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Okay.

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Alright everybody, so welcome to our first presentation. 3 papers on middle earth heterotopias, tokens queer landscape.

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Our 3 presenters today are Marita. Mariana, Ridos, Maldonado, and Will Sherwood.

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So this presentation will consist of 3 papers, one directly after the other with a period for questions. So to that end, I am going going to briefly introduce each of our presenters here at the top.

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Please do. Zoom Q&A feature during the presentation. That's the best way to make sure that we can see your question and get it answered at the end.

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And please remember that the Zoom chat will not be archived. So please copy and paste or take any resources or conversation that you want to save.

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Over after the presentation over to the Discord where you can find the thread for this presentation and read everyone's full bios and interact with everybody.

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Just a quick reminder to follow our society community guidelines and that this is being recorded. So without any further ado, our presenters today.

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Marita Argonauti is a PhD candidate at the University of Glasgow investigating the representations of theater and contemporary.

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Fairy fantasy literature. Marita is a member of the University of Glasgow's Center for Fantasy and the Fantastic.

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Marianna Rio Smokonado holds a PhD in comparative literature from the University of Glasgow.

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Mariana is the officer for equality and diversity at Glasgow University Center for Fantasy and the Fantastic and is part of the editorial team for Malar, the Tolkien Society's Academic Journal.

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And lastly, Will Sherwood is a PhD candidate at the University of Glasgow researching the intersections of JR.

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R Tolkien and British Romanticism. Well is the Education Secretary for the Tolkien Society and runs the site to society's various seminars.

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So with that, you want to take it away, Marita?

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Sure. So hello everyone. I am the Soft launch of this panel on talking square landscapes.

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Here to talk about everyone's favorite and completely not contested at all Lord of the Rings character.

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Tom B Badell and he is own little queer landscape, the old forest. So this paper and indeed a large part of this panel exists in part due to the wonder that is the shifting of meaning in language.

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Specifically in this case with regards to the word queer. If I was to randomly pick up a copy of the fellowship of the ring and again completely randomly.

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At accidental page. And chose to read something. Like for example, Tom put his mouth to the crack.

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And began singing into it in a low voice. They could not catch the words. But evidently, Mary was aroused.

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A shudder ran through the tree from root to tip. And complete silence fell.

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That's a completely, I think in its context. A passage that is a particular way, but once we take it out of that context.

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Can be made to read very differently. I guess those words in the middle are important as well.

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But you know. Not as much as the bed is. So The meaning of the word queer.

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Has changed from the time of Tolkien's writing to today and there's a lot of wonderful literature on that specifically.

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We have David Craig's, 2,020 introduction for the reprinting of queer lodging, gender and sexuality in the Lord of the Rings.

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Quote queer doesn't mean to talk in what it means to us but nor was it utterly different that is a point further explored in Yvette source, 2,023, we could do with a bit more queerness in these parts and analysis of the queer against the peculiar, the odd and the strange in the Lord of the Rings.

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Kisor argues that queer is a special term, one uniquely associated with habits, and with suspicion of outsiders that ranges from the provincial to the real peer of threatening outside forces.

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It is also associated with particular locals in Middle Earth. Parts especially the old forest where primordial forces dwell.

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Quote. My paper focuses on one such local Tomblibodil's old forest, definitely primordial, definitely a bit heterotopic and as queer as any of its folk.

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To return to Kaser again, quote, The old forest figures queerness in 2 ways. The ancient and threatening queerness of the primordial forest and the welcome and welcoming queerness of Tom Bombadill both belonging to an older order of the world than the hop of than the world of the habits.

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So the old force is significant because it is in part the first place is significant because it is in part the first place the Hobbits encounter that is so open to alternative.

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To otherness. There will be more, of course, otherwise this would be a very short panel. But after they ideally shired, the old forest is an ever present threat.

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It's different from the black riders because it's not an intrusion. The old forxes exist in and of itself.

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It is a real other place. It is the heterotopia to the Shires utopia.

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But what? Is a heterotopia? This might seem like an obvious thing to define seeing as it is a much beloved concept in both literary theory and speculative fiction.

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But sometimes I think it's good to return to the well and reacquaint ourselves with things we consider familiar.

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So. The concept of herotopius was articulated and elaborated by sheistorian and philosopher Michel Foucault.

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Pictured on the slide. It is not just a random old man as a friend of mine thought. So.

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That was in his lecture. This is stuff. S also. Have a cold, I can pronounce French.

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Which was then published in 1984 as *Other Spaces: Utopias and Heterotopias* translated from the front French utopias translated from the friend French by Jamie Skovich translated from the friend French by James Kovich.

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Immediately contrasted with the concept of the no place, the utopia, heterotopias are real places that act as counter sites.

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Quote, outside of all places, even though it may be possible to indicate their location in reality. They are absolutely different from all the sites that they reflect and speak about.

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A fact that isn't turn reflected in their name. Heterotopias from the Greek hetero which means different other and doesn't that upon shifting of word meanings considering the topic of this conference.

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So, for call identifies 2 main categories of heterotopias. We've got the crisis at her utopia and then heterotopes of deviation.

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This panel like most post accordion analysis will be focusing on Heterotopians of deviation. Those in which individuals whose behavior is deviant in relations in relation to the required mean or norm, are placed.

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Those are the necessary spaces that make the utopia possible. For an interesting example of a CRC heterotopia in middle earth.

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We were chatting about whether Rivendell and La Florian both connect as Chris had herotopias for Aragon, but none of us decided to write about that.

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So there you go. So what would the Shire look like without the old forest to border it, without the barrow downs between it and breed?

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This has been the first aspect of the heterotopia that you can see. And you can see the rest of them in the PowerPoint as well.

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All of them in 1 point or another in the narrative can be linked to the old forest and or Tom Bombadil's house.

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I have added some more quotes here. 2 and illustrate that. As you can see at some point there, I completely give up on referencing, but I promise you they're all from the Lord of the Rings.

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So what I would like to focus on as I draw to the end of this talk is the role that on Bombardier place plays in all this.

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Both as master of forest and of house. And taking a step back as a much discussed and often much more lined episode in the narrative shape of the Lord of the Rings.

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Now who is Tom Bombadil is of course a difficult question to answer satisfactorily. I stole him from self-grown in a 1954 letter.

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Many have found him an odd or indeed discordant ingredient. As in 1,954 so to in 2024 Rest in peace, Jared, you would have hated the reds.

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Indeed for a character the Tolkien didn't think needed philosophizing about and is not improved by it, there seems to have been little else.

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Even I at this moment. I'm doing exactly that. Imagining him into philosophical space to suit my needs.

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In my defense, Tolkien made it so damn easy. Like you's house and the forests are to the Shire and Bree and much of Middle Earth, So too Tom Bombadill is other to his narrative surroundings.

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He exists outside of the main pattern of the Lord of the Rings and yet finds himself impossibly on the page.

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To quote another one of Tolkien's letters this time from 1,964 and address to Morojkovsky?

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There is always something left over that demands a different or larger construction to explain it or related to the rest.

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It is like a play in which hardly obvious enough

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To disturb attend or create the spell first spectator, there are noises that do not belong. Chings in the scenery that let out a gleam which is not pertinent.

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They can only be explained or related to the play by reference to a different world and plain. That of the author and producer and his servants, stage hands and lightning experts.

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Tombo Medill is just such a creation and through his queer discordant nature, the whole of Middle Earth gave him consistency.

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He is the anti-alusory heterotopia that allows the rest of the world to gain and maintain its internal consistency and order by revealing what it is that truly exists outside it.

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What's more, he does all of that while singing a catch a tune. What a mad lad.

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Thank you very much.

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Okay, so After that brilliant introduction and conversation about Tom Bonvidel, I'm about to bring the mood down y'all.

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Because I'm going to talk about the spooky, ugly, ugly places of Middle Earth.

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This is why my paper on the panel is called No Man Lands, Middle Earth's Heterootopias of the Dead.

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So. Anyway. In his essay on fairy stories. R.

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Tolkien declares that Mordor is a perilous land and in it are pitfalls for the unwary and dungeons for the overbold.

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Perilous precisely what comes to mind when considering spaces like the barrel mounds, the dead marshes and the paths of the dead in the Lord of the Rings.

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Wealth of critical stance strands have readily been used to analyze the depiction of these sites.

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Such as biographical folkloric, historical, mythological, or intertextual influences, sources, and references.

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Following Deborah Saabo's premise of understanding sites like these as part of the cultural landscape of Middle Earth.

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This presentation reads each of these spaces as a text. By considering their past, their symbolic associations, their positioning within the narrative, and the experience they provide the characters and the reader.

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I contend that in Foucaultian terms, these are heterotopias that originate as sites of death.

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A tomb, a formal battleground, a traders last abode. Steeped in the history of Middle Earth, they have become queer, forbidden, no places.

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Acting like timeless voids, a missed artist's geography that would consume those who enter them.

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Well, Tolkien uses the term no-man lands to name the arid moors between the dead marshes and the gates of Mordor.

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This term could also be applied to the spaces analyzed here. For they are not spaces for the living.

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These are dwellings of the undead, of phantoms and the accursed. However, these no places become pivotal to the novels plot as life erupts in them through the presence and actions of the main characters.

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Here, figures like Frodo and Aragorn find different means of actualization essential for the fulfillment of their own tasks.

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While the bonds between and responsibilities to the living are reasserted.

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In the fellowship of the ring, Frodo Baggins, some ways Ganje, Meridoc Brandybuck and Peregrine Took are told to avoid the barrel downs on their way to breathe.

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As. These places do not belong to habit history. They constitute a mysterious other and symbolize the danger of straying beyond familiar territory.

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Well, Hobbits may not know the origin of the great barrows. Tom Bombardo says that they were once the gilded resting place of kings and queens until a shadow came out of dark places far away.

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And the bones were stirred in the mounds. Barrow whites waked in the hollow places, walked in the hollow places with a clink of rings on cold fingers and gold chains in the wind.

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The barrows thus become a heterotopia after being literally invaded. Their very topography is a warning.

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Stones like a guarding finger jagged teeth and pillars of a headless door. They indicate that whoever enters this no place will be devoured.

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Cut off from the world of the living. The text further emphasizes this dichotomy between life and dead.

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By juxtaposing the barrel surroundings and Bombardo's warning to keep to the green grass to life.

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With the cold dead stone of this no place's interior. The only light here is pale and greenish.

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Closer to the green of the dead marshes and golems eyes than the green thriving outside the chamber.

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The whites incantation, therefore describes the microcosmos created within the borough. World of never waking where stars land and sea have died.

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And the Dark Lord rules. Moreover, the This tomb has not only preserved bodies, but also time.

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Time exists here as the frozen memory of a tragic battle lost against the men of Kandum.

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Which is relived or re-died by Mary. Berlin Fleger explains this incident as someone else's long past experience.

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Who has, if only momentarily, overtaken and overpowered Mary, and he has identified with it.

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Although at first prisoners of this void, The life brought into the barrel by Fraud and his companions begins its annulment.

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Against the temptation of abandoning his comrades. Of running free over the grass grieving for Mary and Sam and Pippin but free in a life himself The living seed of courage that Frodo finds in the sight of death proves stronger.

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Instead of allowing dread to tear the bonds of friendship, Frodo Hughes the disembodied arm threatening Sam's life.

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Tom Bombardo's final rescue of the Hobbits. As the real light, plain light of day, and the words of his living songs stream into the tomb, represents the enchantment of life breaking into this realm of the undead.

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This commitment to life and light is then later reaffirmed when the Blade of Westernness found inside the barrow helps defeat the undead witch king of Angmar.

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None other than the formal ruler of Kran Doom. Chance, as they call it in Middle Earth.

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Similar to the barrow downs, the path of the dead is another no man land. Whose fell name strikes fear into the heart of the Rojirin.

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The duna that I know this to be the escape route and final habitation of former worshippers of Sauron who betrayed their religions to E.

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And we're there for cursed by him. The sleepless dead are condemned to perpetually walk these paths.

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Filling the darkness with their whispers and restlessness. Like the barrel downs, this no place is littered with warning signals.

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A single mighty stone like a finger of doom. A dark door threatening to devour them like a mouth of night.

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The stone of it if marking the sight of a broken promise. And the corpse of Baldore, son of Brego.

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None of the living who have treaded these paths have come back to tell the tale. Time and light does not exist in this void.

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For it always seems to be as Gimley reports. Twilight of some later year. Or in some other world.

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I's incursion into these paths as life erupting into this dead space is successful because as the hair of EC Lour, he can compel these ghosts to fulfill their oath and grant them peace.

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In return. He is the hiking. Returned. Who momentarily functions also as the King of the Dead.

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Furthermore, by taking these paths, Aragon reasserts his responsibility towards Gondor and Middle-earth over his personal safety.

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And even the glory he might obtain on the battlefield. Only this road can allow him to avert a further attack on Minas Tireth before all is lost.

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Where others have shone their loyalties. Ottawa and will not. He places no obligation upon the Dunedine or his friends Gimli and Legolas to follow him.

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And yet, they endure the dread of these paths out of a sense of duty and more importantly.

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Love.

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Finally! The dead marshes are part of the site of the Great Battle of Daga, in which the last alliance of men and elves clashed with Sauron's forces.

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The splendor of their banners, as described by L. Rond at his counsel, is long gone.

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Instead, the togetherness of different enemy corpses of elves, men, and orcs who peer through the mirror of dead faces.

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The Just towards death's power as the great leveller. It also creates a sense of hopelessness.

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For regardless of an individual's actions, one may still come back to this world only as a foul message.

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Glowing with a fell light. But Golem's failure to touch these phases because they are only shapes to see.

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Indicate that none of these creatures are actually there. Rather, they are a necromantic illusions indicating the unwholesomeness of the land itself.

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Polluted perhaps by Sauron, the great necromancer himself. The only true inhabitants of this wasteland are revulsive forms of life.

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Snakes, worms, dead grasses and rotting reeds. And if the idea of life is scorned by this landscape.

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Then the corpse candles are a further mockery of light. For they leave the onwary travelers to be devoured by water and fen.

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They trick all and illuminate nothing. The 2 towers the reader crosses the marshes in the company of Frodo's salmon golem.

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Who are seeking to reach mortar undetected. At the Barrow Downs, Florida was tempted to, by fear, to leave his friends behind.

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Marian W. Mackins describes Photo's temptation at the dead marshes as succumbing to the allure of the dead.

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Which would mean both his own death by drowning and the forfeitor of his quest. That is, to sink into despair.

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This no place is doubly a sight of troubled memory, not only because of the slaughter that happened there, But because ultimately it was in vain.

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Frodo is treading the path of those who failed before him in their mission to destroy the ring and sawed on.

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Nevertheless, what ultimately allows Rodo to complete his task, is the bonds he creates with golem.

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This bond begins when Frodo decides to put his life in the hands of this queer other. Once called Smiegel.

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This connection in addition to Golems desire for the one ring proves my vital in mending photos's own failure.

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In the

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The heterotopias examined in this very brief paper are spaces associated with death. That act as voids that invert the order of Middle Earth and seek to isolate those who enter them from the world of the living.

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Tolkien's barrel downs, paths of the dead and dead marshes, as forbidden no places, represent a severance from life and light.

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Inhabit by different variations of what Amy, Gradu edge, I hope I pronounce that right.

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Calls the young quiet dead. Ghosts, possessed corpses, phantasmagorical illusions, or revenants.

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They are the dead who cannot find peace. Guilty of a crime or sin. Victims of a malediction they cannot rid themselves of.

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But while these perilous landscapes are wrought with darkness, evil and sorrow, the intrusion of the living transformed these devouring no-man lands into spaces where the commitment to each other and to the people of Middle Earth is reaffirmed.

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Characters like the Hobbits, Ottowa and Tom Bombadill, Gimli, and Legolas.

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Withstand fear and dread honor their duties and is sauce themselves in the fulfillment of their love.

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In these spaces. Only thus can curses and mogul spells be broken.

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Okay. Hello. Okay, so.

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I'm good to be looking at Maria as a eerie, heterotopia, taking yet a another from where we began with Tom Bombardo.

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Okay, so. My part of this paper then, ates Moria as an eerie Heteroopia, I can't talk to that apparently.

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That is closed off and retreats from the external world. It's been transformed into legends and myths and its spatial realities are further removed as a direct consequence of socially reconstructed reimaginings and recreations by the authors of the red book.

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Of West March. Like, Sheila's layer and past the dead. Both of which take place within mounting interiors, but I'll talk about that at some other point.

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Talking process of othering Moria starts before it is physically encountered. Its atmosphere is founded on fear and uneasiness in the chapters, the Council of El Rondo and the Ringo South.

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In the latter, Gandalf's suggestion of Moria triggers immediate feelings of dread as even the hobbit even to the Hobbit, Frodo was a legend of a vague fear.

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Now, the adjective vague has neatly with legend here to detach the reality of Moria from the habits and readers preconceived notions.

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It is a heterotopia best encapsulated in the hesitant, hard to comprehend descriptions surrounding the bow rod.

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Now. For Mark Fisher, the eerie is constituted by a failure of absence or by a failure of presence.

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The sensation of the eerie occurs either, either when there is something present where there should be nothing, or if there is nothing present, when there should be something.

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Once the mighty kingdom of Casa Doom, Moria's ruined corpse strongly signals a present, a failure of presence.

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Fisher explicitly links this to ruins. Okay. For although a sense of the eerie seldom clings to enclosed and inhabited domestic spaces.

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We find the eerie more readily in landscapes partially emptied of the human. What happened to these, to produce these ruins this disappearance?

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What kind of entity? Is involved So the eeriness of Moria directly correlates to its ruined state.

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Moria's sublime scale and Interesting. Cater cathonic death got there. Is only ever revealed through fragments.

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That act as synaptic keys for the mind's undeterminable scale. Glimpses of stairs and arches and of other passages and tunnels sloping up all running down steeply running steeply down.

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Or opening blankly dark on either side. So building on Fisher, Moria's ruins are special instances of the eerie as they additionally prompt the questions, where am I and what is this place?

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The collapse of the dwarven kingdom conjures a distinctly eerie, oppressive darkness and that talking repeatedly employs to disorientate discomfort and a times paralyzed the hobbits.

01:05:00.000 --> 01:05:12.000

For instance, following Pepin's infamous call of the void when he drops the stone into the well, He sits silently in the pitch dark.

01:05:12.000 --> 01:05:24.000

Frozen in fear that some unknown thing would crawl up out of the well. People appears stuck in an emotional liminality, simultaneously fearful of the failure of presence and absence.

01:05:24.000 --> 01:05:40.000

You could kind of say he's feeling something will appear so I must not go near the well. But there is nothing where I imagine something should be.

01:05:40.000 --> 01:06:05.000

So there's the liminality. This latter angle. Implies Moria's spatial darkness as a manuscript on which the characters project and write their anxieties and fears linking back to Marianna's points about text and special manuscripts here.

01:06:05.000 --> 01:06:13.000

Thank you. In the process, they also rewrite Moria's legacy in the red book of West March.

01:06:13.000 --> 01:06:22.000

It is particularly poignant here to to, Gentia, tangentially consider the role that art plays in remediating Moria.

01:06:22.000 --> 01:06:28.000

Talking consciously invokes Gimley's imagined nostalgia through his song.

01:06:28.000 --> 01:06:40.000

But the binary between the imagined light and physical oppressive darkness only for Sam makes the darkness seem heavier.

01:06:40.000 --> 01:06:50.000

In a space that is already hung in darkness, hollow and immense in which there were oppressed by Darrow Dwel's loneliness.

01:06:50.000 --> 01:07:02.000

And vastness. So art here. Bales to bring hope or comfort. It only achieves an intensifying Maria's eeriness for the alienated hobbits.

01:07:02.000 --> 01:07:17.000

Talking supports this notion by predominantly presenting and rewriting Moria through the hobbit's perspectives as the wildest imaginings that dark rumor had ever suggested to the hobbits.

01:07:17.000 --> 01:07:29.000

Fell altogether short of the actual dread and wonder of Moria. This is also present in Frodo's ambiguous experiences if you're freaked out by the eyes.

01:07:29.000 --> 01:07:36.000

Good, that was the point. I spent a lot of time looking at eyes on Google. Strange, strange afternoon.

01:07:36.000 --> 01:07:47.000

Tolkien initially casks golem. In vagueness and uncertainty. We do not know who or what photo actually witnesses.

01:07:47.000 --> 01:07:55.000

In Moria, the films are obviously different. So Frederick began to hear or to imagine that he heard something else.

01:07:55.000 --> 01:08:08.000

Like the faint fall of soft bare feet. It was never loud enough or near enough for him to feel certain that he had heard it but wanted had started it never stopped while the company were moving.

01:08:08.000 --> 01:08:17.000

But it was not an echo for when they halted it pattered on for a little all by itself and then grow still.

01:08:17.000 --> 01:08:29.000

Friday fancied that he could see 2 pale points of light, almost like luminous eyes. Emphasis there on the simile like luminous eyes again.

01:08:29.000 --> 01:08:40.000

Distance. He started, his head had nodded. Must have nearly fallen asleep on guard, he thought. I was on the edge of a dream.

01:08:40.000 --> 01:08:46.000

When he laid down, he quickly went slim, but it seemed to him that the dream went on.

01:08:46.000 --> 01:08:57.000

He heard whispers and saw the 2 pale points of light approaching. Slowly. He woke and he found the others were speaking softly.

01:08:57.000 --> 01:09:08.000

So Nick Groom has noted that quote, it is an ambiguity and uncertainty that talking is at his most distinctive end quote.

01:09:08.000 --> 01:09:23.000

And this moment with Frodo exemplifies this quality best. By attempting to reject his height and sensual empiricism as a illusions and projections in a space saturated in eeriness.

01:09:23.000 --> 01:09:30.000

Frodo only succeeds in reinforcing Moria's failure of absence and the question What is this?

01:09:30.000 --> 01:09:47.000

Who is this? Questions. At this moment in the narrative, Frodo's reactions cast uncertainty over whether his experience like those invoked by the ring are the result of internal or external agency.

01:09:47.000 --> 01:09:54.000

Although he inhabits a liminality of eerie ambiguity when he posits that he was on the edge of a dream.

01:09:54.000 --> 01:10:03.000

Frodo inadvertently redefines Moria as eerie with its other worldly dimensions.

01:10:03.000 --> 01:10:20.000

As a heterotopia that has retreated from Middle-earth and entered into legend, Frodo is very much, Frodo's Moria is very much a liminal other world and microcosm that straddles the past present and future.

01:10:20.000 --> 01:10:32.000

It can be read in line with, Jacques Derrida's hauntology, which would situate Moria's ruined decrepit body as an ideological manageable ghost of Casa Doom.

01:10:32.000 --> 01:10:42.000

Like the Barrow Downs, the dead marshes. And the paths of the dead. Is perpetually haunted by the past.

01:10:42.000 --> 01:10:58.000

That continues to acquire agency in the present. However, unlike these places, Moria is not haunted by the supernatural, nor is it completely dead as it continues to be inhabited by living bodies.

01:10:58.000 --> 01:11:08.000

Additionally, Moria Doom is plagued by its unfulfilled potential that nods to Fredric Jameson's essay slow cancellation of the future.

01:11:08.000 --> 01:11:12.000

It raises the question, what might Moria Doom have been if greed had not prevailed or Barin's colony had succeeded.

01:11:12.000 --> 01:11:26.000

Moria stands out, therefore, amongst talking's ruins in this way. Haunted by the prospects of the past.

01:11:26.000 --> 01:11:37.000

Present and future. So starting to come towards the end of my section. And this first paper, for the conference.

01:11:37.000 --> 01:11:48.000

I will now close by considering Murray's occupants and what it reflects about authorial bias and the presentation of the Misty Mountains.

01:11:48.000 --> 01:12:03.000

While deliberating which path to take Gandalf ruminates, so this before Mario I should point out, Gandalf ruminates that the orcs were scattered after the Battle of 5 Armies in the Hobbit.

01:12:03.000 --> 01:12:10.000

So Moria may only be occupied by Barlin's colony. There is hope the dwarves are still there.

01:12:10.000 --> 01:12:18.000

They do not know for certain if they're dead. But Obviously Jackson's films established that in the first and the the entrance hall.

01:12:18.000 --> 01:12:31.000

However, more interesting for this discussion is a tangential passage from the Hobbit that frames the misty mountains as the home of the weird and the eerie.

01:12:31.000 --> 01:12:40.000

That are strange things living in the pools and lakes in the hearts of mountains. Fish whose fathers swam in.

01:12:40.000 --> 01:12:51.000

Goodness only knows how many years ago, and never swam out again. While the eyes grew bigger and bigger and bigger from trying to see in the blackness.

01:12:51.000 --> 01:13:00.000

Also, there are other things more slimy than fish. Even in the tunnels and caves the goblins have made for themselves.

01:13:00.000 --> 01:13:08.000

There are other things living unbeknown to them that have sneaked in from outside to lie up in the dark.

01:13:08.000 --> 01:13:23.000

Some of these caves too go back in their beginning to ages before the goblins who only widened them and joined them up with passages and the original owners are still there in odd corners.

01:13:23.000 --> 01:13:29.000

Slinking and nosing about.

01:13:29.000 --> 01:13:37.000

It's eerie majesty. We. M. Gandov speculation that the watcher in the water has crept or has been driven out of the dark waters under the mountains.

01:13:37.000 --> 01:13:48.000

There are older and fouler things than ox in the deep places of the world. Had to do that.

01:13:48.000 --> 01:13:57.000

Which is later reinforced through Gandalf's memories. In the 2 towers.

01:13:57.000 --> 01:14:07.000

Far. Far below the deepest delving. Sorry guys. Try that again.

01:14:07.000 --> 01:14:16.000

Far, far below the deep serving of the dwarfs, the world is gnawed by nameless things, even sour on knows them not.

01:14:16.000 --> 01:14:19.000

They are older than he.

01:14:19.000 --> 01:14:31.000

Those nameless things by their very unidentifiable nature are coded in the red book as other remembering that Frodo is the author of the Lord of the Rings.

01:14:31.000 --> 01:14:34.000

Bill Barrow is the author of the topic.

01:14:34.000 --> 01:14:38.000

Well, sorry to interrupt, but this is your 2 min warning.

01:14:38.000 --> 01:14:53.000

Perfect timing, thank you. Actually, really good time. Beyond the ruins of Moria and concerns of humanoid societies, there resides golem, the watcher in the water, the bowel rod.

01:14:53.000 --> 01:15:06.000

In line with Julia Christopher's work on objection, the social structures, bias and resulting ignorance of the Red Book's authors repeatedly coded the disparate bodies that inhabit Moria as other.

01:15:06.000 --> 01:15:15.000

Frodo identifies orks as ruined and twisted in return of the king. The barrel rug is a mockery of the mire.

01:15:15.000 --> 01:15:29.000

The watchers luminous fingered tentacle invite speculations as to its biology and Golems hook it malicious use of the ring led to his own grandmother.

01:15:29.000 --> 01:15:44.000

And community expelling him. Outcast by humanoid social structures, the seemingly infinite cathonic spaces within the Misty Mountains offers a place where coded otherness can live in solitude.

01:15:44.000 --> 01:15:55.000

In turn the occupants of the Misty Mountains make it a diverse heterotopia that upsets the social ideals at play outside.

01:15:55.000 --> 01:16:16.000

Okay. Let's reclusive nature has made it into a timeless microcosm, although it's reclusive nature has made it into a timeless microcosm, although it's ruins events that what once was, it is now in a liminal state of perpetual decay, out of thought and time.

01:16:16.000 --> 01:16:23.000

Residing in legend only by Hobbit's experience rewrite and intensify Moria's eerie of the worldly atmosphere.

01:16:23.000 --> 01:16:35.000

And in the process, they code and reinforce negative social distinctions of otherness through their encounters with the watcher, Alps, Golem and Balrog.

01:16:35.000 --> 01:16:42.000

However, it is precisely these limitations that in turn makes Moria a spaced 4 socially rejected bodies.

01:16:42.000 --> 01:16:55.000

Transforming it into a haven removed from the events and influence of the outside world. Thank you.

01:16:55.000 --> 01:16:57.000

Oh, that's like.

01:16:57.000 --> 01:17:03.000

Oh, thank you so much. Those papers y'all that was wonderful Lots of fun chatter in the chat.

01:17:03.000 --> 01:17:16.000

We were all. Talking with each other about all sorts of different things. So we do have a space for questions.

01:17:16.000 --> 01:17:30.000

We have one from Kami already. So for the whole panel. Kenny asks, I'm wondering about the role of language in the textual or other construction of heterotopias.

01:17:30.000 --> 01:17:39.000

Either from a character or a later or slash other narrator. You guys have any thoughts about that?

01:17:39.000 --> 01:17:48.000

And then after that question. I see Robin has her hand up and will, answer that one as well.

01:17:48.000 --> 01:17:59.000

I think like however, pointed at me. My was the faith paper guys. I'm not supposed to be answering questions.

01:17:59.000 --> 01:18:14.000

So from a language perspective, You sort of see you discovered the heterotopia through its contradictions and often through its absences and lack of.

01:18:14.000 --> 01:18:29.000

It is. Most often described as something in contrast to something else which is presented as normal and then the heterotopia can be the strange, the eerie, the queer.

01:18:29.000 --> 01:18:43.000

And we see that I think across all of the heterotopias we've and counted so far and although we all took a mostly sort of negative view that's not necessarily what A hydroopia can be.

01:18:43.000 --> 01:18:59.000

And you see that in Tolkien's language a lot in the way that very often things that are beautiful and things that are evil can be described with very similar terms.

01:18:59.000 --> 01:19:11.000

But yes, the perilous affair and so on. Yeah. I was just going to build on that point as well about how although we had taken that kind of negative turn the Shire for example.

01:19:11.000 --> 01:19:22.000

Could be identified very much as a hit like I think we were talking yesterday or this morning about how it seems that every single every single area.

01:19:22.000 --> 01:19:28.000

Within, sorry, with every pocket within Middle Earth is its own heteroopia. It seems to be just made.

01:19:28.000 --> 01:19:37.000

Yeah, it's made up. It's very poor, you might say. It's a very penetrable return, actually.

01:19:37.000 --> 01:19:55.000

And it also sort of like Set that, It very much sort of like depends, I think, also on and from the positioning of like because if we want to use pactinian terms, it's a very polyphonic, it's a very polyphonic novel.

01:19:55.000 --> 01:20:08.000

So depending on, for example, the perspective that you're talking about, every people or every character or every situation will find a different way of identifying a heterotopia.

01:20:08.000 --> 01:20:10.000

So Will's example of Maria is very good in that sense because even though we could call it a dead space, it's not dead.

01:20:10.000 --> 01:20:39.000

In the sense of the dead inhabited because it's very much teeming with life. What I think is also very interesting is that in order to illustrate sort of heterotopias, there's very much this place sort of like of a I called it in my paper, a dichotomy that has to do with sort of like the comparison or juxtaposition of ideas, for example.

01:20:39.000 --> 01:20:55.000

Darkness and light, life and death, the green but the rotting. And so it's in these sort of ways that within the very language of the text, these inversions are sort of like the negative or the opposite are kind of like created.

01:20:55.000 --> 01:21:11.000

So it's kind of like, I think it's a good way of seeing, for example, if you're thinking about evil, kind of like almost mocking the world that is by creating its own sort of like inverted perverted version of, you know, in these small pockets.

01:21:11.000 --> 01:21:25.000

So, and I think that the way that the novel achieves that is precisely through these descriptions not only from the narratives perspective, but also from what the characters themselves are feeling and encountering.

01:21:25.000 --> 01:21:27.000

Love it. Thank you.

01:21:27.000 --> 01:21:31.000

Awesome. Robin, don't you go ahead and unmute yourself.

01:21:31.000 --> 01:21:37.000

Okay, unmuted also lowering hand. Thank you so much. Not in the least surprised that this was absolutely fantastic.

01:21:37.000 --> 01:21:49.000

And will you kind of started, you all started to kind of answer my question. The first one was going to be quickly like, what about La Lauren?

01:21:49.000 --> 01:21:51.000

What about the elephant spaces and how heterotopic are they, which sort of leads to maybe I'll expand it.

01:21:51.000 --> 01:22:08.000

In the sense of The way you talk about all of Middle Earth is different heterotopias reminds me very much of the multiple meanings of queer and into alarity.

01:22:08.000 --> 01:22:22.000

So it comes sort of down to everything. But of course, if we're not careful and this is an issue out I think in sort of a lot of queer communities and issues.

01:22:22.000 --> 01:22:27.000

It becomes. Flattened. I mean, if everyone is queer, nobody's queer.

01:22:27.000 --> 01:22:36.000

And, I, love doing deep guides in the OED. And if you look queer up in the OED, they're 14 pages.

01:22:36.000 --> 01:22:41.000

Of if you copy and paste in your word, 14 pages of definitions and citations. Some are more positive.

01:22:41.000 --> 01:22:58.000

Than negative. And so I tossed in my subspace in D. On the OED, which, you know, It strikes me because a lot of people We'll cite one or 2 entry meetings from the OED, but never look at the whole thing.

01:22:58.000 --> 01:23:09.000

And of course, the more positive ones only come recently. So is your sense if you build on this for Miss Laura, which you must do or I will come and glare at you over my bifocals.

01:23:09.000 --> 01:23:20.000

How might we then push? In terms of comparisons and different types of queerness and altarities in heterotopias.

01:23:20.000 --> 01:23:27.000

Thank you for that loaded question. Yeah.

01:23:27.000 --> 01:23:42.000

So that was one of the things to start this off again that I was thinking about when I started writing my paper because to us this discussing it, it was very clear that we could, you know, legal that.

01:23:42.000 --> 01:23:55.000

Language. And Talk about queer in the academic sense of queer. But no, always and so on and so forth.

01:23:55.000 --> 01:24:03.000

And there are a lot of terms that end up becoming this in academia. You know, we called many spaces liberal.

01:24:03.000 --> 01:24:29.000

God knows that everyone needs to provide a definition every time the version of that word. That was partly why I sort of insisted that I should go first and I should as part of my paper have The actual text from heterotopias, what heterotopias are, what these queer spaces, this other spaces are.

01:24:29.000 --> 01:24:49.000

To build that basis of. Where are we coming from? What are we looking at? And so on and so forth because I think it is important to Try and talk about all the polyphonic meanings of the word clear, but be very clear about like this is this particular thing.

01:24:49.000 --> 01:25:02.000

We are doing this particular thing. Even though I might joke. Oh, about, a, a, a little blowing on cracks and so on.

01:25:02.000 --> 01:25:03.000

Yeah.

01:25:03.000 --> 01:25:12.000

Stop! Okay. What's also sort of like what I think is interesting is again, when we talk about sort of like studying, talking, and also the reception of it.

01:25:12.000 --> 01:25:24.000

To sort of like be able to open ourselves up to the possibilities of like Marita illustrated in the sense of how we can understand peer but also how A text like the Lord of the Rings.

01:25:24.000 --> 01:25:39.000

Deposits its own sort of like understanding or definition of clearness, only then to go back on itself and sort of like adjust and mortify and reconsider and reposition everything and anything that is queer.

01:25:39.000 --> 01:26:01.000

So we consistently have sort of like this movement or this flux that I think that does illustrate very well how we're can take on these sort of like different connotations, but also being very specific about where they originate and how they are being thought and brought up if that makes any sense.

01:26:01.000 --> 01:26:07.000

So I also like to think like I'm the party of like Middle Art Square. Deal with it.

01:26:07.000 --> 01:26:19.000

Deal with it, right? But I say that sort of like in the full recognition of the different ways that we can use that to sort of like empower certain understandings and viewings and readings that are not just from Tolkien's time but also contemporary to us as well.

01:26:19.000 --> 01:26:27.000

And meaningful to us as well.

01:26:27.000 --> 01:26:34.000

That's wonderful. It's actually a lovely place to stop. We have reached the end of our time for our presentation.

01:26:34.000 --> 01:26:37.000

Thank you all so much for those wonderful papers. I'm going to be thinking about them for a while.

01:26:37.000 --> 01:26:52.000

And so I'm just, I'm so glad to hear from you all. If you still have a question that you would like to ask, I'd love to invite you to either, I'd love to invite you to either drop it here really quickly in the zoom chat.

01:26:52.000 --> 01:26:55.000

I'll copy and paste it and, drop it here really quickly in the zoom chat.

01:26:55.000 --> 01:26:58.000

I'll copy and paste it and bring it over to Discord, I'll copy and paste it and bring it over to Discord if you are not there.

01:26:58.000 --> 01:27:03.000

However, if you are on Discord, I would like you to, to Discord if you are not there.

01:27:03.000 --> 01:27:12.000

However, if you are on Discord, I would like you to, just remind you guys that if you want to continue this discussion or your question didn't get answered, you can find the post for this presentation over in the OMS discord.

01:27:12.000 --> 01:27:22.000

That's where, all the conversation is happening. So with that, we will be taking a quick, 10 min break before our next presentation.