

1128

02:13:39.570 --> 02:13:45.089

The Mythopoeic Society: Hopefully. So what I'll do is I'll read your bio and your paper title, and then I'll hand it over to you.

1129

02:13:45.880 --> 02:13:46.820

Angie: Thank you.

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02:13:48.350 --> 02:13:50.180

The Mythopoeic Society: Alright. So

1131

02:13:51.770 --> 02:14:05.030

The Mythopoeic Society: our presenter today is Angela loving she's working her ma in children's literature at Hollins University. She went into Middle earth, 1st through Mohammed and elementary school, and then the Lord of the Rings in middle school.

1132

02:14:05.090 --> 02:14:08.960

The Mythopoeic Society: and has been thinking about dragons and magic and stories ever since

1133

02:14:09.100 --> 02:14:13.540

The Mythopoeic Society: proposals have appeared in Armbus and quarterly West

1134

02:14:14.362 --> 02:14:29.179

The Mythopoeic Society: a a sound part in a good blade, an examination and reconsideration, reconsideration of Erwin and JR. Tolkien's Lord of the Rings is her 1st conference paper. She very much appreciates this. Her thesis advisor, professors, and friends along the way.

1135

02:14:29.190 --> 02:14:34.529

The Mythopoeic Society: as well as the Tolkien scungers who have hit the beacons and stuttered the golden leaves.

1136

02:14:35.123 --> 02:14:39.159

The Mythopoeic Society: Paper today is what was said in the biography, but

1137

02:14:39.230 --> 02:14:48.209

The Mythopoeic Society: that was still approach and a goal in a blade, an examination and reconsideration of anyone in General Tolkien's. The Lord of the Rings.

1138

02:14:50.080 --> 02:15:02.759

Angie: Alright. Thank you. Good afternoon, and thank you for coming. A stout heart and a good blade, an examination and reconsideration of a 1, and Jrr. Tolkien's The Lord of the Rings.

1139

02:15:03.370 --> 02:15:08.569

Angie: This paper is the heart of my thesis that I'm currently working on.

1140

02:15:09.041 --> 02:15:15.969

Angie: So I do welcome any comments or questions, or maybe resources. I don't know about

1141

02:15:16.686 --> 02:15:18.390

Angie: I would appreciate that.

1142

02:15:18.700 --> 02:15:23.360

Angie: So Tolkien's description of Sir Gawain and the Green Knight

1143

02:15:23.430 --> 02:15:31.830

Angie: as the work of a man capable of weaving elements taken from diverse sources into a texture of his own.

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02:15:32.120 --> 02:15:36.250

Angie: and a man who would have in that labor a serious purpose

1145

02:15:36.380 --> 02:15:40.620

Angie: could easily be applied to Tolkien and his own stories.

1146

02:15:41.450 --> 02:15:51.140

Angie: Tolkien's own diverse sources have been noted and analyzed by many scholars. Tom Shippi has examined Tolkien from many angles.

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02:15:51.530 --> 02:16:00.259

Angie: including his consideration of Tolkien's engagement with traditional literature. Through his professional, critical, and fictional work.

1148

02:16:00.740 --> 02:16:04.610

Angie: a number of scholars, including Janet Brennan Croft.

1149

02:16:04.670 --> 02:16:12.910

Angie: have looked at the connection between Tolkien and Shakespeare in terms of their use of language, images, and themes.

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02:16:13.560 --> 02:16:23.670

Angie: Croft has also written and edited scholarship that focuses on the range of robust scholar criticism of Tolkien's female character.

1151

02:16:24.110 --> 02:16:29.699

Angie: Jonathan Evans has examined the sources behind Tolkien's desire for dragons.

1152

02:16:29.760 --> 02:16:35.069

Angie: and how he leveraged the figure of the Dragon, not as an idle fancy.

1153

02:16:35.219 --> 02:16:38.979

Angie: but as a powerful semantic and narrative force.

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02:16:39.770 --> 02:16:54.989

Angie: and CW. Sullivan, the 3, rd has explored Tolkien as a traditional storyteller who reimagined traditional narratives and the dragon slayer story structured to react to his World War. One experiences

1155

02:16:55.580 --> 02:17:05.480

Angie: following this path of scholarship leads to an appreciation for the innovative and moving storytelling found in the Lord of the Rings.

1156

02:17:05.500 --> 02:17:11.529

Angie: where Tolkien uses dramatic elements and patterns from traditional literatures.

1157

02:17:11.570 --> 02:17:14.520

Angie: including the old English poem, Beowulf

1158

02:17:14.730 --> 02:17:16.780

Angie: and Shakespeare's Macbeth.

1159

02:17:16.860 --> 02:17:19.789

Angie: to tell an ancient tale anew

1160

02:17:19.920 --> 02:17:27.119

Angie: the tale of a dragon slain by an unlikely hero. In this case the shield maiden Eowyn.

1161

02:17:27.190 --> 02:17:32.409

Angie: aided by an even more unlikely assistant, a hobbit named Merry

1162

02:17:33.639 --> 02:17:35.329

Angie: and Lord of the Rings.

1163

02:17:35.340 --> 02:17:48.000

Angie: Tolkien spends new stories from the traditional literature he experienced as a young reader, and worked with extensively, professionally, and passionately throughout his life.

1164

02:17:48.580 --> 02:17:49.770

Angie: They owe us.

1165
02:17:51.559 --> 02:17:53.119
Angie: And that's not working.

1166
02:17:53.320 --> 02:17:57.989
Angie: Beowulf provides a rich treasure trove of setting

1167
02:17:58.170 --> 02:18:00.170
Angie: characters, theme

1168
02:18:00.510 --> 02:18:07.549
Angie: and narrative structure that Tolkien interweaves, expands, and revises throughout his story

1169
02:18:08.760 --> 02:18:19.459
Angie: Shippi notes Tolkien's creative impulse to combine the logical insight with poetry and the early complexity of Tolkien's inner life.

1170
02:18:19.530 --> 02:18:23.769
Angie: It's unusual combination of emotion with inquiry.

1171
02:18:24.410 --> 02:18:36.510
Angie: Through this expertise and creative curiosity the painted floor of the King's Hall in Beowulf becomes the floor paved with stones of many hues.

1172
02:18:36.530 --> 02:18:42.709
Angie: branching runes, and strange devices, and the golden hall of Theoden.

1173
02:18:42.730 --> 02:18:44.480
Angie: King of Rohan

1174
02:18:44.860 --> 02:18:54.940
Angie: and Middle earth. New stories unfold that mirror and revise the rising and falling action. Tolkien found in Beowulf

1175
02:18:55.080 --> 02:19:00.200
Angie: a contrasted description of 2 moments in a great life

1176
02:19:00.530 --> 02:19:02.639
Angie: rising and setting

1177
02:19:02.730 --> 02:19:16.430

Angie: these 2 contrasting moments echo in Lord of the Rings, as Theoden rises from worm, tongue's spell of darkness and despair to lead the Rohirrim to victory at Helm's deep.

1178

02:19:16.709 --> 02:19:22.970

Angie: and then, when he falls confronting the witch king at the battle of the Pelennor Fields.

1179

02:19:23.549 --> 02:19:38.140

Angie: Theoden's rise and fall, his heroism and his doom parallel the rise of Beowulf in his defeat of Grendel, and then his fall in his fight against the Dragon, threatening his kingdom.

1180

02:19:39.040 --> 02:19:44.040

Angie: The storyteller immersed in the traditional literatures of his home.

1181

02:19:44.230 --> 02:19:50.800

Angie: Tolkien spins tales of new monsters, and the new heroes who rise to confront them.

1182

02:19:50.920 --> 02:19:56.899

Angie: men and women whose voices and actions echo with the pride and glory.

1183

02:19:57.190 --> 02:20:03.069

Angie: courage, and loyalty, gain and loss. That ring throughout Beowulf.

1184

02:20:03.940 --> 02:20:06.890

Angie: as in his engagement with Beowulf

1185

02:20:06.940 --> 02:20:17.100

Angie: Tolkien, transforms elements from Macbeth to build emotional tension and drive the narrative action forward. In the telling of his story.

1186

02:20:17.590 --> 02:20:24.060

Angie: both Shippey and Croft note the shared use of poetic language by Shakespeare and Tolkien.

1187

02:20:24.200 --> 02:20:29.979

Angie: detailing moments of caring such as fail, fall, and lord of the rings.

1188

02:20:30.420 --> 02:20:34.979

Angie: While considering the best course of action and a crucial moment.

1189

02:20:35.540 --> 02:20:38.000

Angie: full of doubt and uncertainty.

1190

02:20:38.140 --> 02:20:43.029

Angie: Gandalf counsels Theoden to confront the threat of Sorumen

1191

02:20:43.300 --> 02:20:48.959

Angie: to cast aside regret and fear, to do the deed at hand.

1192

02:20:48.990 --> 02:20:51.739

Angie: If we fail, we fall.

1193

02:20:51.970 --> 02:20:56.530

Angie: If we succeed, then we will face the next task.

1194

02:20:57.320 --> 02:21:07.259

Angie: This reads as a revision of the words exchanged between Macbeth and his wife, debating whether to proceed with the murder of Duncan for the crown.

1195

02:21:07.750 --> 02:21:10.919

Angie: In his moment of doubt and uncertainty

1196

02:21:10.960 --> 02:21:13.230

Angie: Macbeth asked his wife

1197

02:21:13.480 --> 02:21:15.350

Angie: if we should fail.

1198

02:21:15.760 --> 02:21:20.109

Angie: and she urges him to continue in their bid for power.

1199

02:21:20.470 --> 02:21:25.199

Angie: We fail, but screw your courage to the sticking place.

1200

02:21:25.260 --> 02:21:27.400

Angie: and will not fail.

1201

02:21:28.040 --> 02:21:41.530

Angie: as Gandalf urges Theoden to action, to cast off his fear of failure in protecting Rohan, and his regret in trusting the deceptive counsels of worm time.

1202

02:21:41.600 --> 02:21:45.870

Angie: Macbeth's wife urges her husband to action

1203

02:21:46.010 --> 02:21:55.310

Angie: to cast off his fare. A failure in seizing the Crown, and his regret of engaging in murderous actions.

1204

02:21:55.790 --> 02:22:07.530

Angie: Shippi views. Tolkien's changes as moving the words from the ambiguity of a sarcastic question, a flat dismissal, a verbal slap to clarity.

1205

02:22:07.720 --> 02:22:11.079

Angie: a straight answer to a straight question

1206

02:22:11.720 --> 02:22:13.410

Angie: unlike in Macbeth.

1207

02:22:13.510 --> 02:22:17.770

Angie: Tolkien's use of fail fall at this pivotal moment.

1208

02:22:17.970 --> 02:22:21.000

Angie: conveys a moving sense of courage.

1209

02:22:21.020 --> 02:22:33.820

Angie: setting up the heroic scene of the Rohiram, confronting the threat of Sarumen and Satan, fulfilling his duties and protecting his people, riding to war himself

1210

02:22:33.860 --> 02:22:38.080

Angie: to fall in the front of battle. If it must be

1211

02:22:38.780 --> 02:22:44.569

Angie: this creative re-envisioning of language functions as more than word play.

1212

02:22:44.730 --> 02:22:47.030

Angie: setting up narrative movement.

1213

02:22:47.400 --> 02:22:49.690

Angie: enriching emotional depth.

1214

02:22:49.760 --> 02:22:55.469

Angie: and developing the theme of courage and choice that weaves throughout Lord of the rings.

1215

02:22:56.840 --> 02:23:00.259

Angie: and bid the tree and fix his earthbound route.

1216

02:23:00.440 --> 02:23:08.080

Angie: proff, looks at how Tolkien transforms 2 very obvious borings from Macbeth and Lord of the rings.

1217

02:23:08.100 --> 02:23:13.590

Angie: each solving one of the riddling prophecies the witches revealed to Macbeth.

1218

02:23:13.740 --> 02:23:18.389

Angie: but in an entirely different way from Shakespeare's play.

1219

02:23:18.860 --> 02:23:25.769

Angie: Macbeth takes reassurance and his invincibility, and in his future victory

1220

02:23:25.890 --> 02:23:35.550

Angie: Macbeth shall never vanquish thee until great Burnham Wood to hide Dunesanin Hill shall come against him

1221

02:23:37.700 --> 02:23:46.689

Angie: in the play. This prophecy is fulfilled by a form of camouflage. Men carrying tree branches for screening.

1222

02:23:47.060 --> 02:23:57.789

Angie: However, using what Croft calls the freedom of storytelling, allows Tolkien to fulfill the fantastic possibility in the narrative.

1223

02:23:58.410 --> 02:24:03.670

Angie: In Tolkien's hands, the wonders promised are delivered twice

1224

02:24:04.280 --> 02:24:07.880

Angie: the Hurons march on the Orcs at Helmsgate.

1225

02:24:07.910 --> 02:24:12.950

Angie: and the ants on the traitor Sorumun, stronghold of Orthan.

1226

02:24:13.530 --> 02:24:18.020

Angie: releasing Shakespeare's trees from their earthbound state

1227

02:24:18.050 --> 02:24:23.739

Angie: turns not one but 2 desperate situations into unexpected victories.

1228

02:24:24.380 --> 02:24:27.499

Angie: As in the very best of fairy tales.

1229

02:24:27.580 --> 02:24:36.530

Angie: Tolkien takes an impossible image and sends it into narrative action that evokes a sense of surprise, fear, and wonder.

1230

02:24:37.320 --> 02:24:46.119

Angie: Perhaps one of the most impossible images found in old English and old Norse literary traditions is that of the Dragon.

1231

02:24:46.540 --> 02:24:52.500

Angie: The dragon shines magnificent and dreadful in its vastness and agility.

1232

02:24:52.760 --> 02:24:56.530

Angie: The beauty and strength of its scales dazzles

1233

02:24:56.930 --> 02:25:06.909

Angie: the dragon is the fiercest foe formidable, whether flying in the open sky, or curling over treasure in some dark space.

1234

02:25:07.590 --> 02:25:10.919

Angie: breathing fire, strong and cunning

1235

02:25:10.930 --> 02:25:14.609

Angie: iron, but teeth and claws sharper than steel.

1236

02:25:14.960 --> 02:25:17.679

Angie: both of which are often poisonous.

1237

02:25:18.150 --> 02:25:22.049

Angie: The dragon can paralyze the bravest of warriors.

1238

02:25:22.560 --> 02:25:26.770

Angie: Possessing an uncanny sense of smell and awareness.

1239

02:25:26.940 --> 02:25:31.169

Angie: The dragon is a relentless hunter, tracking its prey

1240

02:25:31.670 --> 02:25:33.940

Angie: dangerously unpredictable.

1241

02:25:33.970 --> 02:25:39.909

Angie: The dragon sleeps for centuries only to awaken and anger and wreak this

1242

02:25:40.010 --> 02:25:44.890

Angie: destruction and devastation at the slightest provocation.

1243

02:25:44.980 --> 02:25:48.629

Angie: say the staff of a single golden cup.

1244

02:25:49.430 --> 02:25:57.750

Angie: In addition to this list of physical powers is the dragon's deadly capacity to bewilder and to beguile.

1245

02:25:59.140 --> 02:26:07.989

Angie: Paired with the impossible image of the dragon, is the hero who dares the impossible in facing the perilous beast.

1246

02:26:08.400 --> 02:26:10.889

Angie: sometimes rising to greatness.

1247

02:26:11.250 --> 02:26:13.710

Angie: sometimes falling, and his death

1248

02:26:14.380 --> 02:26:23.479

Angie: Tolkien identifies the 2 elements essential to this most ancient and fascinating of stories, the dragon, slayer tale.

1249

02:26:23.680 --> 02:26:30.499

Angie: the dragon and slaying of him as the chief deed of the greatest of heroes.

1250

02:26:31.190 --> 02:26:35.680

Angie: This is the essence and heartbeat of the Dragon Slayer Tale

1251

02:26:36.160 --> 02:26:38.830

Angie: and the dragon lore of Metal Earth.

1252

02:26:38.940 --> 02:26:42.729

Angie: Tolkien and old English and old Norse tradition.

1253

02:26:43.280 --> 02:26:52.120

Angie: Evans continue. Evans examines the sources of Tolkien's literary experiences with the fantastic figure of the Dragon.

1254

02:26:52.140 --> 02:26:54.419

Angie: his desire of dragons.

1255

02:26:54.490 --> 02:27:01.470

Angie: and his engagement with dragon motifs and narratives throughout his critical and his creative works.

1256

02:27:01.950 --> 02:27:11.879

Angie: Evans discusses how gather the worm functions in the Lord of the rings to help evoke a strong sense of place in history

1257

02:27:12.050 --> 02:27:20.430

Angie: connecting the culture of Rohan to that of a heroic society in which treasure is acquired and bestowed

1258

02:27:20.920 --> 02:27:23.989

Angie: upon Mary's departure from Rohan.

1259

02:27:24.190 --> 02:27:30.039

Angie: Amer, and Eowen, present him with the gift and token of his service and friendship.

1260

02:27:30.240 --> 02:27:33.080

Angie: An heirloom of the house of Earl.

1261

02:27:33.370 --> 02:27:41.999

Angie: an ancient silver horn that came from the horde of Scava, the great dragon of irid Methryn.

1262

02:27:42.660 --> 02:27:55.820

Angie: Evans correctly points out that in this instance Tolkien's use of the dragon motif fails to live up to Tolkien's criteria of narrative and thematic centrality.

1263

02:27:56.750 --> 02:28:01.629

Angie: whilst gather the worm is literally and figuratively a footnote

1264

02:28:01.740 --> 02:28:07.340

Angie: Tolkien does indeed present a more powerful dragon figure, which is central

1265

02:28:07.730 --> 02:28:16.229

Angie: and lord of the rings can be found what I consider to be Tolkien's most terrifying realization of the Dragon figure

1266

02:28:16.240 --> 02:28:20.920

Angie: and a deeply moving rendition of the Dragon Slayer tale.

1267

02:28:21.620 --> 02:28:32.460

Angie: Chippy, Evans, and Sullivan have identified and explored the various ways in which Tolkien adapted the Dragon Slayer's tale in the hobbit.

1268

02:28:32.690 --> 02:28:42.119

Angie: In particular, the parallels and reworking of the characters setting narrative structures and themes found in Beowulf.

1269

02:28:43.020 --> 02:29:00.009

Angie: Looking at Tolkien as a storyteller steeped in the traditions of oral narratives. Sullivan centers how Tolkien did indeed tell a traditional story, a story with a structure similar to the structures of the ancient structures.

1270

02:29:00.180 --> 02:29:10.590

Angie: and that at a certain point in his tale he both fulfilled and departed from that ancient structure to create a narrative performance of his own.

1271

02:29:11.330 --> 02:29:15.220

Angie: while Sullivan's essay focuses on the hobbit.

1272

02:29:15.280 --> 02:29:18.929

Angie: he notes that this approach can also be applied

1273

02:29:18.950 --> 02:29:20.730

Angie: to the Lord of the rings

1274

02:29:21.240 --> 02:29:28.080

Angie: as a storyteller, shaping words and images through his particular voice and experiences.

1275

02:29:28.130 --> 02:29:40.979

Angie: Tolkien spends literary elements found in Beow, Macbeth, and the traditional Dragon Slayer tale, to create a space in which he tells a new story from ancient patterns.

1276

02:29:41.520 --> 02:29:47.680

Angie: and the middle of that space and story emerges one of Tolkien's most active.

1277

02:29:47.710 --> 02:29:50.820

Angie: passionate, and pivotal characters.

1278

02:29:50.830 --> 02:29:53.780

Angie: a 1 lady of Rohan

1279

02:29:54.570 --> 02:30:07.560

Angie: Ewyn, enters Tolkien's complex narrative, and the middle where she is caught politically between the bright deeds of her ancestors and the darkness and doubt that surround her. King

1280

02:30:08.080 --> 02:30:16.850

Angie: caught geographically between the treason of Isengard on the west, and the evil of Mordor on the west, on the east.

1281

02:30:17.170 --> 02:30:23.920

Angie: surrounded by war and violence, threatening her home of Rohan and all of metal earth.

1282

02:30:24.660 --> 02:30:39.680

Angie: Eowen, sister daughter of King Theoden, is beloved and held in high regard, yet constricted by her charge to stay behind while she desires to ride forth to the field of battle.

1283

02:30:40.210 --> 02:30:48.510

Angie: Her courage, amid the larger battle raging around her on the fields of the pelonar, is crucial to the outcome of the story.

1284

02:30:48.810 --> 02:30:54.750

Angie: Through her pride and love, her skill and determination, and, most of all, her courage.

1285

02:30:54.810 --> 02:31:01.030

Angie: Eowen steps out of the growing shadows and into the light of her own heroic story.

1286

02:31:01.890 --> 02:31:13.390

Angie: Maria Tartar notes the conditions that so often limit the choices and agency of female characters and myths, legends and fairy tales

1287

02:31:13.610 --> 02:31:18.350

Angie: stuck at home, enslaved exiled or imprisoned

1288

02:31:18.400 --> 02:31:24.269

Angie: heroins are handicapped in ways that point to trials rather than journeys.

1289

02:31:24.600 --> 02:31:32.080

Angie: At 1st glance a 1 appears to follow in this literary tradition as a damsel in distress.

1290

02:31:32.460 --> 02:31:37.830

Angie: stuck at home between the inaction and despair of her uncle, King Theoden.

1291

02:31:37.860 --> 02:31:44.629

Angie: and the recklessness of her imprisoned brother Amer, while being stalked by worm. Tongue.

1292

02:31:45.290 --> 02:31:50.369

Angie: After Gandalf leads they had an out of the despair woven by worm tongue.

1293

02:31:50.520 --> 02:31:52.829

Angie: Aown is left behind.

1294

02:31:52.940 --> 02:31:58.399

Angie: not once, but twice, to wait at home while the men ride to war.

1295

02:31:59.210 --> 02:32:10.719

Angie: though aolen, is nominated and entrusted to rule Rohan while the king is away. To her. This position of honor and authority feels like an imprisonment.

1296

02:32:11.020 --> 02:32:17.860

Angie: as her desire is to ride with the warriors seeking renown and glory in battle.

1297

02:32:18.430 --> 02:32:21.579

Angie: Ewyn voices her desire to Aragorn.

1298

02:32:21.670 --> 02:32:27.430

Angie: I am wary of stalking, and the hells in which to face peril and battle.

1299

02:32:28.320 --> 02:32:32.669

Angie: Determined not to be left behind and excluded from battle.

1300

02:32:32.740 --> 02:32:41.360

Angie: Eowyn chooses to rebel against the expectation for her to remain at home, and the charge that hit she has accepted.

1301

02:32:41.860 --> 02:32:49.210

Angie: Riding in disguise as Durnham to war with the Rohiram. She shares her agency with Mary.

1302

02:32:50.350 --> 02:32:52.859

Angie: who is also being left behind.

1303

02:32:53.060 --> 02:33:01.340

Angie: taking him along with her on the ride to Gondor, where together they will face more than the danger of war.

1304

02:33:02.420 --> 02:33:11.100

Angie: What new terror is this, Legolas? Asked Gandalf of the wing messenger, who filled us all with fear.

1305

02:33:11.550 --> 02:33:17.789

Angie: Perilous, indeed is the monster who fills all with fear and doubt throughout. Lord of the rings.

1306

02:33:18.280 --> 02:33:24.330

Angie: Tolkien notes that storytellers who use dragons with skill and purpose are few.

1307

02:33:24.680 --> 02:33:33.369

Angie: and dragons real dragons essential to both the machinery and the idea of a poem or tale are actually rare.

1308

02:33:34.470 --> 02:33:45.180

Angie: Dragon that menaces, and lord of the rings is not Scava, but the figure of the Dragon recast by Tolkien into a new, dreadful form.

1309

02:33:45.210 --> 02:33:46.690

Angie: The ring Rases.

1310

02:33:46.800 --> 02:33:54.109

Angie: 9 men turned into evil monsters by their vanity, greed, and desire for power.

1311

02:33:54.600 --> 02:33:58.109

Angie: Gandalf explains the history of the Ring race.

1312

02:33:58.300 --> 02:34:01.469

Angie: 9 rings he gave to mortal men.

1313

02:34:02.490 --> 02:34:06.250

Angie: proud and great, and so ensnared them.

1314

02:34:06.370 --> 02:34:17.530

Angie: Long ago they fell under the dominion of the one, and they became ring race shadows under his great shadow. His most terrible servants.

1315

02:34:17.920 --> 02:34:22.780

Angie: though they don't breathe fire. The Naz Gul are truly perilous.

1316

02:34:22.980 --> 02:34:32.399

Angie: They hunt for the one ring like dragons, searching endlessly and relentlessly for a treasure stolen from their hoard.

1317

02:34:33.220 --> 02:34:40.959

Angie: whether they hunt on land, mounted on black horses, or from the air, riding great winged creatures.

1318

02:34:41.060 --> 02:34:48.139

Angie: The ring wraiths are described as the hunters before whom all have fled or fallen.

1319
02:34:48.840 --> 02:34:55.740
Angie: They bring darkness and fear blocking the light of the sun, of the Moon of the stars.

1320
02:34:56.160 --> 02:34:59.160
Angie: The ring raves are neither here nor there.

1321
02:34:59.170 --> 02:35:07.319
Angie: They reside. As Tolkien noted about Grendel, balanced in the imagination between the human and the monstrous.

1322
02:35:07.880 --> 02:35:17.559
Angie: Tolkien's reimagining of the dragon is not only terrifying, but essential to both the narrative structure and themes of his story.

1323
02:35:17.920 --> 02:35:23.110
Angie: The ring rays filled a dramatic sense of urgency and suspense.

1324
02:35:23.200 --> 02:35:29.459
Angie: move characters from home and safety into strange lands and dangers.

1325
02:35:29.730 --> 02:35:33.020
Angie: and center the themes of despair and hope.

1326
02:35:33.660 --> 02:35:36.859
Angie: fear and courage, power and love.

1327
02:35:38.090 --> 02:35:47.110
Angie: the ring race trapped between the living and the dead, between the human and the monstrous, inhabit a liminal space

1328
02:35:47.130 --> 02:35:52.179
Angie: in which they are trapped, much like Macbeth, by their desire for power.

1329
02:35:52.310 --> 02:35:54.500
Angie: doomed by their choices.

1330
02:35:55.660 --> 02:35:58.000
Angie: Like the monsters in Beowa.

1331
02:35:58.030 --> 02:36:02.710

Angie: they are perilous and hostile to man, beyond hope of peace.

1332

02:36:03.850 --> 02:36:09.830

Angie: Most perilous and hostile of the Ring race is the witch king of an

1333

02:36:09.880 --> 02:36:12.190

Angie: Tolkien's ultimate dragon.

1334

02:36:12.510 --> 02:36:17.199

Angie: The Witch king is the most fell of all Saurons, captains.

1335

02:36:17.470 --> 02:36:29.210

Angie: king of an ago, sorcerer, ring, wraith, lord of the Nazgul, a spear of terror, and the hand of Sauron shadow of despair.

1336

02:36:30.290 --> 02:36:33.709

Angie: Boromir describes his overwhelming power

1337

02:36:33.910 --> 02:36:44.179

Angie: whenever he came. A madness filled our foes, but fear fell on our boldest, so that horse and man gave way and fled.

1338

02:36:44.750 --> 02:36:52.489

Angie: Gandalf reiterates the old lore surrounding the witch king, that not by the hand of man shall he fall

1339

02:36:53.270 --> 02:36:59.590

Angie: at the battle of the Pellinore fields. Tolkien amplifies the image of his dragon.

1340

02:36:59.600 --> 02:37:12.409

Angie: The witch king arrives as huge and threatening as any dragon on a vast winged creature from an older time raised in evil and darkness by Sauron

1341

02:37:13.350 --> 02:37:20.240

Angie: as the dragon is Beowit's bane, the final end of his great deeds in life.

1342

02:37:20.410 --> 02:37:23.389

Angie: The witch king is Theoden's, and.

1343

02:37:23.610 --> 02:37:30.239

Angie: like Beowulf, Theodoon faces his doom with courage that he does not slay his dragon.

1344

02:37:30.520 --> 02:37:37.180

Angie: All the men who face the witch king fail in their attempt to stop this daily dragon.

1345

02:37:37.480 --> 02:37:41.630

Angie: brave and resolute, a young man of noble birth.

1346

02:37:41.660 --> 02:37:46.150

Angie: Faramir perfectly fits the role of a dragon slayer.

1347

02:37:46.340 --> 02:37:55.419

Angie: He faces the witch king in defense of the fords of Osciliath and the outer defenses. Gondor and fails

1348

02:37:55.480 --> 02:37:57.420

Angie: falling into sickness

1349

02:37:57.450 --> 02:37:58.759

Angie: and fever.

1350

02:37:59.340 --> 02:38:05.200

Angie: Gandalf fails to stop the witch king's breaking of the great gate of Gondor.

1351

02:38:05.670 --> 02:38:14.330

Angie: and though Theoden's attack on the fields of the Pellinore is fierce, and draws the witch king away from Gondor and Gandalf.

1352

02:38:14.500 --> 02:38:17.900

Angie: they then, too, fails to stop the witch king

1353

02:38:18.060 --> 02:38:19.880

Angie: falling to his death

1354

02:38:20.090 --> 02:38:22.940

Angie: fresh beneath his horse. No mane!

1355

02:38:24.500 --> 02:38:29.699

Angie: A new hero steps out of the shadows to face this dreadful dragon.

1356

02:38:29.860 --> 02:38:30.989

Angie: hey? When

1357

02:38:31.230 --> 02:38:34.400

Angie: Edmund's daughter, Lady of Rohan.

1358

02:38:34.990 --> 02:38:40.139

Angie: while the mighty warriors of the Rohirrim are paralyzed in terror.

1359

02:38:40.160 --> 02:38:46.679

Angie: Eowyn and the Guise of Durnham stands alone between the witch king and Theoden.

1360

02:38:47.250 --> 02:38:52.099

Angie: Here Tolkien makes another brilliant use of a borrowing from Macbeth

1361

02:38:52.170 --> 02:38:55.859

Angie: a prophecy that feeds Macbeth's pride.

1362

02:38:55.950 --> 02:39:03.069

Angie: laughter, scorn the power of man, for none of woman born shall harm Macbeth.

1363

02:39:03.870 --> 02:39:11.910

Angie: Shakespeare's fulfillment of this prophecy through Macduff, who was from his mother's womb, and timely ripped

1364

02:39:12.110 --> 02:39:18.810

Angie: falls flat and laughs. The sweeping drama, compared to the reveal of Durnham, as Eowyn

1365

02:39:19.340 --> 02:39:23.920

Angie: Proff observes that Shakespeare's fulfillment feels like a cheat.

1366

02:39:24.250 --> 02:39:31.150

Angie: There is no way to tell by looking at Macduff, that he was born by Cesarean section.

1367

02:39:31.160 --> 02:39:34.130

Angie: or whether he is even telling the truth.

1368

02:39:35.900 --> 02:39:42.840

Angie: Trained as a shield. Maiden Eowyn has the strength, skill and courage to fulfill the prophecy.

1369

02:39:43.180 --> 02:39:53.440

Angie: Playing the witch king with the help of the loyal and brave Merry, his blade from the Pharaoh, breaking the spell, empowering the witch King

1370

02:39:54.080 --> 02:40:04.139

Angie: Ewan's choice to follow her desire and her decision to share her agency with Mary are crucial moments on this path to victory.

1371

02:40:04.680 --> 02:40:13.840

Angie: It is Eowyn's heroic deed of defeating the witch king with Mary's aid that turns the tide of battle at the Pelonar fields

1372

02:40:14.240 --> 02:40:16.490

Angie: as marine. Some notes

1373

02:40:16.530 --> 02:40:26.819

Angie: Tolkien makes it clear that only Awan was destined to fulfill this role and save the people of Gondor from the devastation of the witch king.

1374

02:40:26.870 --> 02:40:29.120

Angie: whom no man could kill.

1375

02:40:30.330 --> 02:40:38.249

Angie: The rising and falling action of Beowulf story is mirrored in Theden's rise from darkness into glory.

1376

02:40:38.320 --> 02:40:42.689

Angie: and his fall into heroic death on the Pellinore fields.

1377

02:40:43.180 --> 02:40:51.360

Angie: Tolkien further reworks the action of bailiff's story. As Eowyn rises into her heroic deeds.

1378

02:40:51.560 --> 02:40:54.910

Angie: her determination not to be left behind.

1379

02:40:54.920 --> 02:40:58.629

Angie: her compassion in taking Mary along with her

1380

02:40:58.670 --> 02:41:02.710

Angie: and her courage in facing and defeating the witch king

1381

02:41:03.360 --> 02:41:07.970

Angie: with the choices she makes in the houses of healing. In Gondor

1382

02:41:08.160 --> 02:41:14.870

Angie: Ewyn again displays courage, and embracing a new path of her own. Choosing.

1383

02:41:15.470 --> 02:41:19.499

Angie: Critics often point out that a l gives up her home.

1384

02:41:19.630 --> 02:41:25.670

Angie: but in Rohan she would always live in the shadow of the throne, and her older brother.

1385

02:41:26.230 --> 02:41:31.919

Angie: a l's choice, to marry fair mare and reside with him in a civilian

1386

02:41:32.480 --> 02:41:38.459

Angie: fulfills and reworks the traditional happy ending of the Dragon Slayer's tale.

1387

02:41:38.590 --> 02:41:44.620

Angie: which often ends with the hero marrying into royalty and gaining a kingdom

1388

02:41:45.340 --> 02:41:53.430

Angie: by leaving their homes of Rohan and Gondor, where they each lived in the shadows of thrones, and older brothers.

1389

02:41:53.480 --> 02:42:05.099

Angie: Aywen and Faramir, are able to step out of the shadows of their families and into a place where they can make a home together for themselves

1390

02:42:05.650 --> 02:42:13.810

Angie: and the annals of the kings and rulers. It is recorded that Legolas brought South elves out of Greenwood.

1391

02:42:13.830 --> 02:42:21.589

Angie: and they dwelt in Asyilion, and it became once again the fairest country in all the Westlands.

1392

02:42:22.630 --> 02:42:32.039

Angie: Ewan's recovery and her choice to become a healer mirrors, the fulfillment traditionally found in the happy ending of fairy tales

1393

02:42:32.410 --> 02:42:36.549

Angie: healed of her wounds, physical and psychological.

1394

02:42:36.690 --> 02:42:46.800

Angie: sustained in her battle with the witch king, as well as during the time she was trapped in the doubt, darkness, and death that marked her entire life.

1395

02:42:47.110 --> 02:42:52.239

Angie: Eowyn achieves the fairy tale. Happy ending denied to Frodo.

1396

02:42:53.110 --> 02:42:58.790

Angie: Unlike Frodo, she is able to move forward, for in the housing

1397

02:42:58.930 --> 02:43:06.369

Angie: of healing she discovers more ways of being than seeking renown and battle and glory and death.

1398

02:43:06.870 --> 02:43:12.440

Angie: the ideals and ideology of Rohan she was raised in for all her life

1399

02:43:13.180 --> 02:43:16.959

Angie: during her time spent convalescing with Faramer.

1400

02:43:17.120 --> 02:43:22.389

Angie: Aowyn discovers a way of being quite different from the writers of the mark.

1401

02:43:22.870 --> 02:43:30.640

Angie: and her decision to pursue a life that centers healing and growth rather than one of war and glory.

1402

02:43:31.060 --> 02:43:40.290

Angie: Eowyn moves from a limiting place where she strives to emulate her brother and uncle, and to compete with the great writers

1403

02:43:40.490 --> 02:43:43.010

Angie: to a transformative space

1404

02:43:43.440 --> 02:43:48.529

Angie: where she can explore new choices and new options for herself.

1405

02:43:49.300 --> 02:44:01.979

Angie: a l's choice to exchange her sword for healing also aligns with the overall theme of Lord of the rings in which power is examined as corrupting and deceptive.

1406

02:44:02.580 --> 02:44:04.150

Angie: Unlike Macbeth.

1407

02:44:04.280 --> 02:44:09.759

Angie: Eowyn has the courage and the wisdom to give up her desire for a crown.

1408

02:44:11.130 --> 02:44:13.900

Angie: As Berlin, Flieger points out

1409

02:44:14.110 --> 02:44:22.849

Angie: there is no fairy tale happy ending for Frodo, only unhealed wounds and loss of all he holds dear.

1410

02:44:23.600 --> 02:44:28.600

Angie: Unlike Frodo, Awen is able to grow through her experience.

1411

02:44:28.670 --> 02:44:32.939

Angie: gaining a new home and a new sense of herself

1412

02:44:33.210 --> 02:44:37.500

Angie: moving forward into a life of healing and growth.

1413

02:44:38.110 --> 02:44:41.420

Angie: Falcon celebrates healing and growth.

1414

02:44:41.630 --> 02:44:48.489

Angie: peace, and plenty that emerged from the forging of new marriages, friendships, and loyalties.

1415

02:44:48.810 --> 02:44:54.390

Angie: However, this healing and growth is balanced by the sense of loss.

1416

02:44:55.090 --> 02:44:58.379

Angie: Falcon beautifully evokes this cycle

1417

02:44:58.550 --> 02:45:07.460

Angie: of loss and gain, and the trial plighting of Aowyn and farmare at the end of Theoden's funeral celebration.

1418

02:45:08.890 --> 02:45:13.090

Angie: and his retelling of the traditional dragon, slayer tale.

1419

02:45:13.180 --> 02:45:18.409

Angie: Falcon presents a fairy tale full of marvels and monsters.

1420

02:45:19.280 --> 02:45:26.609

Angie: a complex story that explores the themes of war and peace, of hate and love

1421

02:45:26.650 --> 02:45:28.720

Angie: of power and courage.

1422

02:45:28.870 --> 02:45:31.319
Angie: of friendship and betrayal.

1423
02:45:31.430 --> 02:45:34.120
Angie: of obedience and loyalty.

1424
02:45:34.160 --> 02:45:37.790
Angie: of loss and gain, of despair and hope.

1425
02:45:39.970 --> 02:45:48.040
Angie: an interlacement of numerous characters, and their stories which all featured the dynamic nature of choice.

1426
02:45:48.560 --> 02:45:50.540
Angie: ashamed, declares.

1427
02:45:50.580 --> 02:45:53.000
Angie: and doubt. A man of worth

1428
02:45:53.040 --> 02:45:55.990
Angie: will trust to his own wisdom.

1429
02:45:56.340 --> 02:45:58.660
Angie: This is what aown does.

1430
02:45:59.390 --> 02:46:04.350
Angie: Tolkien's Middle earth is a creation that draws on the epic of Beowitz.

1431
02:46:04.380 --> 02:46:06.219
Angie: The play of Macbeth

1432
02:46:06.360 --> 02:46:12.970
Angie: and the Dragon Slayer tale found an old English and old Norse literary narratives.

1433
02:46:13.810 --> 02:46:19.660
Angie: Evans notes Tolkien's imaginative use of these materials, and his storytelling

1434
02:46:19.950 --> 02:46:32.190
Angie: Tolkien was conscious and explicit about the possibilities of the Dragon and the Dragon slayer tale, both in his fiction writing and in his critical scholarship.

1435
02:46:32.520 --> 02:46:38.540

Angie: and in both we can find a dependence upon medieval developments of the motif

1436
02:46:38.580 --> 02:46:44.620
Angie: and the narrative type that preserves and highlights aspects of the tradition.

1437
02:46:44.650 --> 02:46:53.389
Angie: and at the same time extends them beyond the limitations already imposed by Tolkien's medieval predecessors.

1438
02:46:53.640 --> 02:46:56.820
Angie: going so far, in some instances.

1439
02:46:56.890 --> 02:46:59.750
Angie: as to introduce new motif.

1440
02:47:00.600 --> 02:47:16.930
Angie: Middle Earth is a place filled with wonders, such as dragons, elves, and perhaps most fantastic of all, a strong female character, who is not censured or punished for following her desire.

1441
02:47:17.210 --> 02:47:21.610
Angie: whose choices move the story from despair to hope

1442
02:47:22.240 --> 02:47:25.110
Angie: through her determination and courage.

1443
02:47:25.140 --> 02:47:32.270
Angie: Eowyn moves from behind the shadows of the throne, and steps into her own story.

1444
02:47:38.850 --> 02:47:40.309
The Mythopoeic Society: Great. Thank you so much.

1445
02:47:43.180 --> 02:47:44.659
Angie: Did I make time.

1446
02:47:45.250 --> 02:47:51.119
The Mythopoeic Society: Oh, yeah, you have plenty of time. Still, we have about 20. Well, 15 min for QA.

1447
02:47:51.400 --> 02:47:52.460
Angie: Excellent.

1448
02:47:52.910 --> 02:47:54.470
Angie: Oh, my goodness!

1449

02:47:54.660 --> 02:48:01.790

Angie: And Leslie Donovan has a question, and oh, wow! I've read your articles. Yes, Leslie Donovan.

1450

02:48:02.520 --> 02:48:06.710

Leslie Donovan: No question. Just a clapping. It was great. Thank you.

1451

02:48:06.890 --> 02:48:08.059

Angie: Thank you.

1452

02:48:13.260 --> 02:48:20.929

The Mythopoeic Society: So does anyone in the room or online have a question. We have one in the room. So you're going to get real close amount of your time hearing our our microphone.

1453

02:48:23.650 --> 02:48:29.100

The Mythopoeic Society: Hello! Yes, I love Erwin and all this Erwin

1454

02:48:29.450 --> 02:48:35.113

The Mythopoeic Society: and I wonder if you I've always thought that

1455

02:48:35.960 --> 02:48:38.290

The Mythopoeic Society: There's there's a double

1456

02:48:38.480 --> 02:48:41.800

The Mythopoeic Society: decapitation in that key scene.

1457

02:48:42.010 --> 02:48:46.030

The Mythopoeic Society: She cuts off the head of the fell beast.

1458

02:48:46.480 --> 02:48:47.650

The Mythopoeic Society: and

1459

02:48:48.060 --> 02:48:52.530

The Mythopoeic Society: if we allow a little symbolic logic here

1460

02:48:52.560 --> 02:48:57.569

The Mythopoeic Society: she puts it her own hand, namely, she removes her helm.

1461

02:48:57.740 --> 02:49:01.379

The Mythopoeic Society: right her her male head.

1462

02:49:01.650 --> 02:49:02.640

The Mythopoeic Society: and she

1463

02:49:02.870 --> 02:49:06.480

The Mythopoeic Society: does these 2 things almost at the same time. Not quite

1464

02:49:06.810 --> 02:49:15.940

The Mythopoeic Society: and so I wonder if you comment on that, especially if I would invite you to be just a little bit Freudian about that.

1465

02:49:16.523 --> 02:49:23.069

The Mythopoeic Society: Because I can't help but thinking there's also a kind of frustration thing going on here as well.

1466

02:49:24.330 --> 02:49:28.564

Angie: Okay, well, I do have to admit I don't like Freud very much.

1467

02:49:29.090 --> 02:49:30.349

Angie: and I

1468

02:49:31.890 --> 02:49:34.239

Angie: and perhaps my response.

1469

02:49:35.130 --> 02:49:50.239

Angie: I I'm going to share my response or the credit of my response. with Janet Brennan cross brilliant book, and the brilliant scholarship in that book. Careless and fair.

1470

02:49:50.727 --> 02:49:57.469

Angie: But that is a key moment, as you pointed out, and a number of scholars have looked at that moment

1471

02:49:57.690 --> 02:49:58.395

Angie: and

1472

02:49:59.950 --> 02:50:06.249

Angie: on the way to Target and Starbucks, my young friend and I talked about this a lot.

1473

02:50:07.770 --> 02:50:10.130

Angie: and I think that moment

1474

02:50:10.490 --> 02:50:12.370

Angie: ties in

1475
02:50:12.990 --> 02:50:20.312
Angie: to all her life. She is raised in a very male culture. She is raised by

1476
02:50:21.000 --> 02:50:22.430
Angie: her uncle

1477
02:50:22.470 --> 02:50:24.140
Angie: and her cousin

1478
02:50:24.360 --> 02:50:25.950
Angie: and her brother.

1479
02:50:26.820 --> 02:50:41.549
Angie: Her mother dies young, her father dies young, there's no mention of a grandfather. There's no mention of maternal influences in her childhood, so she grows up in this very male culture.

1480
02:50:41.670 --> 02:50:46.249
Angie: She escaped in this ideology of war

1481
02:50:46.260 --> 02:50:47.010
Angie: and

1482
02:50:47.830 --> 02:50:49.060
Angie: glory.

1483
02:50:50.790 --> 02:50:52.290
Angie: and I

1484
02:50:52.550 --> 02:51:03.520
Angie: I kind of feel that at the moment where she removes her helm and is basically guess what? I'm not a man. You're in trouble because I'm a woman.

1485
02:51:03.560 --> 02:51:07.479
Angie: I kind of feel that is one of her 1st steps.

1486
02:51:07.720 --> 02:51:14.270
Angie: And to leaving behind this ideology she was raised in

1487
02:51:14.994 --> 02:51:21.910
Angie: and she's really coming into her own that she she doesn't have to imitate

1488

02:51:21.970 --> 02:51:24.409

Angie: the men in her life anymore.

1489

02:51:25.133 --> 02:51:28.310

Angie: And that that really appeals to me.

1490

02:51:37.810 --> 02:51:38.780

The Mythopoeic Society: Any any other questions.

1491

02:51:38.780 --> 02:51:39.420

Angie: Sure.

1492

02:51:42.881 --> 02:51:51.000

The Mythopoeic Society: If you have a question online, please feel free to either type it into the chat, or you can raise your hand to speak, using your microphone or your camera.

1493

02:52:15.968 --> 02:52:29.530

The Mythopoeic Society: Just a comment in the chat here that I'll read out. So people in the room can hear it as well. Martha, as Jones says. Take another look at Jr. Tolkien's letter, number 244, about Alin and farm year, which points out

1494

02:52:30.290 --> 02:52:36.790

The Mythopoeic Society: that both Awyn and Varmeer grew up without mother or sister, and overshadowed by an older brother.

1495

02:52:38.870 --> 02:52:43.799

Angie: Oh, thank you, that will be an excellent resource, for when I'm turning this into thesis

1496

02:52:46.280 --> 02:52:51.822

Angie: well, I have to say I have. I have a question for you guys, what do you guys think of?

1497

02:52:52.270 --> 02:52:56.199

Angie: Because I kind of had to argue this with some of my classmates.

1498

02:52:56.680 --> 02:53:02.070

Angie: and I didn't get easy buy-in right away of the Ring race being the Dragon.

1499

02:53:12.070 --> 02:53:16.969

The Mythopoeic Society: I. I was fascinated by that, and it got me thinking that

1500

02:53:17.470 --> 02:53:21.589

The Mythopoeic Society: maybe the Nasgaw, when they're flying.

1501
02:53:22.320 --> 02:53:23.310
The Mythopoeic Society: are

1502
02:53:23.500 --> 02:53:26.360
The Mythopoeic Society: a dragon of 2 parts.

1503
02:53:26.730 --> 02:53:32.099
The Mythopoeic Society: and and this is kind of like a an idea that's just floating in my head. So I have no idea where it's going.

1504
02:53:32.440 --> 02:53:37.710
The Mythopoeic Society: But there's the the winged part of the the winged beast.

1505
02:53:37.810 --> 02:53:38.590
The Mythopoeic Society: which.

1506
02:53:38.870 --> 02:53:42.329
The Mythopoeic Society: if I, if I recall, doesn't really have any sense of

1507
02:53:42.540 --> 02:53:44.640
The Mythopoeic Society: sentient being or anything.

1508
02:53:44.830 --> 02:53:48.669
The Mythopoeic Society: and then the the ring wraith being the

1509
02:53:48.820 --> 02:53:56.069
The Mythopoeic Society: essentially into part of the dragon, the cunning, and all the other types of aspects of the dragon

1510
02:53:56.430 --> 02:53:58.900
The Mythopoeic Society: that one normally thinks of.

1511
02:53:59.000 --> 02:54:05.929
The Mythopoeic Society: So I, I. Your your descriptions of that and line of thought

1512
02:54:06.800 --> 02:54:11.259
The Mythopoeic Society: were very helpful for me to get that kind of line of thinking going in my tiny little brain.

1513
02:54:12.810 --> 02:54:14.919
Angie: Well, thank you, cause that was it. I mean this.

1514

02:54:15.260 --> 02:54:18.519

Angie: This just blew my mind because it it

1515

02:54:18.570 --> 02:54:25.171

Angie: when I was taking Professor Sullivan's class, and I was reading time, shippi and I was reading

1516

02:54:25.920 --> 02:54:31.969

Angie: Carpenter's biography, and I was reading Jonathan Evans, and you know, clearly talking just

1517

02:54:32.700 --> 02:54:37.480

Angie: fascinated with dragons, and and it just floored me

1518

02:54:37.600 --> 02:54:44.910

Angie: that he didn't have a dragon in the Lord of the Rings. And then, when I then, when I was like oh, but he does. It just was like

1519

02:54:44.960 --> 02:54:46.809

Angie: blue. My little my.

1520

02:54:50.640 --> 02:54:51.820

The Mythopoeic Society: So is

1521

02:54:52.663 --> 02:54:57.549

The Mythopoeic Society: did give me thought about. Let me thinking about

1522

02:54:58.080 --> 02:54:59.250

The Mythopoeic Society: Billable

1523

02:54:59.880 --> 02:55:02.949

The Mythopoeic Society: Bilbo and the dragon in the hobbit

1524

02:55:04.860 --> 02:55:10.820

The Mythopoeic Society: and if I I don't claim to know a lot about Earth mythology and things like that, and how

1525

02:55:11.320 --> 02:55:13.390

The Mythopoeic Society: dragons are portrayed there.

1526

02:55:13.510 --> 02:55:24.139

The Mythopoeic Society: But it I kind of have an impression that you have the the hero dragon slayer as a single person, and then the dragon as a single thing.

1527

02:55:24.210 --> 02:55:28.369

The Mythopoeic Society: and then they go to combat, and the the hero slice the dragon.

1528

02:55:28.920 --> 02:55:31.420

The Mythopoeic Society: But Tolkien kind of took that in a

1529

02:55:31.850 --> 02:55:35.389

The Mythopoeic Society: slightly different, or added his twist to it.

1530

02:55:35.690 --> 02:55:37.410

The Mythopoeic Society: Where Bilbo

1531

02:55:37.950 --> 02:55:38.790

The Mythopoeic Society: and

1532

02:55:38.940 --> 02:55:39.990

The Mythopoeic Society: Brand

1533

02:55:40.090 --> 02:55:42.079

The Mythopoeic Society: are the slayers of

1534

02:55:42.120 --> 02:55:43.300

The Mythopoeic Society: the dragon.

1535

02:55:44.448 --> 02:55:46.840

The Mythopoeic Society: Bilbo provides the information.

1536

02:55:47.010 --> 02:55:53.560

The Mythopoeic Society: and well, even is there isn't there a a bird involved in the communication.

1537

02:55:53.720 --> 02:55:54.972

Angie: Yes, I think.

1538

02:55:56.735 --> 02:55:57.530

Angie: Yeah.

1539

02:55:58.040 --> 02:56:04.899

Angie: There was. There was the bird, and identified like the one weak spot in his best.

1540

02:56:05.840 --> 02:56:08.850

Angie: and he, I think he communicated that.

1541

02:56:09.400 --> 02:56:13.839

The Mythopoeic Society: So it's all all kind of like a a team effort to kill the dragon instead of the one hero.

1542

02:56:14.190 --> 02:56:15.660

The Mythopoeic Society: the meek

1543

02:56:15.900 --> 02:56:18.870

The Mythopoeic Society: Hobbit being part of the team.

1544

02:56:19.730 --> 02:56:24.840

Angie: Yes, and I have to say I do think that's the weakest part of my paper, but in

1545

02:56:24.970 --> 02:56:26.969

Angie: cause I kind of feel like I

1546

02:56:27.080 --> 02:56:37.669

Angie: tried to keep a very, very tight focus, knowing it would be a conference presentation. But one of the things I'm actually looking forward to doing when I expand this

1547

02:56:37.700 --> 02:56:45.910

Angie: into a 20 to 30 page thesis, because I'm really looking forward to digging into the character of Mary. I did not

1548

02:56:46.190 --> 02:56:48.959

Angie: give. I didn't have the space.

1549

02:56:49.000 --> 02:56:54.970

Angie: I wanted to give Mary his due, because and Mary's Mary is so

1550

02:56:55.110 --> 02:56:56.220

Angie: crucial

1551

02:56:58.300 --> 02:57:00.210

Angie: and helping a l.

1552

02:57:00.370 --> 02:57:08.490

Angie: And I also feel like in Mary's character. We have echoes of the wig leaf character in Beowulf.

1553

02:57:09.213 --> 02:57:17.580

Angie: So I'm really looking forward to digging into that a little more for my thesis. But I think you're right. I like that.

1554
02:57:18.400 --> 02:57:19.690
Angie: I don't know I

1555
02:57:19.700 --> 02:57:25.810
Angie: and maybe this is read a response, and I'm reading into it when I want to read into it. But I do like

1556
02:57:26.080 --> 02:57:29.259
Angie: that. As you pointed out, it takes a team effort

1557
02:57:29.390 --> 02:57:34.550
Angie: to kill these dragons, whether it's smug or whether it's the witch king.

1558
02:57:34.620 --> 02:57:39.060
Angie: and I kind of feel that moves the dragon slayer tail

1559
02:57:39.770 --> 02:57:46.020
Angie: from. You know that single hero type to more of a community effort.

1560
02:57:48.750 --> 02:57:54.709
Angie: And then we have a couple of questions, so do I call on them, or does the moderator.

1561
02:57:54.710 --> 02:57:59.939
The Mythopoeic Society: I can manage that. So, Giovanni, I believe your hand was up first.st If you want to ask your question.

1562
02:58:01.673 --> 02:58:02.360
Giovanni Costabile: Thank you.

1563
02:58:04.300 --> 02:58:18.219
Giovanni Costabile: I think that it is important also to recall when Tolkien said that it is important to distinguish between draconitas, which is Latin for dragons, we might say.

1564
02:58:18.250 --> 02:58:36.479
Giovanni Costabile: and Draco, or dragon, because the actual beast is something different from the abstract notion of a dragon which is actually greed, so any greedy character could be a dragon. In this sense

1565
02:58:36.480 --> 02:58:52.509
Giovanni Costabile: also, the witch king, as a greedy king, greedy for power in this case is a dragon in the sense of dragoonitas, but is not a drag or a dragon an actual dragon? I mean.

1566

02:58:54.340 --> 02:58:58.008

Angie: Yeah, no, I think that's a good point. I and I would like to.

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02:58:58.410 --> 02:59:16.480

Angie: I just say, it's amazing how many of my quotes ended up on the cutting floor. As I'm just writing this paper, and so I'm looking forward to hopefully working some of them back into my thesis. And I do agree. I think that's an important quote and an important point.

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02:59:16.920 --> 02:59:18.260

Angie: So thank you.

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02:59:19.260 --> 02:59:19.950

Giovanni Costabile: Thank you.

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02:59:21.070 --> 02:59:23.140

The Mythopoeic Society: And and, Leslie, I think you were next.

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02:59:24.110 --> 02:59:35.725

Leslie Donovan: Yeah, I I just wanted to say, I don't think it's a crazy idea. And there's nothing wrong with reader response theory. By the way. But not. But

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02:59:36.830 --> 02:59:41.449

Leslie Donovan: I just want to sort of pull into the the picture that you're drawing.

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02:59:41.560 --> 02:59:57.390

Leslie Donovan: And the hobbit, of course, Tolkien basically lifts the bail story, you know, basically steals it basically rewrites it. And then didn't think that the hobbit was, you know, whatever. And suddenly he's writing the lord of the ring.

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02:59:57.400 --> 02:59:58.610

Leslie Donovan: and he's

1575

02:59:58.780 --> 03:00:05.749

Leslie Donovan: I already did the beow thing. Now, what am I gonna do? But I think you're you're

1576

03:00:05.820 --> 03:00:11.979

Leslie Donovan: your idea of the the ring race, the Nas goal of being

1577

03:00:12.497 --> 03:00:24.199

Leslie Donovan: sort of his new answer in Lord of the rings to the Dragon. In they start out as horses and riders right, and then they grow into the

1578

03:00:24.200 --> 03:00:43.620

Leslie Donovan: something that is sort of dragonish. But the thing that struck me as you were talking through your paper is that we have to remember that the the Naz Gul and the Dragon and the hobbit they're trying to reclaim their possession right? Or a

1579

03:00:43.730 --> 03:00:44.600

Leslie Donovan: I mean

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03:00:44.730 --> 03:00:51.539

Leslie Donovan: the the one ring isn't exactly the nazgul's possession, but it's related to that concept right?

1581

03:00:51.630 --> 03:00:56.179

Leslie Donovan: So they're trying to win back or gain back

1582

03:00:56.200 --> 03:01:01.680

Leslie Donovan: something that was theirs to begin with. And so Mary and

1583

03:01:02.838 --> 03:01:09.719

Leslie Donovan: a 1, and then, before bilbo, etc, and the bard all have to

1584

03:01:11.300 --> 03:01:12.739

Leslie Donovan: kill the dragon

1585

03:01:12.750 --> 03:01:15.740

Leslie Donovan: in order to prevent them from taking back

1586

03:01:15.940 --> 03:01:20.970

Leslie Donovan: what is theirs or associated with theirs. So

1587

03:01:21.220 --> 03:01:24.399

Leslie Donovan: just something to keep in mind and think about

1588

03:01:24.630 --> 03:01:28.999

Leslie Donovan: Tolkien's amplifying in Lord of the Rings and

1589

03:01:29.468 --> 03:01:34.370

Leslie Donovan: complicating the whole bail story. I think in a lot of ways.

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03:01:37.080 --> 03:01:38.010

Angie: Thank you.

1591

03:01:41.170 --> 03:01:45.660

The Mythopoeic Society: I I think we have just 2Â min left. If anyone has a final question they wanted to ask

1592

03:01:50.040 --> 03:01:54.189

The Mythopoeic Society: right? I guess we'll wrap up there. Thank you again so much for for a great presentation.

1593

03:01:54.600 --> 03:01:57.969

Angie: Thank you. I really enjoyed it. Thank you so much.