collection that I really hope to God gets published pretty soon.

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About token and gaming. Next. Yes, and, Laura Krabowski was handed a copy of the habit at age 8.

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It was love at first read and the basis for a lifelong passion for Tolkien's work.

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Laura joined the staff of Middle Earth News in 2,014 covering such events as the Los Angeles Premier of the Battle of the 5 Armies.

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She's a regular Tolkien panelist at Dragoncon where she may be seen cost playing a variety of characters from a dwarf to avella.

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Laura holds a PhD in computer science science and when not in arta or captaining a starship she is a professor at SUNY.

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Correct.

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Constance is a freelance writer, poet and talking scholar is a lecturer in writing and literature at St.

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Peters University in Jersey City. She regularly presents on the question of sacrifice and heroism and the Lord of the Rings speaking at conferences throughout the U.S.A. and Europe.

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She's also a regular speaker at such fan events as Dragoncon, Lunacon, and a long expected party.

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Her current projects include the war within photo as sacrificial hero, a bookling analysis, and Winters bride and other songs of fairy and illustrated chat book of lyric poetry inspired by fantasy imagery and that leaves Jim Bert who was introduced to Tolkien in the second grade and has been deeply enthralled with Middle-earth and the Professor's works ever since.

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Jim is a volunteer staff member with the one ringing. Net as well as. With the high fantasy track at Atlanta's annual Geekfest Dragoncon and these capacities, he's a frequent panelist, interviewer, and occasional article author.

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Jim is also an avid token collector and cost player and he funds these obsessions through his real world work as a management consultant.

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That's me.

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Alright, into the panel.

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Awesome.

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Now located at the load the lands of the living underworlds are found in nearly every civilization's religious traditions and myths.

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Underworlds are supernatural worlds usually inhabited by the dead. Commonly, underworld myths are accompanied by accounts of catalysts or living people venturing within for some his heroic purpose often transforming in some way while on their journey or returning with the treasure.

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The ability to return from the underworld is a marker of the hero's status as more than mortal and has narrative ties to cycles of time and existence as well as immortality.

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The name may be Greek, but the heroic journey into the underworld is a mythium or a fundamental unit of narrative structure, almost as universal as the idea of underworlds themselves.

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To mention just a few examples of catalysis. The classical world explained the changing of seasons to Persephone journeying between the lands of the living and the dead.

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Hercules slash Heracles and the Sumerian Gilgamesh traveled to the underworld in search of immortality to varying degrees.

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And there are also a number of Baron and Lutheran-esque stories such as the classical Orpheus and Eurydice.

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China's Mullion saves his mother and Japan's isogonies descent into Yomi where characters descended to underworlds to save loved ones.

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I've already named one, but Tolkien stories are filled with journeys through underworlds which leave characters forever changed.

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And today we'll be doing a bit of a survey of Tolkien's underworlds beginning with the Hall of

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And I just lost my news. Sorry. Yeah. Beginning with the Hall's Amandos and continuing through autumn and ink band under the Misty Mountains.

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Arab or the paths of the dead and Mordor with a special focus on how these areas are characters as well as plot and how they speak to the themes of death and hope.

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First up is Laura with the halls of Mandos.

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Okay, so. First of all, what are the halls of men those? Well, they are.

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The classical connection of the land of the dead. In Tolkien's universe. So they are the halls of the dead.

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Their keeper is the who is of course the keeper of the halls of the dead and summons the souls of the spirits of the dead to his halls.

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And then it's quote, quote from, says, of, he forgets nothing and he knows all that shall be save only that.

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Which be still in the freedom of Of course, all of the children of spend time in the halls of, when they die.

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Some say they are longer than others. So, the elves and The dwarfs.

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Are tied to. The circles of the world and so they remain but humans spend only a short time there and we presume habits are in the in the human bin.

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Before they move on to their ultimate fate beyond the circles of the world. Elves of course could be resurrected after a time.

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That they have spent in the halls of examples of chlorophyndo and Finrod who didn't return to Middle-earth, supposedly, but stayed in, and of course, Lutheran, well known as having been the only being to move, he was well known as having been the only being to move, he was off usually just known as, by the name

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of the halls. To pity and she won not only her resurrection, but that of Baron as well.

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So, woven into this whole idea of the halls of, is this. The gift of, so the that the souls of men, depart the world.

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So men die indeed and go somewhere beyond the world. So the souls, the, excuse me, the sons of men die.

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Indeed and leave the world. It's written in the Silk Marillion. This is of course a really critical idea sets up the tension between the idea of relative immortality as with the elves and mortality of, the sons of men of humans.

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So this is a central point of tension throughout much of the legendarian. So the themes and ideas that present themselves a lot in the halls of Mandos, the idea of the mystery of death.

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Of course sorrow and grief and that meaning of immortality versus mortality. So all of these ideas percolate up.

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Around the this, world, this realm of the dead in, Tolkien's universe.

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So, so that's kind of, that's kind of my quick overview. Of the Halls of Mandos.

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Laura, we had one comment, that just said.

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Oh, I'm sorry. I can't. I am not seeing the comments. I'm sorry.

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But, it just said, Gorfindel, do you want to say anything about him?

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Oh, I mentioned them just in passing in, those, who, who returned from, who were resurrected.

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So. I'm not sure what else to say, on that. Anybody want to add to that?

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Any of the other panelists?

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That's true.

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I mean, he certainly does, throw a wrench in, the work, so to speak, in terms of whether Elves can return or not.

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Right.

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And, I know there is that whole. Debate on whether it's the same.

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Is it the same one? Right, right, absolutely right.

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I certainly come down on this the same one and he's just super badass. Yeah.

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Okay.



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That's definitely the same the same, part of that argument, the same side of that argument that I'm on.

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So, I guess I just assume that, that that we had that that we had won that argument, Alicia.

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Yeah.

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So I guess I didn't think we had, you know, needed to go into it or something.

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I don't know. But no, you're right. It's there. There is that debate.

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But would you think of, the halls of or something else.

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Is it the same one? Would I? Well. So, I mean.

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They are, I don't see the halls of, being a place of. Hi, in that sense of health.

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They're a place of waiting. And reflection. And I, and for, the humans, they're, you know, kind of to some extent their, train station.

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So you know, there it's, a way station before they go on. Whatever comes next.

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And yeah, I have no idea. I don't know that we have any indication of how long the mortal soul stay.

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And, in their parts of the halls of Move on to wherever it is they go.

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But you know, I suppose maybe if anything, it would be more like purgatory, but it, but again, it seems to me that there could be.

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More, more reflection rather than having to. Somehow a tone. For the deeds of of one's life.

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I don't know what do you think Jim?

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You know, it's clearly a place of waiting. For some it's a closed loop.

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With the possibility of resurrection. I don't know if, for example, my art go to the halls of, but you clearly get a resurrection story with Gandolf going as the gray and coming back as the white.

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Right.

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It's an open loop or it's a way station to something unknown. For men and I guess, It's a weird station.

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I don't know what happens to dwarfs. They do go to the halls of their own little hall, I guess, but.

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Apparently.

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And so, It's, I don't think of it as hell. I think of it as.

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As you say, maybe purgatory is the best Christian or Catholic metaphor for it. And you sure don't see to, point many of these elves coming back.

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It's a pretty rare event. Maybe Gorfindal is one. And Lutheran.

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Right.

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Right.

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Okay, there's actually, when you're talking about curvature, I was just thinking of Tolkien's quote about Frodo, has not mentioned this going to the holes of man does when he boards the ship, they said he's spending a time pondering his role in the request and littleness and greatness and it was meditation and rest.

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I guess so that was a kind of purgatory but not a punitive one for him but it wasn't in the whole of Mandos I think that's kind of interesting.

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You have to see it that way.

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That's it.

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By the way, as far as the arts goes, this is just a lot of different artists versions of the halls of Mongas with this one.

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Particularly paying attention to Baron and Lutheran.

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On how to pronounce Anna's last name. Alright.

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Okay.

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Yeah, let's keep going. Okay.

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Oh.

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Alright, you wanna move on? All this precious time that we've got. I was, I was picking up, and, and, and so, in contrast to the halls of these quite literally need to be on our list of, you know, fantasy goes to hell.

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Because, literally stands for the underworld. Or it's cinder a name which is which is familiar as a territory.

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And in the in.

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Sauron's realm as well. And Mordor, it's syndrome for hell itself.

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And so Both, Utundo and On Bond are strongholds in one case who tum know in the free first age.

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Before the year of the years of the trees and on bond after the years of the tree. They become basis for how Morgoth builds his realm.

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Multiplies his minions and attacks. The elves and ultimately men. So, They are deep and dark and fiery made out of obsidian and fire and ice before George Martin ever got that idea.

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And. So they are sources of evil and darkness and torture and they're deep. One of the images, I got an array of images, but one of the images you get is this classic, picture of the various levels of hell.

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And that's very much the kind of imagery. That as you read through the SILMER, in or Morgoth Spring or other treatises of these places.

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You get this sense of a vast depth. Multiple layers. Great dungeons with.

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In this case, Morgoth at the very uttermost bottom of the nether region of the deepest, delving's that he has made.

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And he's made them to protect himself. He's made them ultimately so deep. That in the case of He's literally built 3 gigantic volcanoes out of the slag from his excavation work.

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Around and so they're unassailable in their depths. They're a counterpoint.

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To what we see in Vallinor and Montway on his great mountain of Tanni Quetil.

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You know, so he's at the heights, Morgoth is at the depths. To the theme of transformation, which we've been talking about, we'll talk about in some of these other places.

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There are a lot of transformations that happen within, and, and, many of which are for, great ill.

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So Tolkien has an array of theories about where orcs come from. In some cases, they are warped twisted elves, which is a theme that, the rings of power series picked up on.

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I mean there are other cases where because he doesn't want orcs to necessarily have souls he's dealing with inanimate materials.

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Like earth and rocks and so on, but whatever they're from, they're getting made in the depths here as as minions, as slaves, as the laborers for Melcores and then eventually sour on evil purposes.

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But the other interesting thing about. The depths especially of ang band, is they become The places where good is captured.

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And so the whole story of the S. Is embedded in those 3 Selmarills that Morgoth ultimately places into his crown.

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And Barry's in his in nethermost throne room. To where no one will ever be able to rest that light that captured light of the trees away from me.

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Until Lutheran and Baron in support come along and literally through the power of song. Put his entire.

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Defending realm to sleep. And are able to rest at least one, they tried for 2 to their misfortune of these of the captured light.

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Out of and then ultimately escape with it. At least as far as and his biting off of.

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You see, I think I have a picture that yeah, biting off of Baron's hand.

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And so part of the transformation that's going on is. The intent of evil to capture what is good and twist and distort it or at least preserve it for its own purposes.

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But it will not, rest that way. And this great battle between the forces of heaven and hell or in this case the valour and melcore or Morgan are coming to bear there.

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You see, obviously a transformation in, in Lutheran and Baron who, ultimately they're the pinnacle of their story plays out in the depths of and it's what ultimately leads both to their marriage to their redemption in the halls of Mondos to their having DR as their son who ultimately leads to Bellwing and her and her marriage with Erendel and we get L

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Rond and L Ross and it goes all the way through to the stories that ultimately end up in the lower of the rings.

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And so you see that kind of transformation going on and ultimately, and band is the focal point of the war of wrath, which transforms all of Earth.

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All of Middle-earth is transformed the straight line is created, the Earth has turned from flat to a globe and all of middle earth itself is reshaped.

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And so all of this is happening within the context of this heaven and hell struggle that we see in, and, and, and I think I'll stop there to see.



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I probably talked longer than I wanted to, but.

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Okay.

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There you go.

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Gotts, questions, opposing views.

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Okay.

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Just some fine pictures.

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So we move to the next.

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Hmm. Yeah, sure. Let's go under the Misty Mountains now.

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Let me see.

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Okay, so there are 2. Critical, really central episodes that I'm going to focus on under the Misty Mountains.

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The first of course in the Hobbit is Billbo's finding of the ring and his winning of the riddle game and all of that.

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And then also in Lord of the Rings, the passage through the minds of Moria resulting in the transformation of Gandolf from Gand off the G to Gand off the white and yeah some other transformations within the rest of the fellowship of the ring.

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So this is some other, transformations within the rest of the fellowship of the ring.

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So just starting out back in Goblin Town, in, in the goblin caves, that the whole journey through the goblin caves in the Hobbit is a really pivotal moment.

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In the Hobbit and it sets up. All the things that follow throughout. the rest of the habit, the intervening time between the habit and the Lord of the Rings and the Lord of the Rings itself, the return of Sauron, the ward of the ring, Sauron's eventual defeat and downfall.

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So. Oh, our, little habit, Billbo, you know, journeying, in the dark under the misty mountains, having been separated from the dwarves, of course.

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Fines this ring. Is it an accident? Is it the rings will? Is it providence?

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That's good question to start with there. And then of course we encountered And, and the riddle game to, to determine Bilbo's fate, right?

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And ultimately, that of the ring itself. So in the riddle game.

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Bilbo shows his, his, ingenuity and his resourcefulness. Yes, through the course of, of the riddle game and of course, later on as he's escaping, after the riddle game, his choice to spare place an extremely important part.

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Down the road in the destruction of the ring. So, so we have the interplay of the power of pity.

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That, you know, so Bill goes pity, you know, rules the destiny of many here.

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So kind of themes that to think about and themes that are played out throughout Bilbo's episode under the the Misty Mountains.

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Darkness versus light, golem versus the, we see this in Golum versus Bilbo in their riddles.

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Gollum's riddles are rather dark and, and scary and Bilbo's rills are full of the sun and and you know living things and of course echoes of the shire.

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Of course there is this kind of, you know, this hero's journey, classical thread through this, the passage through the trials in this underground realm and he returns to the living world of course bearing a treasure that has a lot of you know not the best qualities that go along with it.

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So not only is the whole. You know, riddles in the dark and all of that.

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Important for Bilbo's character, but it also sets up. Just a whole avalanche of important plot points that happen later on in the larger story.

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So does anybody want, any of the panelists want to add anything to, to Bilbo's?

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Under the Misty Mountains experience before, we go on to Mario.

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Oh.

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Oh, a little bit on Bilbo when we get to Airbor as well.

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Okay. Alright, well, so then let's, move on to Maria. And, yeah, both in the book and, and in the, in, Peter Jackson's films, the journey through Moria has always been one of my absolute favorite parts.

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Of the of the story it's it's just it's very it's very evocative.

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Of course the whole journey through the minds of Moria is a real big test. Of Gandalf's, will and his power.

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Culminating of course in his battle with the ball rod, which to the the Eyes of the fellowship.

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Hey, he, you know, like loses, right? But of course we know that he's ultimately Victoria and of course they find out later.

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He is ultimately victorious and not only, defeats the ball rod and there's that, fantastic visual of the of the ball ro and Gandall falling into the into the water.

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But he becomes not banned off the gray, but, off the white. So there is that transformation and his resurrection and being sent back.

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To complete his task. And of course also as part of this you know another kind of character transition, Aragorn has to take lead of the fellowship so that it can continue its journey after.

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After. After

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So. I will resist the temptation to read some of the quotes that I have as as I've already confessed.

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This is one of my favorite parts of the book. And, I, some, I think the writing is just really phenomenal, throughout a lot of this, just the, the, language that the professor chose is, As I have already said, very evocative and, it's, just really finally done.

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So I will resist that. And, again, turn it over, open it up to see if, any of the other panelists would like to, make any comments about Moria.

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Yeah, just briefly, I think that their journey through Moria for everybody is really like. One of the first major dissents into hell, and it is transformative for each member of the fellowship different ways, which will play out in different elements of the story, but certainly it's meant to be an underground journey that transforms, the most obvious, but they will have to step up into different roles at that point from

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that point on.

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Yeah, there was there was a question that came up in the chat about, you know, the transformation of Gandolf.

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One of the interesting things about Moria is it goes from the utmost depths, you know, literally this pit, oops, where, the Balorog and Gandall fall into in battle.

06:05:53.000 --> 06:05:54.000

Okay.

06:05:54.000 --> 06:06:08.000

And then they go up the unending stairs all the way to the peak of Xerox Ziggle where they've had their last combat and off the feats, the dialogue and then apparently dies and then goes out of time in mind and then comes resurrects scanned off the white.

06:06:08.000 --> 06:06:17.000

And so that is that there's literally this directional story from the old deepest steps to the highest heights of middle earth.

06:06:17.000 --> 06:06:24.000

That's going on just within that scene and in that transformation.

06:06:24.000 --> 06:06:33.000

Yeah, absolutely. And, the question, what happens there that makes them gand off the white?

06:06:33.000 --> 06:06:38.000

Well, so, apparently the intervention of the white. Well, so, apparently the intervention of the white.

06:06:38.000 --> 06:06:43.000

Well, so, apparently the intervention of the, is, Mia was, the cause there.

06:06:43.000 --> 06:06:47.000

Is that they, send him back. You know, it's like, yeah, okay, you are not done.

06:06:47.000 --> 06:06:50.000

Yeah, we're gonna send you send you back and you get to be white now because Sarumon has, not, worked out so well.

06:06:50.000 --> 06:07:00.000

As it were. So,

06:07:00.000 --> 06:07:06.000

Send him back, back from where, from Moria or from Mandos?

06:07:06.000 --> 06:07:20.000

Said, well, send him back to middle earth. So the, the implication as I've always read it had they not sent him back, he would have returned to the end dying last.

06:07:20.000 --> 06:07:24.000

Okay, but where do they send him back from? I mean, where is he when they send him back?

06:07:24.000 --> 06:07:29.000

Or do we not know that?

06:07:29.000 --> 06:07:30.000

Yeah.

06:07:30.000 --> 06:07:32.000

I've always assumed it was, that he's gone back to the place from which he was sent.

06:07:32.000 --> 06:07:33.000

Right.

06:07:33.000 --> 06:07:35.000

Also, but clearly, you know, Gandolf is the, the emissary of the valor in middle earth.

06:07:35.000 --> 06:07:45.000

So that's what all 5 of the wizards are supposed to do, but Dandel is the only one.

06:07:45.000 --> 06:07:49.000

Who remains faithful to that. But this isn't a GAME. Which would be really cool.



06:07:49.000 --> 06:07:50.000

Yeah.

06:07:50.000 --> 06:07:55.000

Okay. Yeah.

06:07:55.000 --> 06:07:56.000

Okay.

06:07:56.000 --> 06:07:57.000

Yeah. I was about to I was about to suggest that.

06:07:57.000 --> 06:08:06.000

Now we moved here. Yeah, let, let me do a little bit of a segue. From Moria especially.

06:08:06.000 --> 06:08:18.000

Because the for me the fascinating thing about moi and a lot of places in middle earth is fascinating to me that not only dwarves but elves tend to make their homes in caves.

06:08:18.000 --> 06:08:28.000

Or in the depths. So, you know, Tran duel in Merckwood. Or, you've got, Finride, Felig in Nargothrock.

06:08:28.000 --> 06:08:37.000

Or you've got the halls of. Is it? Oh, I'm gonna get my.

06:08:37.000 --> 06:08:38.000

Minigras.

06:08:38.000 --> 06:08:46.000

In, That's. And they're all caves. And presumably they are nice caves to live in, you know.

06:08:46.000 --> 06:08:47.000

Yeah.

06:08:47.000 --> 06:08:54.000

Cool. And that was the same thing as it was with Moria. You know, it's interesting.

06:08:54.000 --> 06:08:57.000

Peter Jackson gives a board of the line that this is not a mine, it's a tomb.

06:08:57.000 --> 06:09:08.000

It's been this whole thing has been transformed. Yeah, roast pork right off the bone to this horrible place that's got bell rocks in it.

06:09:08.000 --> 06:09:19.000

And that's similar what's happened with Airbor. So the transition with the same way is, you know, this was a glorious treasure pack, wonderful homeland.

06:09:19.000 --> 06:09:32.000

For a segment of the dwarves. Foreign and throw at you know so that whole race of dwarves built this wonderful place that ultimately gets occupied by a.

06:09:32.000 --> 06:09:39.000

It is it is become corrupted. Unlike the, and, which were made corrupted.

06:09:39.000 --> 06:09:46.000

It's possible to have these transformative places. Of Middle Earth that had become corrupt.

06:09:46.000 --> 06:09:52.000

That was the case with Murray and it's certainly the case with. The main thing I wanted to talk about with Airbor, though.

06:09:52.000 --> 06:10:03.000

Was, as a transformative place for Bilbo. Now we talked a little bit about you know how he kind of came to his own I'm sorry.

06:10:03.000 --> 06:10:13.000

Yeah, for Bill, how he came to his own under the Misty Mountain, he discovers the ring, he has a real game, he exerts pity, he escapes, he's all of a sudden respected by the dwarves.

06:10:13.000 --> 06:10:19.000

So that's all great. But this quote, which I will go ahead and read, Laura, is I think really essential.

06:10:19.000 --> 06:10:30.000

To understand what was going on and the purpose of this. This dark place that Arab or has become. So Bilbo was all together alone.

06:10:30.000 --> 06:10:37.000

And it was at this point that Bill both stopped going from there was the bravest thing he ever did.

06:10:37.000 --> 06:10:45.000

The tremendous things that happened afterward were nothing as compared to it. He fought the real battle. In the tunnel alone.

06:10:45.000 --> 06:10:55.000

Before he ever saw the vast danger that lay in wait. And so even there, that transformative element of going into almost certain death, ultimate danger.

06:10:55.000 --> 06:11:03.000

The corruptive force of a dragon who's laying on a pile of treasure which he's the burglar is supposed to know what's what to do with it.

06:11:03.000 --> 06:11:17.000

So Billbo emerges from that. Vastly changed not only in terms of his courage but in terms of his You know, he comes, he's actually cured of dragon sickness.

06:11:17.000 --> 06:11:28.000

In some ways because he's willing to trade off the Arkansas for piece. You know, for reconciliation for being able ultimately for the Battle of 5 Armies to happen, you know, with.

06:11:28.000 --> 06:11:38.000

Some sort of a unified alliance happening. But it's all happening here in those in that hallway down to the depths of smells layer in Arab or.

06:11:38.000 --> 06:11:48.000

Which has become this corrupted Center that apparently, and ultimately wants to get a hold of in control smell for his own purposes.

06:11:48.000 --> 06:11:53.000

So that was the main thing that I wanted to talk about with Air. I'm happy to.

06:11:53.000 --> 06:12:07.000

To move from smile ground to the path that the dead must you guys wanna. Talk about. Hello, Lonely Mountain.

06:12:07.000 --> 06:12:09.000

Don.

06:12:09.000 --> 06:12:15.000

Fair enough.

06:12:15.000 --> 06:12:16.000

Okay.

06:12:16.000 --> 06:12:17.000

Okay, pass with that.

06:12:17.000 --> 06:12:26.000

Pows of death in. And fantastic. So the paths of the dead are, a true land of the dead.

06:12:26.000 --> 06:12:31.000

But they're decidedly unnatural. They're almost a corruption of the halls of Mandos.

06:12:31.000 --> 06:12:36.000

Because in the past, the souls of humans are held in an indefinite stasis.

06:12:36.000 --> 06:12:42.000

And they're held to, by the strength of the curse is sealed or laid upon them for breaking their oath.

06:12:42.000 --> 06:12:56.000

An airborne and company must pass through the paths for any hope of victory against Mordor because they need both the speed the paths provide and the extra soldiers they may accrue in this process.

06:12:56.000 --> 06:13:03.000

So Gimley is used as a point of view character for this section, which accentuates the wrongness of the path of the dead.

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As being a dwarf, Gimley's natural home is underground, but he's reluctant to enter the paths of the dead, which is marked by this famous statement.

06:13:12.000 --> 06:13:17.000

Here's the thing unheard of and Elf will go underground and a dwarf dare not.

06:13:17.000 --> 06:13:33.000

And he is consumed by terror during their journey. As Gimley approaches the door to the paths of the dead, it is described as a gaping like the mouth of night with fear rolling out of it like a gray mist.

06:13:33.000 --> 06:13:50.000

And when I get my steps inside, a blindness comes upon him which progresses to a groping terror when Era Gorn's confrontation of the Army of the Dead as they are following them leads to their tortures failing and the company being plunged into utter darkness.

06:13:50.000 --> 06:14:14.000

And Gimly ends stumbling on until he's crawling like a beast. And when they finally exit back into the world of the living, Gimley feels as though he is journeyed for a time on a reckoned and he is fully unmoored by the trauma he's experienced thinking it quote might have been Twilight and some later year or in some other world.

06:14:14.000 --> 06:14:28.000

But against this backdrop of Gimly's abject terror, Aragorn is finally coming into his own as the King of Gondor it is the strength of will that keeps the company together and their horses with them through the passage.

06:14:28.000 --> 06:14:37.000

And this is the first instance of Aragorn taking up his mantle as a leader of men, including the dead as he summons them to the stone of Eric.

06:14:37.000 --> 06:14:46.000

And it is as they journey from the paths of the dead to the stone that Aragorn's own people first refer to him as a king, although it is decidedly.

06:14:46.000 --> 06:15:03.000

Negative because they're wailing the king of the dead and running away from him. And it is at the Stone of Eric that Aragon finally asserts his claim and what is one of my favorite passages in this entire book.

06:15:03.000 --> 06:15:04.000

Hmm.

06:15:04.000 --> 06:15:09.000

Aragon blows the silver horn, which is never really explained, but it does feel mystical and significant that it is a silver horn.

06:15:09.000 --> 06:15:18.000

He announces that he's a sealed door's heir. And quote, with that, he had Howberad unfurled the great standard.

06:15:18.000 --> 06:15:25.000

Which he had brought and behold. It was black. And if there was any device upon it, it was hidden in the darkness.

06:15:25.000 --> 06:15:35.000

So this is the banner that our one has made for A and this tangible proof of his claim to the throne of Gondor, but it is still obscured by darkness.

06:15:35.000 --> 06:15:55.000

It's not until Era Gorn makes his appearance in the Battle of the Pelinor fields in the ships of the conquered corsairs that the device of the banner is revealed suggesting his claim to the throne was dependent on the his victory against the corsairs that the Army of the Dead assured, as well as perhaps Aragorn passing a moral test of releasing the dead once

06:15:55.000 --> 06:16:02.000

they're oath was fulfilled, which goes on to foreshadow the liberation of Gondor.

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Now this is a passage that provides hope despite fear, which is kind of a twist on the northern courage that's simultaneously being depicted by the Rohirrim and Pelinor Fields.

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The Rohirrim battling with courage but no hope whereas Aragorn is securing that hope through his courage.

06:16:26.000 --> 06:16:35.000

Ensuring that his arrival to the battle of the Pelinor fields is you catastrophic and ensures victory.

06:16:35.000 --> 06:16:42.000

So if there's nothing anyone else wants to add.

06:16:42.000 --> 06:16:43.000

Okay.

06:16:43.000 --> 06:16:44.000

Hmm.

06:16:44.000 --> 06:16:50.000

I like that you added that you catastrophe reference. Because I think it's completely appropriate for the larger understanding of this hell.

06:16:50.000 --> 06:16:57.000

Component that and the evil component the token has injected into is why I wore my shall prove but mine instrument.

06:16:57.000 --> 06:16:58.000

Yeah.



06:16:58.000 --> 06:16:59.000

Yes.

06:16:59.000 --> 06:17:07.000

Because because because at the root of all of this evil, however, you know, evil labors with vast forces and incredible power always in vain.

06:17:07.000 --> 06:17:12.000

Always turning to good, which is that new catastrophe idea that you just put on the table.

06:17:12.000 --> 06:17:17.000

Is connected to this, these hellish landscapes we've been talking about.

06:17:17.000 --> 06:17:24.000

Yeah, I mean, it's not an eagle, you catastrophe, but I do think it's still you catastrophic.

06:17:24.000 --> 06:17:27.000

But sometimes it's just catastrophe like Belle Door.

06:17:27.000 --> 06:17:28.000

Okay.

06:17:28.000 --> 06:17:31.000

Yeah.

06:17:31.000 --> 06:17:33.000

Alright, well we can move on to Mordor. Okay.

06:17:33.000 --> 06:17:57.000

Okay, alright. Alright, so here we are in Wardor, you know, and what occurred to me when I was preparing for this the dialogue that takes place on the journey on the crossroads is when Sound complains about, I don't know what time it is, it must be near T time, at least it would be a T time if we were in decent places and then go and turns around and says we're not in decent places.

06:17:57.000 --> 06:18:04.000

So that to me is a definition of this is a good thing to be entering into what's going to happen to them.

06:18:04.000 --> 06:18:17.000

There's a lot you can say about many different things that happen to them along the way, but I think in the interest of time, we'll just focus on what happens with Sheila and what happens at now.

06:18:17.000 --> 06:18:26.000

I'm very conscious of the time here so when you look at the standard heroes journey.

06:18:26.000 --> 06:18:38.000

And the idea of going into the underworld and basing death. Both Sam and Toronto have transformative moments that they're very distinctive in these 2 specific places.

06:18:38.000 --> 06:18:42.000

Sams, of course, happens in, in this confrontation largely with Sheila. I think that's one way to look at it.

06:18:42.000 --> 06:19:05.000

When he does. Have his very large hero moment, in facing Sheila. Some interesting things occurred to me, everything in the scene where he's fighting, Sheila, who is, you know, daughter of Ungoli and there's one line from the book that I absolutely love when they first enter the cave.

06:19:05.000 --> 06:19:32.000

Layer, Culkin says night had always been and always would be a night was all. So we're totally sticking up everything and that gives you an impression of yes this is indeed the underworld and this is no hope to

be found but when we finally get to the moment where Sam is confronting Sheila, there's a certain poetic justice and the fact that he's a gardener and

06:19:32.000 --> 06:19:33.000

he's fighting this giant spider. So actually I said, she's not really a spider.

06:19:33.000 --> 06:19:42.000

She's a demon that's taken on spy at reform but it seems as if Sam representing what's pure and good and natural about the world is finding something unnatural.

06:19:42.000 --> 06:19:59.000

This presenting itself in a corrupted but natural appearing guys even though it's large so that his victory over Sheila is a picture of her conquering darkness and the unnatural world.

06:19:59.000 --> 06:20:13.000

And that becomes for him by transformative moment and that he really rises to a 0 status that's been increasing throughout the story and that enables him to then take on the lessons of mercy.

06:20:13.000 --> 06:20:20.000

And compassion that he's learned from proto along the way. So it doesn't kill, and when they find that you get to mountain, that's an opportunity to do so.

06:20:20.000 --> 06:20:33.000

So it's all acts of providence. He uses light to fight the darkness. He uses the file, which is lighted in starkness and he really does come fully to out.

06:20:33.000 --> 06:20:37.000

To that awareness of what's possible. And I think that he finds more comfortable what he's doing on the journey.

06:20:37.000 --> 06:20:51.000

It's unconscious, but he is. Later on when they're still staggering towards Mount Doom and He sees the star piercing the gloom, the starlight, and said the shadow can't prevail forever.

06:20:51.000 --> 06:21:02.000

That actually shows you that he's actually past this crisis. I'm not, he's able to move on even.

06:21:02.000 --> 06:21:11.000

Deeper into heroic mode, he'll be able to stay, I can't carry it for you, but I can carry you and bring that next stage of the journey.

06:21:11.000 --> 06:21:19.000

To now do. Alright, so then we will step over the. Now, and I'll and we'll look at proto there.

06:21:19.000 --> 06:21:20.000

Alright, so we have, there are 2 transformative moments. I think that happened at Mount.

06:21:20.000 --> 06:21:36.000

One is not covered in the film, but it's very extensively covered in the book. And that's when they are just before a photo, says I'm having to face, face my fate, now I'm doom and I'm going forth.

06:21:36.000 --> 06:22:04.000

He does have the transfiguration moment that sound witnesses on the slopes where in a figure of a growling whimpering thing that's column at the feet of a passive very stern figure in white with the wheel of fire burning at his breast and that's when the voice comes out of Progo or the ring it's probably the voice of the ring through proto touch me not so he sees that

06:22:04.000 --> 06:22:13.000

there is different power interplay happening here. And then finally, the photo collapses comes to himself, goes back up the side of the mountain and goes forth the weather leaves him.

06:22:13.000 --> 06:22:19.000

He spent, but, he manages to get himself into.

06:22:19.000 --> 06:22:29.000

Climbing further with Sam's help, obviously, when he's finally inside now, we know what happens that he has different visible.

06:22:29.000 --> 06:22:40.000

He goes as far as he can and the big debate is something he failed, did he not fail? I have a whole and discussion about that to save for another day, but he does put on the ring and that's a way to understand a certain level of what this compelling, and seduction is.

06:22:40.000 --> 06:22:57.000

He has spent all we can to get it there and nobody could resist the power at that point. So this transformative moment then I guess there is an awareness of understanding evil when he puts it on.

06:22:57.000 --> 06:23:13.000

And finally, when is saved by the destruction of the ring, because, Golem has, danced with joy and fallen into the flames in the film you had from fighting and golem falls into the flames.

06:23:13.000 --> 06:23:29.000

It's interesting in Tolken's original notes for the story. You did consider having, after having possession of the ring and being thrilled that he now has his precious, sacrifices himself and says master is free and this jumps at the lava with it so that would have been an interesting way to talk about what part he had to play in the story.

06:23:29.000 --> 06:23:44.000

So I know that Tolkien played around with this a lot. I think that Everybody who has gone through the crucible of fire, the burning altar of the quest that is now doom comes out of the transform.

06:23:44.000 --> 06:23:49.000

Ga was obviously transformed into NAVA. When he's actually, but he's united with this pressure.

06:23:49.000 --> 06:24:09.000

So at some weird level, he has died happy. Understands coming through the nature of good and evil more fully and Sam has learned the lesson of mercy and pity and compassion and is more fully a more fully evolved.

06:24:09.000 --> 06:24:13.000

Human than he was before. I mean, he's always a good guy, but now he has actually absorbed this lesson of pity to a great degree he understands that.

06:24:13.000 --> 06:24:25.000

So they, and essentially raise from, you know, the depths of hell, by when you're finally out there on the slopes and the eagles come for them.

06:24:25.000 --> 06:24:38.000

The messengers of the valour, which would be, you know, Gandalf and the Eagles come to list them up and take them up into a higher level.

06:24:38.000 --> 06:24:44.000

They're transformed. They've survived, but they've been transformed as well. Everybody has learned something and has something else more to do.

06:24:44.000 --> 06:24:56.000

As we know, the rest of the story where Sam goes in. At the conventional 0, a reward, and Shire, and 2 goes to those off.

06:24:56.000 --> 06:25:07.000

On the open ship and pro is too deeply hurt by it. Purgatory as a word of non punitive one.

06:25:07.000 --> 06:25:16.000

So. That's it in a nutshell. There's lots more to say, but you have any questions.

06:25:16.000 --> 06:25:26.000

Yeah. I can't, can be made an interesting point in the chat that Mount. Doom is interesting because they are going up and in.

06:25:26.000 --> 06:25:30.000

Which is a little disturbing for any Narnia fans who might be on.

06:25:30.000 --> 06:25:32.000

Okay.

06:25:32.000 --> 06:25:35.000

In.

06:25:35.000 --> 06:25:40.000

I'm looking to see where our chat is put up and in. So and Kami, what do you mean by that?

06:25:40.000 --> 06:25:43.000

What do you want to say about the further anything?

06:25:43.000 --> 06:25:54.000

Well, I was just noticing so many of the. Talks we're talking about the downward, the darkness is always going down and down and further down.

06:25:54.000 --> 06:25:57.000

And in this case, they have to climb up, up, up, up, up, and then go in.

06:25:57.000 --> 06:25:59.000

Alright.

06:25:59.000 --> 06:26:11.000

So it just seemed like a slight. Modification of the typical archetype. Go ahead.

06:26:11.000 --> 06:26:12.000

Hey.

06:26:12.000 --> 06:26:14.000

I think that's really There's my buried background. So you do get hours, but you also get depths working at the same.

06:26:14.000 --> 06:26:23.000

Yeah. Yeah.

06:26:23.000 --> 06:26:24.000

Yes.

06:26:24.000 --> 06:26:34.000

No, it is interesting that they have to basically battle aspects of themselves too. I mean, all of this is shadow figure for Proto, you know, and he's essentially fighting himself for fighting the old inclination to, to, for, to, temptation or the compulsion, whatever is happening within its own darkness.

06:26:34.000 --> 06:26:35.000

Yeah.

06:26:35.000 --> 06:26:40.000

And then Yeah, fighting off death itself perhaps or the deathlessness that they're able to afford.

06:26:40.000 --> 06:26:54.000



You still have to make a decision to do that. So there is a battle internally going on with that and then, like I'm not being Jackson, Apologist, but he chose to show a physical battle, which does the same thing you have to sit there and say what's actually happening internally inside at that point.

06:26:54.000 --> 06:26:55.000

Yeah.

06:26:55.000 --> 06:27:00.000

You know, so it's very interesting. An interesting discussion and

06:27:00.000 --> 06:27:07.000

Craig, Boy, made a comment about how the client could also be purgative as in Dante.

06:27:07.000 --> 06:27:16.000

Oh yeah. Yes.

06:27:16.000 --> 06:27:17.000

Right.

06:27:17.000 --> 06:27:19.000

That's the case with Ky. Where is that climb to the uttermost? Top, we're ultimately saying recipes box off work but

06:27:19.000 --> 06:27:27.000

Yeah, the physical exertion is metaphorical of right something. They don't have anything left and then they have to climb more.

06:27:27.000 --> 06:27:30.000

And they're still climbing, they're trying to aspire upward and everything. Even though it's the darkness, but it's still upward and looking towards the light.

06:27:30.000 --> 06:27:35.000

Yeah.

06:27:35.000 --> 06:27:44.000

So really is, that's a good point. That's a very good point. Someone token's language, what they're, is absolutely beautiful.

06:27:44.000 --> 06:27:49.000

Some of the things in the or, you know, also, or just. I particularly like the things about Sheila where she vomits or bomb in its darkness, you know, things like that.

06:27:49.000 --> 06:27:56.000

So you have to confront that.

06:27:56.000 --> 06:28:07.000

Alright, I hate to cut off this discussion because it's really good. But we do need to wrap up and, if you want to continue this discussion.

06:28:07.000 --> 06:28:11.000

And particularly I'm curious to, Continue this discussion about what happened to Myr when they die.

06:28:11.000 --> 06:28:25.000

Feel free to go to the discord and we have a thread there. Just for this, for this panel to continue, it has been lovely.

06:28:25.000 --> 06:28:28.000

Thank you all for having us.