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So we are at starting time. So I'm gonna just start talking. While you're figuring that out.

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So

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So, hi everyone. Welcome to sessions 6, 7, and 8. We've got a lot to get through tonight.

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And I'm in UK time where it's currently 1130, so this should be interesting. Because we have more speakers in this chunk than any other I'm going to introduce everyone before individual sessions not all at once we'll do the QA Q&A at the end of each session.

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So keep in mind. Second session is 2 papers. So that will be 2 papers and then the Q&A.

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Please use the Zoom chat to ask your questions during the presentation. Please remember that the Zoom chat will not be archived, so please copy and paste or take any recess.

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Resources or conversation you want to continue or any question we can't get to after the presentations over to the Discord where you can find the thread for this presentation, read our presenters full bios, and interact with our presenters and each other.

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A quick reminder, of course, to follow your society community guidelines. I will not hesitate to get rid of you if I have to.

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And that this is being recorded. With that. It is 1030. You're right, Tim.

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See, it's we're already we're already off to a good start. So without further ado, I will stop distracting everyone.

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Our first paper is Cameron Bore Queen and Nick Polk. Cameron is an independent Tolkien scholar, primarily focused on researching the character Sauron, his development, his fandom reception, and his intersections with the metaphysics of Middle-earth.

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She presented work on Sauron at 5 conferences in 2023, Tolkien at UVM, PCA, 2023, national conference, Giffcon, MSOC, OMS, and Oxen Moot.

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50. Cameron is continuing her work on Sauron into 2024 while also exploring other areas of Tolkien studies.

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She can be found online at Cameron Bore Queen. Calm and I will pop that into the chat.

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After I read Mix. Nick currently serves as the production editor for Malloring, the Academic Journal for the Tolkien Society.

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He is a high school English teacher and has written various articles pertaining to Tolkien adaptation, pop culture, and theology.

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He co-hosts the Tolkien Heads podcast with Trip Fuller from Homebird Christianity and is the creator of the Tolkien Pop Substack where he writes on the various intersections of Tolkien and pop culture.

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Take it away.

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Alright, I'm gonna go ahead and share my screen here.

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Can everyone see that okay?

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Yep, you're good.

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Okay, here we go. Start my timer. Alright, so I'm gonna start off today with a question.

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And that question is in JRR tokens. Excuse me, Jay, our talking is the Lord of the Rings during the climactic moment at the cracks of Doom, who was responsible for the rings destruction.

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Within Tolkien Phantom, there is an answer to this question that's prominent enough to appear on phantom.

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Com's one wiki to rule them all, where the page on every will Louvatar lists 4 purported times that Aeru intervened in history within Tolkien's legendarium.

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Among them, the drowning of Newman or and it claims during that climactic moment over the pit of fire.

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Specifically, it says, JRR Tolkien stated in a letter that Eru again intervened at the end of the third age, causing Gollum to trip and fall into the fires of Mount Doom while holding the one ring thus destroying it.

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End quote. The letter is letter 1, 92, written and led in July of 1,956 and addressed to Amy Ronald in which Tolkien is responding to questions about photos, failure, and culpability.

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In it token rights, quote, photo deserved all honor because he spent every drop of his power of will and body and that was just sufficient to bring him to the destined point and no further.

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The other power then took over. The writer of the story by which I do not mean myself, in quote.

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The Aerotript golem interpretation of the events at Mount Doom assumes 3 things about the above letter.

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One, that the writer of the story or the other power refers to Eru, 2, that arrow taking over means he intervened during these events.

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And 3, that this intervention took the form of a discreet and miraculous event within history. Consisting of overriding material determinism.

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Golem was made to fall by a singular direct unilateral act of error who literally tricked column.

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Red alone, letter 1, 2 might reasonably suggest this interpretation. But such a DSX Makana is not only unsatisfying, it opens the door to some unsettling if age-old questions.

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If ever would trip golem into the fire at the end of the third age, why would he not have done the same with Sauron at the beginning of the second?

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And spared a lot of people a lot of trouble. Most importantly for today, it places EU in a position that parallels Tolkien himself in arguments about the authority of authorial intent.

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Thanks in no small part to Tolkien's own choice to refer to this other power as the writer of the story.

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Reset scholarship has addressed the connected problems of token as authority and the exclusivist readings of Tolkien's work that follow this construction.

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For example, Tom Emanuel argues that readings of Tolkien's legendarium that insist on a singular univocal meaning often support this meaning by appealing to a constructed token, distinct from the historical man whose statements are selectively proof texted, collapsing hisicities and contradictions in order to deploy him in support of the aforementioned reading.

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This deployment of the constructed Tolkien as authority on the meaning of the story parallels the above reading of Aeru, understood as the monolithic author of the story at Aya, right down to the constructed nature of the deity built as he is from a highly selective reading of a single letter.

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Additionally, these 2 constructions bleed into each other as assumptions about the nature of Aeru are imported from the constructive token.

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And just as talking the authority often serves in fandom discords as a kind of cudgel to be used against the readings and members of marginalized groups.

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So too does Eru, understood as importantly, monolithic author of the events of the secondary world become in such readings a cudgel used against his own creation.

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Today, I will be using the Cracks of Doom as a narrative exemplar to open a doorway onto a framework which attempts to link many co-creative readings both existing and new of the relationship between E and his children as well as Tolkien and his readers.

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A framework I'm currently calling, Concreation. Total, continuous, collective, creative activity.

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A meaning distinct from both an existing theological usage among Thomas and from co-creation, which for my purposes in this paper might be defined as the combined creative activity of a set number of set individuals greater than one.

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I believe Concreation is a framework which can level the playing field between all actors in and ultimately readers of the Legendarium, providing a queer, red, non-normative, or perhaps even anti-hegemonic approach to reading Tolkien's work and its reception.

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I imagine we all know what happens during the scene at the cracks of Doom. We watch from Sam's point of view as Frodo finally succumbs and claims the ring is his own.

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Got him a tax photo and bites off both finger and ring. He holds it aloft, gazing at it and dancing madly.

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At the same time, he steps too far and topples into the fire. Completing the quest that Freud did not.

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Token addressed this moment several times in his letters. Here are 4 instances in which Tolkien responds to questions concerning these events and photos culpability in them.

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In these responses, Frodo was credited with his acts of pity, which Tolkien identifies as bringing about a situation in which the ring could be destroyed.

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Note the repeated use of passive language. A situation was produced. This framing of the events in passive terms suggests the kind of diffusing of responsibility from any one actor or specifically the destruction of the ring and reflects the choice made by Tolkien during the writing process, evidence of which can be seen in notes and partial drafts of the scene.

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Token produced several drafts, which include actors in the scene taking actions that actively propelled Golum and the ring with him into the fire.

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By turn Sam curls himself into golem, throwing them both in the fire. Wrestles with golem and then throws him in the fire, sneaks up on golem and pushes them into the fire.

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And in one case, Golem jumps into the fire intentionally. Yeah, both tokens first and final drafts say simply that Golem falls.

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A situation was created such that Golem is present at the moment, readily takes the ring, dances carelessly in his glee and steps too close to the edge.

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While the aforementioned letters credit, Frodo's past choices to extend pity to Gallum for producing the situation.

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It is of course many choices to extend pity to golem by many people, which ultimately produces the situation.

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Indeed, the sense of interlocking events far outside of just pity, which end in producing the situation, the various choices and responses to chance and counters on the part of Bilbo, Aragorn, Faramir, Golum, and even Shagrat and Gorbag has been a topic of token scholarship from the very beginning, one of the most well-known treatments being that shown here in

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Tom Chippy's author of the Century. So what is the other power? Divine Providence represents perhaps the most traditional Western Christian theological interpretation of what Tolkien means by the other power and understandably as Providence is exactly what Tolkien mentions in letter 246.

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Quote, Ferto had done what he could and spent himself completely as an instrument of providence, in quote.

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The interconnected issues of fate, free will, and providence have likewise been well covered in Tolkien scholarship.



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With the majority of treatment stressing the apparent reality of both free will and an organizing force. Be it understood as fate or providence within talking secondary world, even as they offer slightly different answers to the question of how forces like fate and free will exist simultaneously.

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Kathleen Dubs, for instance, is one of several who argues that a both/and understanding of providence allows free will to function in a kind of dance with the organizing order of Eru.

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As an illustration of this she looks to Galadriel's words to Frodo in fellowship after Galadriel has refused his offer of the ring.

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Quote, let us return, she said. In the morning you must depart. For now we have chosen, and the tides of fate are flowing, in quote.

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In this conception, free choices act as hinge points which redirect the flow of the totality of creation in concert with higher powers.

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A reciprocal exchange of forces. In light of this understanding of providence, it could be argued that the Aeryn trip to golem interpretation of letter 192 comes to its conclusion by confusing providence the acting of Eru in concert with free will choices of his children, with miracle, every acting a soul, unilateral agent.

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These really will actions however have a deeper purpose. Both Farin Flyer and Jonathan McIntosh conclude that these freely willed actions which intertwine with the forces of fate or providence constitute a completion of the T loss of humanity as expounded by Eru and I.

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Dylan Delay, that of continuing the process of creation, begun with the music of the I were.

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Macintosh further makes the connection between these freely world choices and the act of subcreation, arguing that, quote, As the paradigmatic instance of free will, subcreation is for toking something of a model for free action in general.

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Human practice as it were is a kind of human poicis human doing a form of human making inasmuch as every human action seeks to bring about an alternative state of affairs and therefore to realize a secondary world or reality that is alternative.

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To the one currently realized, end quote. This mirrors Flyger's argument in the music and the task that men are granted free will so that they may, through these choices, influence the world so as to overcome Melcor's discord and ultimately achieve art healed and the production of the second music.

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To suggest that men in talking secondary world can be viewed as participants in an ongoing collective act of creation, which began before they as creatures were conceived.

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One whose origins reach back to I know Linda L. In her harkening to the other, Cammy Agan offers a, Sir Toby and Renee to Binal Linda, arguing that the story reflects a commitment to a collective creation in process.

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Built upon a mutual hearkening to the other between and among, Eru and the I were. This movement towards and responsiveness to the other expressed ultimately in a collective artwork is the foundation of the music's aesthetic quality.

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As Agan notes, it is not strictly the novelty of Melcor's theme which causes discord, but the fact he refuses both literal and aesthetic relationship with the other eye, its music instead attempting to drown out and dominate.

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Discord is born from a refusal to participate with others in a fundamentally co-creative endeavor.

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After several attempts to integrate male course discord, Aru chooses to introduce a new element to bring the music back into harmony.

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The children and particularly men whose virtue will lie in their freely willed actions, their artistic contribution to the ongoing act of creation.

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Not only does every not attempt to dominate by excising Melcor or his music, the equivalent of tripping golem, but rather responds by expanding the number of potential participants in the symphony.

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The story contained between the covers of the Lord of the Rings and particularly the circumstances of its you catastrophic climax might be understood as a version of the same process happening in temporal and metaphysical miniature.

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It is notable of course that I know Lin delay is an act of creation described in terms evoking a familiar form of collective art making, a symphony.

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But AI itself is described in terms of booking another form of collective art making, a drama. In a short commentary appended to the dialogue, Athra Beth Finrod, Andref.

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Talking refers to Aya and its history as, in Carme Eeruo, the ones perpetual production which might be rendered by God's management of the drama.

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Drama implies not just a story, but specifically a performance. Unlike narrative, drama as a medium is fundamentally collaborative.

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Actors as much as directors or writers or managers shape the Gasump to work the total work of art whose German denunciation I'm sure I just butchered.

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And this drama is a continuation of and a change in medium from the symphony. It is this total continuous collective, fundamentally polyphonic creative activity that I refer to as concreation.

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While the readings of Tolkien's legendary might have referred to as exhibiting Concreation have assumed a relatively classical Christian theism.

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This need not be the case. The other power does not need to be identified as Providence or, nor does Arrow need to be identified as something approaching the classical Christian deity.

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Scholars like Berlin Flyger and Catherine Madsen have examined the interlocking forces of fate and free will without linking it explicitly to everywhere providence.

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Indeed, the only time Tolkien himself uses the word providence to refer to the force at work and letter 246 is in letter 246.

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This letter was written 7 years after the other letters. I quoted previously and during a period of revision in which Tolkien seems to be attempting to systematize and or reinterpret the metaphysics of his secondary world in a way that would bring them into greater harmony with his Catholicism.

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Prior to this period, Tolkien repeatedly used highly ambiguous language to describe the nature of the other power.

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Despite the many times characters in the Lord of the Rings comment dietically on the presence of some mysterious force at work in the world.

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It is unclear exactly when or how the other power actually influences events. Did this other power guide Dilbo's hand blindly in the dark until it brushed against the cold metal of the ring.

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We are offered no certainty. We can only suspect its presence in the way a particularly sharp theater goer might suspect a certain event or turn of phrase was an instance of foreshadowing.

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We recognize certain possibilities as making story sense. Likewise, this other powers identity remain concealed as well.

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Let's stop for a moment to take the story on its own terms as a tower and not as its stones.

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Yes, the legendary. I' a creation myth that references EU, a figure with noticeable parallels to the Christian God.

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But this creation myth is diageitic. The text it is contained in is one text in a matrix of many texts, each of which is feigned to contain many voices.

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Perfective Red Book of West March is itself a polyphonic work. As such, while some of the characters within the secondary world may believe that the story of the Einolin delay is true.

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Perhaps EU is just this world's word for this story making force. Maybe this force is more like gravity, warping space time to pull events towards certain conclusions.

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Maybe we could say story is an emergent property of this world. A thing that only happens when enough creatures start subcreating together.

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That is, when enough actors participate. Con creation begins. The system reaches a certain stage of complexity.

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And a story force is the result. The This angle may also suggest con creation could function alongside animists or other readings of the legendarium that issue a personalized transcendent deity.

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In his essay over the chasm of fire. Stadford Caldicott notes that shortly after the moment of you catastrophe, as Sam imagines the stories that will be told in his in Photos deed, he recognizes for a moment the story nature of his reality.

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Quote. What a tale we have been in, Mr. Foto, haven't we?

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I wish I could hear it told. To the reader, Frodo and Sam are characters in a story.

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To Frodo and Sam, their adventures are real life and the world of story lies elsewhere. In the ancient tales they have heard from Bilbo and the Yells.

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But But in this crucial moment of insight, Sam has bridged the gap and seen their own lives as part of a great tale full of wonder and meaning that stretches from the beginning of time to its mysterious end.

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End quote. At the point of your catastrophe, Sam has caught a fleeting glimpse of what the reader has.

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A pattern in that embedded in the secondary world, a story nature. This is why I chose the your catastrophe at the Cracks of Doom as my primary exemplar.

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It is the climactic moment of Tolkien's most well known and arguably greatest work, as well as the climactic moment in a story that reaches back to I.

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It is central to Tolkien's legendarium, the collection of real texts that contain the matrix of fictive texts collecting the viewpoints of numerous fictive narrators.

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It is the final outcome of Tolkien's skill for use of interlace, a moment of narrative and aesthetic unity in which the presence of you could testography rends the web of story, not just for Sam, but for us as well.

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And this is where I want to transition to a discussion of concreation from inside token secondary world to our primary one.

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The walls of Tolkien's legendary are permeable. The secondary world called AIA rushes against our own, allowing an interpretive framework like concreation opportunities to creep across the barrier.

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Tolkien introduces himself to us not as author, but as translator of long lost documents recording the events, or at least the myths of effective prehistory.

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As Berkeley and Flyger has noted, this means the book we call the Lord of the Rings bridges the gap between worlds, just as it has been bridged for Sam, suggesting that we are reading a story about a world that is itself a story and that story happens to be our own.

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Its story all the way down, which means our choices and our voices are as much a part of Concreation, this total, continuous, collaborative, creative act as photos or sands or golems.

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Each one a valuable and generative part of the drama. Further, Tolkien with his prefiguring of a post-modernist understanding of language, his emphasis on the necessary contribution of the mind of the reader to the imaginative creation of his secondary world per on fairy stories and his statements about the importance of applicability over the domination of the author seems to have anticipated and even necessitates the

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co-creative capacity of his audience. If we take these ideas together, perhaps the legendarium can be understood to be generated by the total interpretive creative capacity of all readers in collusion with Tolkien, a situation that would seem to be suggested by Tolkien's comments on other minds and hands or his description of humanity as sub-creators in Mithuboa.



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Certainly, fandom includes spaces of various sizes in which shared interaction with Tolkien's work and shared interpretations intermingle to generate broadly accepted headcanets.

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Could we use the idea of concreation both inside and outside talking secondary world to not only examine reception of Tolkien's texts, but to combat exclusivist readings that rely on the construction of Tolkien or EU as monolithic authority.

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From bottom to top, examples of creative activity within Tolkien's narrative and extra narrative works are routinely exhibited not as monolithic, but rather as literally and figuratively polyphonic.

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The universe of token secondary world is designed during a con creative act. The events within that legendarium are themselves a single concreative act.

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These 2 acts taken together represent one even longer concreative act, the symphony and the drama.

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The climax of the cracks of Doom opens a door onto a particular moment in the act of concreation.

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When the freely chosen actions of the characters combine in concert with another power who we may or may not recognize as Aeru.

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But this door allows passage in both directions. Suggesting we are a part of this concreative act both individually and collectively.

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Through positioning the characters and the readers as co-authorities on the story and the meaning.

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The strict binary of Aeru creation and author, reader is disrupted. The result of this continuous chain of concreation reaching from the inolin delay through the crack in the cracks of doom and all the way to and through us.

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And this is the point at which I'm going to switch this over to Nick. Where he's going to talk about Concreation, Createio X profundus, and irreverent theology.

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Awesome. Thanks, Cameron. Are you cool if I tell you to go to the next live, Cameron?

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Yep.

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Okay, thank you. Okay. So here we go. So is it Cameron, has articulated the concept of create con creation as it is exercised by all rational being.

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This demonstrates an inherently queer reality from which creativity is enacted. Concreation, if it'd be an act articulation of the reality of Tolkien's practice of creation, which I believe it is.

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Emerges from his theory of sub-creation and is a great dialogue partner with process theology.

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The theory of sub creation and by extension, I will argue, resonates with process queer theological expressions of creation.

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Because queerness is not just a theoretical method of inquiry here, but also as alluded to above an affirmation that reality is itself inherently queer.

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I will be working from this understanding of the world as well as with theologians who also embrace queer understandings.

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Queerness demonstrates that concepts, language, and embodiments do not fit neatly within static categories.

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Rather, everything is entangled and attempts at articulating this entanglement are diverse and interconnected.

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Recognizing this allows us to not stubbornly cling to a particular construction. Theological or otherwise.

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And embrace the transformation inherent with an entanglement. My aims to tease out this queerness within Tolkien theory of subcreation will depend on Katherine Keller's process feminist theological understanding of CREATIO extrafundus.

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Or or creation out of chaos or creation out of the deep waters. As a more suitable foundation for the expression of subcreation.

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Then Tolkien's own commitment to the classical Christian doctrine of Creation ex nihilo or creation out of nothing.

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Following my deconstruction of subcreation from Creative X in the Hilo and nestling it within Creative Exper Fundage.

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I will connect Jacob J. Eriksen's irreverent theology. On the queer ecology of creation.

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With the actual application of sub creation. Well, Ericsson's theology of creation is applies to ecology rather than art.

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Like token, it is a constructed ideal of the expression of the divine, which I will demonstrate can be applied to other areas.

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Finally, I will conclude that Concreation's resonances with process queer theologies of creation.

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Directly relate to subcreations inherent queerness and that process theological expressions of creativity in general provide insight into the real functions of subcreation that classical Christian doctrines of creation cannot.

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So before moving forward, with my main arguments, I want to give some brief clarifications. What I will not be arguing is that there's evidence that Tolkien rejected his commitment to classical Christian doctrines within his historical and Roman Catholic religious context.

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Nor will I attempt to twist Tolkien's theology to construct a version of Tolkien who is really quote unquote process, process theologian.

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Tolkien attempted to make his legendary and theory of subcreation compatible with the Roman Catholicism of his time to which he was dedicated.

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My criticism will primarily focus on how the function of subcreation fits within process theological expressions of creation, even in Tolkien's attempt to construct a theory of art that aligned with his perception of classical Christian doctrines.

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Therefore, demonstrating the rupture between subcreations thought and practice and demonstrating its embodied queerness.

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However, I want to make a password comment that even within Tolkien's construction of subcreation within a more classical Christian framework, it would still hold inherent qualities of queerness.

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T can affirm the doctrine of Korea to you ex in the Halo because God being the omnipotent creator is the only being capable of true creativity.

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Making God's ability to create normative. Humanity being creatures cannot truly create as God can. They can only work with the elements of existing creation to subcreate.

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Making humanities ability to create non-normative and therefore queer. As I am utilizing process queer theology to analyze subcreation rather than developing a queer theology of creation from Tolkien's complete theology in which subcreation is rooted.

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I'm not gonna push this music further, but if you wanna talk to me about, Thomas interaction with Judas Butler, I would love to.

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So onto the main stuff here. So as mentioned, there are a handful of Tolkien scholars who have criticized the perspective.

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Of constructing Tolkien as a determining and monolithic author. That is to say, an author with a singular aim, execution, and therefore interpretation.

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Cameron has demonstrated how this understanding of Tolkien as the authority has been translated to the way Aeru Luvatar functions as Middle-earth monotheistic God and creator.

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This is because in large part, Tolkien has claimed that a Louvatar is the god of the primary world.

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Would you mind going to those? That's like Cameron. Thanks a lot of order there.

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Apologies, guys. Theologically, Aeru, that is to save the Christian god, as Tolkien articulated this god to be, is on nipotent and therefore acts alone.

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Another aspect normally attributed to a Louvatar that Cameron has shown is not entirely accurate, at least without qualification.

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Concreation as opposed to creation ex nihilo. Provides a more accurate description of the sort of creating Tolkien does as an author.

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Aluvatar does as a creator and readers do as meaning making participants. Process theology can assist in further deconstructing the inaccurate construction of an authority, whether supernatural or not, and articulate a more realistic, divine human relationship.

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Where all those who assist in the affiliation and multiple enrichment of creation can achieve real creative participation by actually being creative.

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As opposed to being determinatively created through. So unlike the authority which is rooted in classical Cism, Process theology does not put forth a doctrine of divine omnipotence in the sense that God causes and enacts all things.

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Freedom is inherent in God and in creatures. Part of how both God and creatures can have genuine freedom is that the God of process theology is both transcendent.

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And imminent. The philosopher Alfred North Whitehead who serves as the figurehead of processed theology for many articulates God this way.

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Quote, the notion of God is that of an actual entity imminent in the actual world, but transcending any finite cosmic epic.

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A being at once actual eternal. Imminent and transcendent. What this means is that both God and the world exist simultaneously within one another.

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Here again, whiteheads words on the screen there. It is as true to say that the world is imminent in God as that God is imminent in the world.

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This understanding of God is commonly called panentheism, but for our purposes, I will stick with the term process theology.

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Process theologies concept of the mutual indwelling of God in the world implies that they have both coexisted together.

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God did not perceive the world before space and time, but has been in relation with the world everlasting.

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The advantage to the god of process biology is that because God is not the sole and omnipotent creator of all things, God does not determine all things in events.

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God in the world really participate in an interplay of evolutionary creativity that instills a kind of reciprocal causal power.

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And I'm going to move on to Create the UX, So, Kraafo of X in the Promises certainty of a complete separation between God and the world.

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For God is the sole creator of the universe. Alternatively, process theology is acknowledgement of the interdependence of God in the world, leads processed theologians to a God who creates out of chaos.

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Christian process theologians rely on the biblical narrative to inform this understanding of creativity. Katherine Keller lays out a theology of creation based in God's relationship with the creative water, chaotic waters or biblical Hebrew to home express in the narrative of Genesis one Quote she says the author of Genesis like virtually like virtually the entire ancient world assumed that the universe was created from a

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primal chaos. Something uncreated, something other, something that a creator could mold, form, or call to order.

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This toomics or theology or as Keller also calls it Creative Experfundus, many process theologians will argue.

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Served as a more app description of the ongoing creativity of God in the world. The nature of to home cannot be reduced to the binary of thing or nothing or essence and existence that many have tried to make explicit.

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Chaos reflects the reality of the world where a multiplicity of factors toss and turn in the waves of possibility.

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Here's Keller's words again. Whitehead repudiates ontological simplicity and favor of a different Differential pluralism of becoming.

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For him, this process of becoming explicitly replaced the Criotto X in the Hilo with an undoubted process of creativity.

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We're a simple and omnipotent god single handedly and dominantly or originates all things.

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I got of process theology intermingles with to home in creative reciprocal influence. God can no longer stand fixed upon the pillar of quote, unmoved mover, but is recognized as the most move mover, affected by creation in relationship.

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Who considers the existence stealings and desires of those that reside in creation in collaborative becoming.

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Rather than closing the gap between essence and existence entirely or eliminating any closure, a tohomomic theology of Priotto Experfundus affirms the creative oscillation of gaping and opening that makes possible the flux of creativity of both God and the world.

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One of Tolkien's primary values and subcreation is it's freedom. Particularly freedom to create with and alongside others in cooperation.

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Process theology can equip us to recognize that calm creation may serve as a more accurate expression and embodiment of his artistic vision behind subcreation.

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And reading on fairy stories many of the concepts and functions of subcreation contain the attributes of a more post-modern persuasion.

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In the commentary to on Barry's story, Douglas Anderson and Berlin Flegler point this characteristic out and Tolkien's linguistic claims.

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The weight of token setting the origins of fantasy and language, that is to say, theology, cannot be stressed enough.

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For the very linguistic origins of fantasy and those who produce it to be described as emerging from the mishmash of human world intermingling by Tolkien demonstrates how crucial this understanding is for him.

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This articulation was no accident and sets the tone for the rest of the essay. Proceeding from Topens linguistic foundations is his introduction of the title subcreator.

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You then qualifies what a good and bad application of sub creation looks like by further theorizing the origins of fantasy through an analysis of nature myths.

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Token rightly attributes the power of abstraction to humans. This power comes double-edged in the sense that the beauty this power can achieve, in this case the development of myth, it's also a makes knowledge of its origins murky.

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The example Tolkien gives is the debate whether or ultimately derived from nature myths. Where the gods one to one allegories, their personas conditioned by their corresponding natural phenomenon.

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Tolkien are used with or serving as an example that nature and personality need not precede one or the other, but they are entirely bound up in one another and making up the qualities of myth.

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Origins of myth cannot be explained with mechanistic and direct causation with any guaranteed certainty. But should be explored in awe under the canopy of it by the canopy of its herpanic complexity.

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Already, Tolkien's articulation of his theory is beginning to curb, grow from something that resonates with post-modernism to something that rings the process, furthering the case for Tolkien's tone of process theology.

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He takes myth a step further with his soup metaphor. As long as there has been and continues to be humans, the process of story making boils on, adding elements of both myth and history.

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Here, Tolkien's description of the composition of fantasy. Resembles the way in which Kriottu Exper Fund it functions and killers to homoc process theology.

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Keller's Process Theology of Creation has been laid out to assist in recognizing the queer creativity and token theory of subcreation that functions and what Tamarin has put forth as con creation.

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On Fairy Stories is built upon token's medical commitments. So a metaphysic has been evoked.

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From that metaphysic, that is to say, process theology, I aim to connect the practice of sub-creation.

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As understood by con creation with Jacob J. Erickson's concept of a reverent theology.

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Eric. Here's a reverend theology is applied as a queer eco theology.

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Where Eriksen is engaging ecology rather than aesthetics The 2 belong together. In a recent essay on token and subcreation.

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Miguel be Nietzsche's, says quote, in some ways the disconnect of nature and art has caused some to lose sight of art N.

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Understanding Tolkien's idea of subcreation will go a long way to recovering such an end, unquote.

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And although that Benitez Junior and I have surely come to different commitments in our theology, his comment can help connect us to the reintering of our in nature in the queerness of subcreation through Tellers, Kriot, to X-profundus, and Express through Ericsson's reverend theology.

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So reverence, Eriksen argues, is a posture that props up thought systems in a way that fixes them into place becoming immutable.

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I've reverence on the other hand, gives us permission to not take these systems too seriously, giving us a way to reveal something that we have repressed in our unmoving commitment to a certain idea, in this case theology.

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Our irreverence moves us away from the hard subject object othering to embracing messy relations.

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He says, relations always proceed entities. Difference in distinction are rooted in the interactivity of previous multiple relations.

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Matter, creatures, and the like are dynamic, agentic, and open to possibility. This reality is at play in the I know Linda L as well as in the way that Tolkien articulates the holistic vision of creation.

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True art as token solid reflects God's creativity. When humans stop abstracting nature for the purpose of dominance and control, but work alongside it.

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Allowing nature to renew itself in relation to our surrendered vision and in turn renewing how we view ourselves.

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This reality.

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This reality goes beyond mere perception and becomes embodied. Ericson recognizes this embodiment as an intracarnation where divine and material intermingle and material performs aspects of the divine through different masks conditioned by its multiplicity of relations.

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And here's Ericsson again. Drag shows, carnivores, burlesque only occur in the creative flow and interactive participation of performer and spectator.

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And those masks quite often become blurred or change roles. So this irreverent theological practice results in the adaptation.

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Transformation and unfolding of creation that resonates with Tolkien's own views on how artists have the real ability to create something new.

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And then would you go to the next slide, Cameron, please?

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There's Telford's quote, each leaf of oak and action thorn is a unique embodiment of the pattern.

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And for some, this very year may be the embodiment. The first ever recognize though Oaks have put forth leaves for countless generations of men.

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This freedom is only possible through a reconnecting of the divine in creation.

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3 min next.

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Thank you. Tellers Createio Experfundus can give us entire insight into how the divine and creation are necessarily in relation in their ongoing creative partnership.

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Eric sends a reverend theology gives us a process queer understanding of nature through its entangles and unfolding creativity.

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Concreation and dialogue with process theology can help us see the very real and queer aspects of Tolkien's works in theory of subcreation that emerges from the normally unlooked for aspects of the Creator Subcreator binary.

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Do we have the courage to enter the cracks of Tolkien's riding and allow the interplay of creator, subcreator, and reader author to guide us into new forms of understanding and embodiment.

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And that's it. Thanks. Okay.

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That was wonderful both of you. Thank you so much. If anyone has any questions or comments, the floor is open while you come up with some, I am going to get the ball rolling.

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I have one for you guys. One thing that came up while I was listening to that was the that with drama being such a key point in this with the dramatic arts being such a key point in this idea of concreation.

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How would you associate, how would you connect that to Tolkien's idea of fairy and drama?

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Because we're talking about theology here. But how does fairy come into that? If fairy is not fairy is not heaven fairy is not God How does fairy and drama play into that?

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So do you want to go Nick or do you want?



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If you have thoughts, go and then I'll follow you.

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This is okay, so. I don't know if I would make such a harsh NAY, necessarily make such a harsh distinction between fairy and God, or at least I don't think you have to make as harsh a distinction.

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I think poking, you know, would have or at least he would have. To others, he would have been self conscious about that.

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But for the purpose of something a framework like Concreation. I don't know if you necessarily need to make a sharp distinction there.

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I think fairy and drama is perhaps a method of co-creation. No, I have to think if necessarily a theory and drama would be concreation of it would be co-creation as I'm thinking of it.

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If the person experiencing the fairing drama is as in the case of reading a fairy story, a participant in the creation of that imaginatively in some sense.

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Then it is a co-creative act. But if they're not, and I'm trying to think that how he's using that because in fairy stories when he talks about fairing drama he initially talks about it in a way.

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That sounds like you are watching a drama between other people. You are a receptive viewer to that.

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But when he talks about fairy stories, it's very different. And I kind of feel like I'm talking in circles right now.

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I don't know, Nick, do you have any thoughts on that?

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Yeah, I, you know, for me, what Cameron does is she lays out this concept of con creation.

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And I do, I take con creation as like a kind of sandbox where I insert process theology to critique Tolkien's metaphysics.

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And so I think part of the issue we're taken has this like, Ian drama is like this third weird other place because he's a Thomas and he believes that basically in this kind of dualism, even though it doesn't express that basically in this kind of dualism even though it doesn't express that way and so, even though it doesn't express that way.

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And so he's like, okay, there's the supernatural realm and the natural realm.

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Now, This fairy and drama, this real is fairy is real. But I don't know how to articulate that without being a heretic.

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And so a process theology does is it says There's no issue because divine and the divinity in the world are have never been separated.

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They've always been intermingled. And so whenever we're participating in fairy and drama.

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For me, what process would say probably is to say that fairy and drama is a constant reality as long as we surrender to it and drama is a constant reality as long as we surrender to it and allow ourselves to see it.

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As long as we surrender to it and allow ourselves to see it. And there's no metaphysical issues.

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So if

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Very cool. Janet?

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Yeah, I've actually done some writing on Ferry and Dramas. You're giving me more things to think about here.

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And I do see it as I think I see it as kind of creative because as I've been trying to find What Tolkien actually meant by fairy and drama and what he thought was fairy and drama it always seems to involve the participant feeling that they are actually in it, that they're actually part of it.

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And they are learning from something from it. They're they're growing somehow from it and that sounds to me like a con creation sort of thing.

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I mean, if you look at say Smith of wood major he talks about how in one in the like the extra.

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You know, his notes. That the ferry and drama was that that Smith was invited into the fairy world.

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To bring back that wonder which was needed. So that more people would believe in it. So there's that kind of is going both ways there.

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But thank you for that. You're giving me, giving me stuff to think about on this, on this topic.

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Okay.

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That's that's really interesting and that's a really good point what you said about.

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Because the viewer has been changed. There's, I mean, is, is that in essence maybe a kind of self creation that's happening reciprocally through the experience of the ferry and drama.

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So that's an interesting point.

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Right. Yeah, I mean looking at examples, the the participant has to be. Open to the experience in some way.

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They're in a liminal state. They're off balance. They know they need something. And then this is what comes along.

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And, and they have to work through it. And you think of something like Groundhog Day, you know, as a fair in drama.

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Right. Yeah. Okay, I, I will stop.

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I mean, and to that point, I'll just very briefly add to that point part of Ferry and Drama is being overwhelmed.

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The person who is not the fairy who's creating the artwork is so overwhelmed with it that they don't understand the difference between reality.

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And art. So I guess that wouldn't be co-creation because the viewer isn't actually creating their inhabiting.

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The Farian space as opposed to yeah

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Yeah.

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Yes, but if I, yeah, but if I'm falling in theological argument, you actually participating in this event is a creative act.

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Yeah. Yeah.

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Yeah.

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I guess I think like if you are in and are participating in it, even if you are creating the art that is the fairy and drama.

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You're creating the reader response.

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Bye. Yeah, you're creating the reading response, but you're also like even just moving through the space of the fairy and drama that is part of the drama.

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You have you have made a change in material reality in in that way. So I think there even if you're not actively creating.

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I hate to use this word, the magic. You're still participating in some way. I think.

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Yeah.

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Marge, I saw you had your hand up. Did you still want to ask a question?

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You're muted. There we go.

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Yeah, well, I was, and you did this kind of, kind of came up, but I, wanted to interject that among all the things that, talking says about fairy and drama.

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He does emphasize that it is a form of art.

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For it for the for the for the those that produce it. And so it, It kind of folds into the category of art in in the in the large sense.

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And. Which, which, which and of course art. Has always been.

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Known as a form of creativity, a form of creation. Please.

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Yeah, yeah, definitely, definitely. One of the things I find, I come to, I come to talking studies as a, primarily as a fan, but also I'm not an academic, I'm, I'm an artist.

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So for me, my, my interface with Tolkien is pretty much always through some form of artistic pursuit.

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I was a theater major in college. Along with learning visual arts. So all of my lenses for viewing Tolkien and my kind of mental frameworks for looking at Tolkien are in some way filtered through art and the idea of creation, the universe.

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As art and hence coming to this. Looking at the universe as an ongoing performative, creative, sculptural act.

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So Robin's gonna have to be the last one before we get ready for the next but go ahead Robin

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Okay, thank you. Actually, this goes out of what Mark said, but for the people, for the people creating the ferry and drama that is their art.

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I'm not an expert on, fairy stories, but I've read a whole lot of scholarship by, by Dan and others for David's.

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You're in talking studies aren't the people who create fairy and drama in Phil King's theory of the Elves?

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Yeah.

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I think that's, I think, I think so.

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Theoretically. Theoretically. Yeah.



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Not, Yeah, I thought they were the fairies. So that goes straight straight to the issue of do elves exist or not?

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Well.

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And what is the world the fairy and its relationship to together and you have to read Victoria Goddard.

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Because she deals with the same thing.

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Yeah. Yeah, but I think if you look at Tolkien's scholarship and you look at Sir Gawain and the Green Knight.

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Who's creating the furry and drama for him?

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Okay.

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So is that, yeah.

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Is that do I have time to respond?

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Go for it. I'm being cheeky. Go for it.

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Okay. Okay, so I really like Robin what she said and then Janet your follow up especially with Elves and who's creating it and then process theology what they what process does is that they Try that basically what reality is is experience.

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It's, and so experience is itself art form and so this bifurcation of us is itself art form and so this bifurcation of us you know society and so this bifurcation of us you know society and nature are in nature and creativity of us, you know, society and nature are in nature and creativity.

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They try to like recognize that that's a false dichotomy, in nature are in nature and creativity.

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They try to like recognize that that's a false dichotomy, bring it together. And so part of that is that everything has experience.

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So that could be. Sorry, Adams have limp a certain type of experience or the physical world.

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And so this what potentially could be Elves and Fairy with process theology is that, these things that we might not be able to understand or see.

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Has experience the things that we call what token called elves or fairies could be just this unexplained manifestations of nature.

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Because all nature has experience and process biology.

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And on that note, thank you, Cameron and Nick so much. That was wonderful. We need to move on to getting ready for the next one, but remember you can take your questions and the discussion over to the Discord and Tim has put the link in there as well.