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Okay, we are at time and I want to give everyone as much of it as possible. Just to quickly reiterate the things I said at the top for anyone who is not here before.

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We're going to do the introductions for these 2 papers. Then they're going to do one after the other.

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And then we're going to do Q&A. Please use the Zoom chat to ask your questions during the presentation.

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Please remember that the Zoom chat will not be archived, so please copy and paste or take any resources or conversation you want to continue or any questions we can't get to.

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After the presentation over to the Discord where you can find the thread for this presentation, read the bios, interact with our presentations, and each other.

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A quick reminder to follow our society's community guidelines. I will not hesitate to kick you out.

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And that this is being recorded. Now, I would go ahead. So we start with Lindsey Church.

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Lindsey Church is a fourth year special provost alumni PhD candidate at Dalhousie University in Halifax, Nova Scotia.

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Her research interests include our third the Arthurian mythos, fantasy medievalism, and the intersection of apocalypse grief and community.

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Her SSHRC funded PhD dissertation aims to explore the Arthurian mythos from the other side, exploring how modern adaptations can enact a writing back to the medieval texts.

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We'll then have Gavin Foster. Gavin Foster is a third-year PhD candidate at Dalhousie University in Halifax, Nova Scotia.

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His research interests included Tolkien studies, Old English literature and translation, and queer theory. His SSHRC and Kilim funded dissertation aims to trace trajectories of grief through the experiences of female characters in Old English oral formulaic poetry.

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Sir Thomas Mallory's *More Darthur* and Jarra Tolkien's *The Lord of the Rings*.

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Take it away, Lindsay.

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Thank you very much. Let me. Re share my screen so first thank you for letting me jump into the sort of Tolkien heavy panel chatting about Arthur and I will note that I do talk obviously as you can see a little bit about reap or as I call it rock dis and ravishment in *Lmore Darthur* and in *Tracey Dons Legend* born.

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So I will just jump right in. So nostalgia for an idyllic past, a password community is created and sustained through the tenets of Chivalry, Courtly Love, and Masculine camaraderie is often an intrinsic element of our thorough narratives.

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However, this is a past that we've established is never actually existed. The Chivalric tenets that are central to both medieval and modern understandings of knighthood and our theory and knighthood specifically were not quite a clear set of guidelines agreed upon by all.

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Instead, royal administrators, monks, bishops, scholars, and lights themselves all had plans for what chivalry should look like, what it should ideally be.

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To the extent within a single cultural literary tradition, there could be several contradicting ideals of Chivalric and courtly behavior.

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So even during the medieval period, depictions of the quote, Golden Age of Chivalry was really just called a dream of what medieval people believed their world should be rather than representations of their actual reality.

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Despite this, as Dunkin SA Bell argues, the nostalgic narratives that help to shape these dreams, irrespective of they actually existed, worked to locate quote collectivity inside a shared history, worked to locate, quote, collectivity inside a shared history, a history constantly reaffirmed and reproductivity inside a shared history, a history constantly reaffirmed and reproduced through

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rituals and symbols. And these rituals and symbols bound members together into what Benedict Anderson eventually coined and imagined community.

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So the imagine community deserves a lot more attention than I can give it here to unpack, especially because Anderson specifically says that the imagine community or the nation is post medieval.

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So for the purposes of this paper, I'm considering Patricia Ingham who applied this theory to her study of sovereign fantasy in medieval Arthuriana.

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She argues that depictions of Camelot offer a quote fantasy of insular union. Through this union, Camelot, specifically as it is ruled by King Arthur.

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After King Luther is imagined as a community or nation that is, quote, regardless of the actual inequality and exploitation that may prevail, always conceived as a deep horizontal comradeship.

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We see this represented in the creation of the roundtable where no one sits above or below anyone else, even King Arthur.

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These nostalgic, fantastical dreams of nationhood have then been reinscribed over centuries of Arthurian retellings and adaptations.

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So that camel has come to represent the idyllic imagined community of a utopian time for many of those who learn of and read of its decorations.

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In this way they can and have helped to both form and maintain real communities. And to regulate and expand those communities borders.

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This can be seen, for example, in Edward the first use of the Arthur and Mythos to justify English territorial expansion into Scotland, when in 1,901 he sent a letter to Pope on a face this eighth.

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Explaining his right as a immediate and proper Lord of the Rome of Scotland. In his letter, he cited as proof of this right to colonize Scotland, Geoffrey of Monmouth's twelfth century historian Britannia, which stated that after Arthur, quote, destroyed Scotland for the rebellion, he gave it to Sir Augustile and that since then the kings of Scotland have all been subject to the King of

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Britain. Our theory and narratives then work to establish this collective memory of a shared pass that informs and creates an imaginary present community.

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This has resulted in them regularly aligning with Stephen Knight's claim that the Arthurian legend is about power in the real world.

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The texts are potent ideological documents through both the fears and hopes of the dominant class are realized.

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Thus, the continual retelling and adapting of the Arthurian narrative and its imagined community can be recognized.

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Consistently relying on and upholding a very narrow understanding of who is accepted within the borders of its community and who has made other and often not stressed by those borders.

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There has been, however, an increase in scholars who begin to read medieval literature from the other side.

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For example, when we read Beowulf, we consider the world ending grief experienced by Grendel and his mother, both within the narrative and the events that preceded it.

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And this has expanded into Arthurian scholarship and the way the authors are approaching and querying our theory and adaptations.

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Julie Sanders has argued that well out ofations can be hegemonic, they can also challenge the status quo relied on by their source text by turning marginalized and subordinated voices into mainstream ones.

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The rewriting or adapting of these sources can then help to articulate a debate about dominance and suppression.

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Adaptations then can enact a writing back to their source material in a way that asks readers to consider who the in this case our th and mythos have traditionally excluded or made monstrous in order to protect, regulate, or expand their own communities borders and what methods have they used to do so.

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Scholarly attention to these adaptations are therefore Janus faced collapsing the space between medieval and modern and offering insight into both current views of the medieval past and contemporary social and political topics that are being explored through the distance provided by a fantastical medieval lens.

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So in this paper, I'm going to explore the way that the threat of rap does or ravishment or what we would call rape is utilized in the Mortar through both the Pentecostal oath and the giant of St.

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Michael's Mount episode. To create and contain the borders of Arthur's land and to position Arthur as a worthy king at home and a colonial power outside of his home.

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Laws around the wraptus in the mort can be read and are often read as a literary device that's used to help establish the imagined community of Arthur's Camelot.

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I will then explore the way that Tracey Dion in legend born uses the same reliance on the threat of raptus and ravishment to show that the writing back to medieval Arthur.

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This paper is a very small part of a chapter and so but necessary it is a brief exploration of this argument but it is a section of the argument that I find particularly interesting.

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So, Katherine Gravelle has stated in her exploration of French Arthurian literature that sexual violence is built into the premise of our Thorian romance.

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And I argue that it is also foundational to the creation and maintenance of Mallory's imagined Arthurian community.

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So the Pentecostal oath has a number of tenets that knights of the roundtable must follow.

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And it's put into action by King Arthur after he married Queen Guinevere. Not following any of these tenets of the oath can result in knights being excommunicated from Camelot or what more regularly happens being killed by another knight.

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The tenet of the oath that I'm interested in here is what is often referred to as the ladies clause.

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And it declares the nights of the roundtable must always do Darren's ladies and gentlemen and widows sucker and never enforced them upon pain of death.

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This essential warning that a night of the roundtable has to protect women and that he cannot enforce them.

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This enforcement could mean abducting kidnapping or rape or the threat of it is present throughout the more within the borders of Kamala.

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A night of the roundtable tour is conceived half by force. One of your experiences is the threat of rape by a knight named Millagant and another night, Sir Peres deforest, Savage prowls the roads of Camelot like the highwayman assaulting women by robbing or lying with them.

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However, the Pentecostal oath codifies a law that much like actual English law at the time, at least seems to not tolerate sexual violence.

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And with the exception of Torres mothers assailant these nights that I mentioned all do receive punishment death for their actions.

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Catherine, that argues that the use of ripe in the mortar quote calls to I notice internal tensions in the Arthur and social order.

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And I do agree with this, but I also argue that it acts as a claim to quote civility, where it works to demarcate the boundaries between them and us.



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Within the borders of Arthur's realm, there is protection and knights are held to specific rules that did not seem to exist.

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Or at least we're not explicitly laid out prior to Arthur's coming into his kingdom.

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In this way, the rape caused the ladies clause in the Pentecostal oath and the oath as its whole acts in accordance with delus and guitarist concept of deterritorialization and re-territorialization, where the death of Arthur's father Uther marks this moment of deterritorialization for the knights who are thrown into a version of chaos and whose way of

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life is permanently altered under the rule of Arthur who institutes this oath. And then the oath in the round table re territorialized them under these new laws of his rule.

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This allows for Arthur to draw new boundaries about what his Camelot his England will look like, how its citizens will act, who will be protected, and who will be expelled to create the imagined community.

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Shortly after the oath is sworn, when Arthur has wedded Brenevir, he's fulfilled the roundtable.

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He's vanquished for the most part his enemies and by this they mean he has conquered Scotland, Wales, Ireland.

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He receives a visit from messengers of Emperor Aleuchus of Rome who commands the Arthur send a tribute to his father and other predecessors.

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His father has done this in the years prior. Instead, after discussion with the Knights, Arthur determines not to send tribute but to conquer Rome and incorporate into his kingdom.

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Once aren't there and his knights leave the borders of the realm and reach the continent, however, Arthur receives word that a giant has abducted, ravished, a relative as his.

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But Duchess of Brittany and this giant has raped and then gruesomely killed her.

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This giant has also been terrorizing the land, abducting or raping other women and eating their children.

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The giant is described as inhuman. He is tall, 30 feet tall. He is a glutton with teeth.

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Like a greyhound and he wears the beards of other men that he has killed. Well, the threat of rape and actual rape it is condemned exists within the border of Arthur's realm, it is still positioned as an act done from one person to another.

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In contrast, the rate that exists outside the borders of Camelot is portrayed as monstrous and human and wholly destructive.

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A single of the anti-social, the threat from the margins. Geoffrey Jerome Cohen argues that the giant in middle English literature is a site of boundary anxieties, but it also contradictory is the place in which such anxieties are reassuringly expressed and contained.

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Their parents of the giant and his abduction of one of Arthur's kin. Initially threatens the boundaries of Arthur's realm.

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However, his defeat at Arthur's hands when so many kings and knights have failed before him contains the threat.

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And it does so more than just physically. It confirms that the threat to Arthur's citizens come from them, not us.

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And it reiterates that the them will be clearly indefinably other. In this way, the presence and defeat of the giant reminds Arthur and his citizens of his right to conquer offscreen the land of his enemies and then following this fight, Rome.

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This will result in a return totalization of the land that will bring acceptable citizens into the community and under the rule and protection of the oath.

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It will expel or eliminate those who do not belong. So then we turn to legend point. So, Legendborn situates the mythos of King Arthur in a southern United States university setting and explores what happens when the nights of the roundtable are repeatedly reborn through their line of direct descendants to save the world from a recurring potentially apocalyptic war against demons called

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Camlan. The battle traditionally where Arthur is killed. The world of the novel establishes that the roundtable spread to America until by the 1,007 hundreds there was a high concentration of them in positions of power.

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Kamala is not a specific country and Deon's novel. Instead, the order is described as a, blended bunch who worked to colonize and shape America from the shadows.

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The order has several chapters across America and the one that rejoins is housed in a mansion at UNC Chapel Hill, where it pretends to be an academic society.

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Before her arrival, the order was homogeneous. The members were all white, mostly straight. There were a couple of gender non-conforming and are almost all wealthy.

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And while Bree is allowed to join as a page, who will compete and become a squire for one of the legend born.

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She needs resistance to even this level of inclusion. Through the narrative, Dion explores the continuum micro and macrogressions experienced by Bree as well as by anyone else who enters the order and is not cis and straight.

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And they experience these microaggressions as they enter into an imagined community that was as free says built by men who could have legally owned me and wanted to.

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And many of whose descendants still seek to keep the community's borders close to her. The borders of the magic community of Camelot are smaller here, but still firmly defined.

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Dion utilizes many elements of the Arthurian mythos in her novel, but my focus here is on her adaptation or what I consider her adaptation of the giant of the Mount episode.

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And the way that she establishes the line of King Arthur. When read together these 2 elements of the novel reiterate the way that adaptations can write back to their source texts.

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Jian's, Deon's giant episode happens fairly early in the novel when a new initiate is being opened within the orders protected physical space.

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This oath doesn't mention wrapped discs or ravishment, but it does require field T and magic is used to ensure its tenants are followed.

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During this ritual, a shadow born, a creature from the Shadow Realm, who seeks to start Camel and breaks through the orders physical borders.

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The shadow born is described using similar inhuman language to the giant of the mount. He has a 10 foot tall hulking shape whose wings are covered in moss and who has 2 long strips of rotting flesh.

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To connecting gaping jaws. But giant takes breed by force and uses her to draw out Nick the belief cyan of Arthur.

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Deon makes several parallels to the giant of St. Michael's Mount scene. The physical appearance of the giant has ravishment of a lady, the way he begins to slit, breathe open before next steps forward.

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However, in Deon's version, it is breed, but with the help of cell women, the novel's version of Morland who beheads the giant.

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And importantly rather than taking place outside the walls of Camelot the giant enters the space of the order it infiltrates the border.

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At the same time, the order knows that someone had to let the shadow borne in, meaning someone within its community is working to defeat Arthur from within.

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Dean's changes prevent the novel from fulfilling the second half of Cohen's statement that the giant acts as a place where anxieties are contained.

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Where I argue that in the more that defeat of the giant upholds boundaries between the other and us and supports Arthur's kingship and colonization.

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In legend B, the giant destabilizes the border of the order and forces its members to question each other's motivations.

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Dion continues to destabilize the borders of Camelot by collapsing the space between the medieval and in this case the colonial and the modern within the narrative.

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While each legend born member of the order is a descendant of an Arthurian knight, they also have the potential to be awakened as that night, which they call a scion.

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In this way, theon refuses to allow the distance relied upon by colonizers. The knights of the roundtable are literally simultaneously the colonizers who came to Turtle Island and the present day legend born who uphold the tenets of the Schrell recorder.

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Deon further is this collapse of space and time through B as a medium, learns that she can communicate with and become possessed by the dead.

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Through this, she learns that her ancestor was an enslaved woman, Vera, that was raped by a past legend.

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And that is she, not Nick, who is the Sion of Arthur. I'm so sorry for the spoilers.

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In this way, her presence in the order creates a haunting for its members. A reminder of the colonial past that they continue to rely upon for the success of their imagined community.

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In the morte, our fish conception is also the product of, albeit less explicitly, sexual violence by paralleling the medieval Arthur's conception with the way Bree's ancestor was violated, building sexual violence into the structure of the narrative.

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Dion calls attention to the way that the threat of and the actuality of rape is built into the foundation of Camelot and the Arthurian mythos, both in actuality and through the ladies clause of the Pentecostal oath.

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When right alongside the event of the shadow born giant infiltration and the eventual realization that it is Nick's father, the current head of the order who has let the Charter born in.

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Deon's novel, D, stabilizes the border between us and the other that the imagined community of Camelot usually defines itself against.

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She suggests that the threat is coming from inside the house. Deon's novel ends with Bree's ancestor Vera, allowing in Bree to choose if she takes on the role of Arthur, recognizing that it is a legacy force not given.

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This is a moment of choice and agency that is not given to Arthur in the mort. Breeze acceptance of the role positions future novels to allow for consideration of how adaptations of Arthurian legends can potentially work not to just critique the idea of a nostalgic medieval past, but also to rebuild the Arthurian community into something more sustainable that actually fulfills this promise of a deep

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horizontal comradeship. Thank you very much.

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And I was just about to give you your 3 min warning. Amazing! You got right on the to the 3

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Yeah.

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Alright.

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Well, thank you very, very much. We'll move on to Gavin and then we'll do questions at the end.



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Sorry, I'm just taking a second to get my screen back. Okay. Is that PowerPoint?

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Yep, you're good.

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Okay, awesome.

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Yep.

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So in a forthcoming chapter in Tolkien's career legendarium, I argue that Ball disguised as Dern Helm.

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Aowen performs masculinity in a multi-layered way, which may be further understood when read through a transgender studies lens.

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Then in the abstract to this paper I said that I would expand that by exploring how Tolkien's paradoxical gendering of the character impacts the legibility of her gendered body.

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However, I've made the decision to move during a snowstorm and I haven't had internet for 2 weeks.

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So instead of expanding this chapter, I'm actually going to present the argument that I'm making in the chapter.

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But thankfully I haven't presented that anywhere else yet and it hasn't been published. So this will hopefully still be interesting.

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So, getting into it.

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One of the most famous scenes in Tolkien's Lord of the Rings is when Aowen reveals herself to the Witch King at the Battle of Pellenor Fields laughing, no living man am I, before raising her sword and shield against the enemy.

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It's no wonder that the scene has been taken up by feminist fans and scholars like for a shining depiction of a female hero.

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However, less commonly discussed is Tolkien's depiction of AWAN before she removes her disguise.

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While she's still durn home. The following paper considers Tolkien's representation of gender performativity in his construction of Durnham.

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Well, I don't intend to suggest that A. One is necessarily transcoded or necessarily identifies as a man.

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I do suggest that her disguise substantially blurs the boundaries between masculinity and femininity and that said blurring may be usefully read through the perspectives of transgender theorists such as Jay Prosser and Jack Halberstein.

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Ultimately, my goal is to demonstrate how an introduction of these new lenses might provide for their insight into the way that gender and gender performance operates in Token's works.

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When I discuss gender performativity, I'm largely referring to gender performativity as theorized by Judith Butler.

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The notion that gender is a repetition of signifiers. Being an act as it were that is open to splitting self parody self-criticism and those hyperbolic expressions of the national that in their very exaggeration.

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Reveal it's fundamentally fantastic status. However, I will also complicate this notion in conversation with Jay Prosser's Judith Butler, queer feminism, transgender, and the trans substantiation of sex.

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Prosser argues that Butler's gender trouble allows for the creation of the idea that transgender equals gender performativity.

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Equals queer equals subversive. He notes that regardless of authorial intent, gender trouble produces the belief that Butler's theory of gender was both radically volunteerist and anti-materialist.

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That its argument was that gender, like a set of clothes in a drag act, could be donned and off at will that gender is drag.

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Culminating in the effect of appropriation of transgender by queer. This potential appropriation is troubling for processor because it erases the intentionally nonperformative lived experiences of many transgender and gender non-conforming people.

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Process Work continuously researchs the idea that the transgender body is not just a concept to be mobilized.

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Well, some people certainly engage in modes of gender crossing for their subversive effects, queer subversion is not the overarching goal of all gender crossings.

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Gender crossings can simply be a form of realness or naturalization. Fulfillments of the gendered lives of transgender people.

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It's useful to make such a distinction in reading Aowen's disguise because while she certainly performs masculinity as during home.

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Tolkien's rhetorical choices surrounding that disguise naturalize it in a way that most drag performances aren't naturalized.

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Well, Drag is subversive due to its visible blurring of masculinity and femininity.

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Awin's disguise is subversive due to the duality of its invisibility.

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Toking offers hints concerning Dernham's original identity, but these hints are only accessible to the reader.

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Other characters never doubt his maleness. The paradoxical legitimacy afforded to Durnham's maleness as it exists in conversation with the character's femaleness is what reads supersively.

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Well, acting is Dern Home. Erwin performs masculinity in a multi-layered way.

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Her female identity being paradoxically both present and invisible. As previously stated, Tolkien offers numerous not so subtle suggestions pertaining to our femininity.

01:23:51.000 --> 01:24:00.000

Making it present to the reader. But these suggestions do not undercut other characters constructions of her disguise as being fundamentally male.

01:24:00.000 --> 01:24:08.000

And illustrating this point, it will be useful to examine Durnham's introduction. Which is narrated through Mary's perspective.

01:24:08.000 --> 01:24:15.000

Tolkien rights when they had come to the end of the line of men. One looked up, glancing keenly at the hobbit.

01:24:15.000 --> 01:24:21.000

A young man, Mary thought, as he returned his glance. Less in height and girth than most.

01:24:21.000 --> 01:24:28.000

Here, Tolkien highlights, Durham's femininity in noting that he is less in height and girth than the other men in line.

01:24:28.000 --> 01:24:38.000

However, this doesn't change that Mary ultimately recognizes him as being a young man. Darnhem's masculinity takes precedence in the passage.

01:24:38.000 --> 01:24:50.000

This is furthered by the following lines. Mary caught the glint of clear gray eyes and then he shivered, for it came suddenly to him that it was the face of one without hope who goes in search of death.

01:24:50.000 --> 01:25:00.000

If the other men in line have stern and unmoved faces. Surely Darnham's face being characterized as hopelessly motivated towards death.

01:25:00.000 --> 01:25:14.000

Is the sternest of them all. This passage may also begin to align during home with Tolkien's definition of bleak northern heroism, which he defines in strictly masculine terms.

01:25:14.000 --> 01:25:21.000

The dichotomy of Aowen's masculine feminine disguise only grows as token develops Stern's character.

01:25:21.000 --> 01:25:28.000

In Durn Help's first conversation with Mary, Tolkien twice mentions the softness of his voice.

01:25:28.000 --> 01:25:39.000

He also alludes to Mary's previous meeting with Aowen. Dearnhelm tells Mary to ride with him to Mumburg and Mary replies, thank you sir, though I do not know your name.

01:25:39.000 --> 01:25:51.000

To which Stern Home says, do you not? Then call me during home. This brief moment of questioning will not enough to deconstruct Durham's identity for the other characters in the text.

01:25:51.000 --> 01:25:56.000

Signals to readers that his identity may not be as it seems.

01:25:56.000 --> 01:26:06.000

Then as in Dernham's introductory passage, Talking once again highlights his femininity and masculinity within a single sentence.

01:26:06.000 --> 01:26:12.000

Thus it came to pass that when the kings set out before Dern Helm sat marry the hobbit.

01:26:12.000 --> 01:26:20.000

And the great gray steed made little of the burden for Darnhem was less in weight than many men, though live and well-ned in frame.

01:26:20.000 --> 01:26:28.000

Hi, I argue that the combination of these moments works to feminize the character operating in stark contrast to what comes next.

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At the outset of the chapter, following Dern Helm's introduction, Tolkien shifts from hinting at the character's femininity to presenting him as being wholly masculine.

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And as Durnham comes to be recognized as mail by his peers. He is fit with traditionally masculine pronouns and a new social framework for engaging with men.

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Relatively little has been written on gender affirmation and pronoun usage from a literary perspective. Especially in reference to trans masculine and potentially related identities.

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However, these discussions have been quite active in psychological, sociological, and medical spheres. And their contents can quite easily function in an interdisciplinary sense.

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For example, J and Sabelius defines gender affirmation as a largely social process.

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Explaining that both cisgender and transgender people experience social affirmation processes, though the term gender affirmation tends to be associated with transgender people because their identities are more commonly disaffirmed.

01:27:36.000 --> 01:27:44.000

Said this information can include being misgendered, which is being addressed in a way that's inconsistent with one's gender identity.

01:27:44.000 --> 01:27:50.000

Through incorrect pronoun usage through the misuse of gendered titles like, or man.

01:27:50.000 --> 01:27:59.000

Or the misuse of gendered compliments like handsome versus pretty. Among a number of additional possibilities.

01:27:59.000 --> 01:28:09.000

Sabelius also notes that well the term preferred pronoun has come into common usage. It's not necessarily accurately reflective of many people's gendered experiences.

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They explain transgender communities and their advocates have increasingly emphasized that pronoun use goes beyond preference.

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Since preference implies that using the correct pronoun is simply preferred by the person and therefore optional.



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The terminology ignores both how fundamentally intertwined pronouns can be with a person's sense of self.

01:28:29.000 --> 01:28:38.000

And how potentially disrespectful, harmful, and even unsafe it can be to address a person using incorrect pronouns.

01:28:38.000 --> 01:28:44.000

These, these definitions are expanded in studies like that of Christina who aren't. Hollinsky.

01:28:44.000 --> 01:28:57.000

Who impacts the nuance behind the misgendering of transgender people? They recognize that some people might challenge a transgender woman or man's identity by referring to them with pronouns associated with their sex assigned at birth.

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While other people might challenge their identity by referring to them with gender neutral or non-binary pronouns or by abstaining from pronoun usage entirely when they would not refrain from pronoun use when describing a cisgender person.

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Hollinski defines such a, such abstaining from pronoun use as Dgendering and explicitly.

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The intent intentional de gendering as a discriminatory act.

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And studying the gendering through a series of social experiments, then Hollinsky has determined that rather than emerging as a result of ignorance towards transgender people.

01:29:37.000 --> 01:29:44.000

Dgendering is more likely to represent identity denial stemming from negative biases towards transgender individuals.

01:29:44.000 --> 01:29:52.000

And interestingly, providing pronouns only resulted in less degenerating towards transgender women, not men.

01:29:52.000 --> 01:30:08.000

And did not result in any less misgendering. These findings on de-gendering and misgendering, I think, can be usefully applied to Tolkien's pronoun usage for D Well, it may seem a minute detail.

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The pronoun that Tolkien chooses to refer to Durnham lay the groundwork for how readers might perceive the character.

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If Tolkien were to have continued using she and her in describing Durham as he uses for A.

01:30:21.000 --> 01:30:36.000

He would have immediately delegitimized the character's disguise. Readers would know that Durnham was a woman playing a man, which while still interestingly performative, would not substantially blur the boundaries between masculinity and femininity.

01:30:36.000 --> 01:30:47.000

But, does not highlight Durnham's femininity in such an overt way. Instead, he chooses to forego the use of any pronouns on Durnham's first introduction.

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To each entering the character for rhetorical effect. Rather than as a malicious discriminatory or ignorant practice.

01:30:54.000 --> 01:31:01.000

Aligning with his hints about Durnham's feminine physicality. Like noting that he's a lot smaller than the other riders.

01:31:01.000 --> 01:31:14.000

For the duration of the muster of Rohan. Rohan Tolkien uses phrases like the glance the eyes and deface to avoid using gendered praises towards Dern Home.

01:31:14.000 --> 01:31:25.000

This twice is offset by Tolkien's frequent pronoun usage for Mary in the same passage as Tolkien writes, he caught, he returned, he shivered, and it came suddenly to him.

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I'm subtly signaling that there is something different about Dern Homes gender identity.

01:31:32.000 --> 01:31:39.000

Then as the disguise develops, Pulkin allows readers to imagine Dernhem like the other men in the scene.

01:31:39.000 --> 01:31:45.000

At the beginning of the ride of the Rohiram, as Mary reflects negatively on his decision to ride with Dern Home.

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He thinks Durnham was no comfort. He never spoke to anyone. Now, like the other men, the scene, Dern Helm uses, he, in pronouns.

01:31:55.000 --> 01:32:02.000

Descriptions of his speech and actions are structurally indistinguishable from those of the other male characters.

01:32:02.000 --> 01:32:14.000

This comment in combination with Mary sensed that quote. There seemed to be some understanding between Dern Helm and Elphelm, the marshal who commanded the or in which they were riding unquote.

01:32:14.000 --> 01:32:21.000

Cement Stern Helm's masculine identity in opposition to previous illusions to his femininity.

01:32:21.000 --> 01:32:30.000

And cementing Derham's masculinity then. Tolkien is able to begin shifting the social framework in which the character operates.

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Hey, when is, but as a man, Durnham's relationship to Thayed in is that of a retainer to his lord.

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Tolkien highlights, Dearnhelm's loyalty to Thayed and in battle, in describing the riding order of the Rohiram.

01:32:44.000 --> 01:32:52.000

The king rode in the midst of in the midst of the leading company. His host hold men about him.

01:32:52.000 --> 01:33:04.000

Ara came next and now Mary noticed that Dernham had left his place and in the darkness was moving steadily forward until he was riding just in rear of the king's guard.

01:33:04.000 --> 01:33:13.000

Mary additionally notices that as the fight continues, Darnhelm kept close to the king, though Elfelms company was away on the right.

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This closeness is only heightened when third and falls in battle. And Tolkien writes, Baden was not utterly forsaken.

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Yet one stood there still. Dern held the young, faithful beyond fear. And he wept for he had loved his lord as a father.

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Like the men who stick fearlessly by their lords in Tolkien's old English references, Darnhelm is intrinsically bound to Theaden.

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At the height of these gendered significations, however, talking once again switches his characterization of Dern Home.

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Almost immediately following Theaden's defeat, Awin sheds her disguise to fight the witch king.

01:33:54.000 --> 01:34:04.000

This marks the moment when Aylan should naturally revert back to a more concrete feminine identity, having progressed the beyond the need for her disguise.

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Talking signals this change when he writes, a little to the left facing the enemy. Did she who Mary had called Dernhelm.

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But the helm of her secrecy had fallen from her and her bright hair released from its bonds gleamed with pale gold upon her shoulders.

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This passage accomplishes 3 things. First, it draws the reader back to Aowen's introduction through its focus on her golden hair.

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Which in both passages, serve as a marker for her femininity. Second, it switches the characters name and pronouns back to their feminine versions.

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And third, it constructs masculinity as restrictive, while A. One's femininity is made a necessary part of her heroism.

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The masculine disguise that Erwin takes as she enters the battlefield is a bond for her hair.

01:34:54.000 --> 01:35:04.000

Her operating, as autonomy for her femininity. And she cannot physically engage in battle until her femininity is recognized.

01:35:04.000 --> 01:35:14.000

Yeah, interestingly, the seemingly complete shift back in gendered categorization doesn't mark the end of Airlines complex gender performance.

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I suggest that the paradox of Durnham's simultaneously masculine and feminine identity only reaches its peak following the off-discussed removal of Erwin's disguise.

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It is only in the path, in the following passage that Tolkien brings the 2 identities together.

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Experimenting with their potential to coexist. Tolkien writes, loan it was, and Dernhelm also.

01:35:38.000 --> 01:35:43.000

Or into Mary's mind flashed the memory of the face that he saw at the riding from Dunn Harrow.

01:35:43.000 --> 01:35:52.000

The face of one that goes seeking death, having no hope. In this moment, Aowen and Durnham are quite literally made one in the same.

01:35:52.000 --> 01:35:58.000

And given talking stool characterizations of AO and S. Feminine and Dern Helma's masculine.

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This suggests that at least for a moment, the character embodies both male and female gender signifiers.

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The paradox of everyone's masculine and feminine disguise, mirrors Halberstone's complication of a masculine continuum.

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3 min, Gavin 3 min.

01:36:16.000 --> 01:36:25.000

Which would assume that bodies can be. Thank you. Which would assume that bodies can be identified on a scale from androgynous to a binary trans masculine identity.

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The latter being a more serious version of the former. The difference between androgynous identities, like those of Butch lesbians, which I talked about in the full chapter, do not exist wholly separate from trans masculine identities.

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In real life, gender identities and modes of presentation are not always distinct and easily read. A.

01:36:47.000 --> 01:36:52.000

St, St, St, St, Storyy Jones, a trans masculine performance artist.

01:36:52.000 --> 01:37:02.000

In saying not everyone who experiences gender dysphoria experiences it in the same way. And not everyone deals with it in the same way.

01:37:02.000 --> 01:37:17.000

Much of the terminology in this passage is long outdated, but its core point stands strong. As Halberstein puts it, Jones's understanding of transgender variability produces an almost fractal model of cross gender identifications that can never return.

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To the binary models of before and after. Or transsexual and non transsexual or butch an FTM.

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Jones breaks down the notion that every form of gender nonconformity must be distinct. That every form of gender non-conformity should be easily recognized and charitable.

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He makes space for nuanced and even paradoxical identities. Series like this offer context for how identities like Aowen and slash sternhomes might exist and how we might write about them, purposefully acknowledging and sitting with their paradoxical nature.

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As I've argued, Tolkien's use of traditionally male pronouns for Durham and his integration of Dernhelm into a masculine social framework legitimized the character's male identity beyond that of a more typical cross dressing character.



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Yet even in doing so, Tolkien retains sense of his femininity. Wondernham is introduced, his female identity is foreshadowed.

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And when he fully assumes a male identity, that identity is quickly subverted by Aowen's return.

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This crossing makes Ao and one of the more interestingly gendered characters across the legendarian. Being able to exist, however briefly, under both male and female signifiers.

01:38:30.000 --> 01:38:42.000

As transgender studies increasingly functions as a point of departure for lively conversation. It offers a means through which to articulate bodies and performances, which are rebellious, mutable, and paradoxical.

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And I suggest that in becoming Dern Helm in making a gender transition there and back again. A is perhaps more rebellious than previous discussion.

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Has recognized. Thank you.

01:38:56.000 --> 01:39:05.000

Thank you. That was awesome. Both of you, thank you so much. We have already one question while everyone's thinking for Lindsay from Leah.

01:39:05.000 --> 01:39:19.000

And, LLLI was saying that she was wondering if you had thoughts on how different monsters quote unquote monsters other than giants might change this dynamic of border breaking or infiltrating, quote unquote, ravishing, both in medieval Arthurian stories or atations.

01:39:19.000 --> 01:39:26.000

Leo was thinking, say, how were wolves or wild men might change the dynamic.

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Yes, I think something that's really interesting with that. I was thinking of, okay, so what are werewolves in St. Mallory?

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And in Mallory, he only really mentions werewolves. Once and it's with a night name, Cer.

01:39:37.000 --> 01:40:00.000

Who attempts to heal Sir Uri and Mellon does a single line that's like unfortunately his wife made him a werewolf for 7 years like she was traitorous and if you go back into his source, is the reason she makes him a wolf is Morgan Lafayette, Morgan Lafayette teaches his what and anyways it goes on with Morgan Lafayette and so I was

01:40:00.000 --> 01:40:12.000

thinking okay well then what about wild man and then I thinking green in the green night and there's a quick bit in the green knight who allows him to become birdlock, it's Morgan Lafayette.

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So there's this sort of element of when the character can infiltrate the borders. The person who is helping them do this is someone who is trying to destabilize the community of Camelot and in legend born there is a type of demon called a gero shell who takes they killed someone and take on their form.

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And throughout the whole novel the character who is Merlin thinks that B is the Goro shell or the geru shell and tries to kill her because he thinks that she is the demon who has taken and it turns out there is a GRIC or issue shell but it is someone else.

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And in this case, it is Nick's dad who is trying to bring Camlan and trying to bring the war with the demons out who allows this demon to infiltrate.

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So again, it's sort of this. Idea of somebody working behind the scenes to destabilize this idea of community and they're kind of using someone as a pawn.

01:41:07.000 --> 01:41:11.000

So I would have to think about that a little bit more, but I definitely think there's something.

01:41:11.000 --> 01:41:20.000

There with this idea of destabilizing. Which is really interesting. Thank you.

01:41:20.000 --> 01:41:24.000

Amazing. So if anyone else has any other questions. I can sort of start with Gavin.

01:41:24.000 --> 01:41:32.000

It's not so much like I hate to be that it's not really a question, it's a comment, but it is.

01:41:32.000 --> 01:41:47.000

But it's more like I want to hear your thoughts on it. I hadn't even though I had just mentioned in the chat that I have also been working on this sort of like ambiguity between bush lesbians and transmaths people historically.

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It makes me wonder, I hadn't thought about that with AOen before, which I think is fascinating.

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And it makes me wonder, because I'm always thinking about Tolkien's context, because I'm a intentionality and context person.

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That's my gig. It makes me wonder. Sort of how much Tolkien is actually viewing his own lived experience of other people.

01:42:11.000 --> 01:42:20.000

Because we don't really get this distinction until the ninetys. Between trans masculine people in which lesbians doesn't really start to exist until the nineties.

01:42:20.000 --> 01:42:36.000

So I'm wondering if we are almost seeing. A little glimmer of him experiencing the world around him almost maybe even merry or no someone like that I I don't know it's just a thought that just occurred to me which I thought was really interesting.

01:42:36.000 --> 01:42:48.000

But is interesting and I haven't thought too much along those lines. But one thing I'm finding as I'm writing this and as I'm starting to expand it in kind of different ways for my dissertation.

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Is that a lot of the language that I'm finding is useful for talking about AOen is specifically language that would now be considered outdated.

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I find in most trans communities like something that I thought was really cool was looking at the way the term that FTM could work because I find a lot of people are moving away from FTM now as the label that they want to use.

01:43:13.000 --> 01:43:22.000

But, and the reason people are moving away from it is because it keeps the F in there as part of your identity, right?

01:43:22.000 --> 01:43:23.000

Yeah.

01:43:23.000 --> 01:43:35.000

Like even if you identify as male, it's always linked to being female. But that becomes interesting when we look at a character whose thing is gender crossing because FTM has kind of all the components in there.

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Even with looking at the T, there's kind of an element of transition in the terminology that I think is cool.

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And that's something I want to work with more going forward like. I wanna see where that terminology is, like what terminology is starting to come in in Tolkien's life.

01:43:54.000 --> 01:44:02.000

And then where that connects to the terms that I'm finding most applicable.

01:44:02.000 --> 01:44:03.000

Yeah

01:44:03.000 --> 01:44:15.000

We should definitely talk because I'm in the same place. I completely agree. And I think it's also that's also what Jack Halberd is trying to do is sort of go, maybe we should be looking back at how we were talking about things before because now we're taxonomizing a little too much.

01:44:15.000 --> 01:44:16.000

Yeah.

01:44:16.000 --> 01:44:22.000

But yes, anyway, I will stop talking. Otherwise, I will talking forever. Yes, Jonathan.

01:44:22.000 --> 01:44:32.000

I was gonna say I think it's interesting that you are talking about people moving away from FTM, cause my experience has been that people are moving away from.

01:44:32.000 --> 01:44:38.000

MTF that trans women are moving away from MTF, but that trans men are not moving.

01:44:38.000 --> 01:45:02.000

I say this as a gender fluid trans man, that we are not moving away from FTM that a lot of trans men that I know, unlike the trans women, are saying, no, no, FTM accurately describes my experience of having been treated as a woman and then also having been treated as a man or not realizing because I didn't know what being trans was or because I didn't know

01:45:02.000 --> 01:45:11.000

I the being trans masculine specifically was an option of not realizing that I was trans until I was 16 or 25 or already married.

01:45:11.000 --> 01:45:19.000

I think that's something that terminology wise that we need to make sure we make room for.

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Is the question of gender fluidity. And how much of your life Are you going to sort of throw away?

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When describing how who you are now. And I think that's something that also I think about with AOen is the kind of distinction between.

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When she's not at war and when she is at war

01:45:46.000 --> 01:45:54.000

That's definitely really interesting. I wonder if. Some of the difference that I see might just be related to like.

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The communities of people that I'm talking to and cause I come from like the position of someone who's a very binary trans man.

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So I wonder if that's where. The kind of push against the terminology is more because Yeah, I bet there's more variation in non binary and gender fluid communities about what terms that they're using.

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That's something, yeah, I'll look into that as well as I'm doing this because I am speaking from such a binary perspective.

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Just as myself in my like bias position.

01:46:34.000 --> 01:46:48.000

Thank you. Anyone else? Any questions for our wonderful presenters? Okay.

01:46:48.000 --> 01:46:55.000

I will excuse the people in the UK because it's midnight, but come on. Yeah.

01:46:55.000 --> 01:46:57.000

Yeah, sure, I'll jump in.

01:46:57.000 --> 01:46:59.000

So.

01:46:59.000 --> 01:47:08.000

I am always so happy to hear other people talk about how. A one is kind of inherently queer.

01:47:08.000 --> 01:47:26.000

I'm curious, this is totally outside the scope of your paper, but I in my mind have made a connection between Aoens characterization in the Lord of the Rings and Galadrals characterization, like throughout the entirety of the legendary.

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I'm starting this. I found that there's a lot of like similarities between the 2.

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I was wondering like, do you What are your thoughts on that? Do you? Agree?

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Like, do you, would you think that Giladriol may also be gender non-conforming.

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I haven't looked into that at all yet, like in detail, but I do have her written down as a place where I want to go.

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With the like second section of my dissertation. So I've also picked up on kind of a similar thread.

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And as I develop this, I'm actually, it doesn't show in this work, but in my overarching like PhD dissertation work.

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My kind of through line is ideas of grammars of loss and grief and the way that loss and grief impacts gender.

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And I think that's where I'm going to go with her once I get to bring her in.

01:48:27.000 --> 01:48:31.000

Oh, that's really interesting.

01:48:31.000 --> 01:48:41.000

This might be a little outside the scope as well, but. If I was wondering if you had thoughts on the way depression.

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Sorry, the way gender impacts depression and mental illness. And the portrayal of Awen in Lord of the Rings.

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Like so many thoughts on that so far, but the way that I'm doing it. For my work right now is I primarily I got started doing stuff with old English, old English translation.

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And then I got into Lord of the Rings. So I'm writing about specifically Old English dual pronouns.

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And the way that dual pronouns show grief. And I think they're interesting for Eowen because Less when we look at her in battle, but and more when we look at her post battle as she's healing.

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But I'm looking at how dual pronouns are being used and how they kind of highlight her grief and then tie her grief into a tradition.

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Of Old English language usage, which then connects to gendering in 2 different ways. Because you have her.

01:49:47.000 --> 01:49:58.000

And the kind of lord and retainer position. Where dual pronouns would be used to be like, we to the Lord and his retainer.

01:49:58.000 --> 01:50:16.000

Versus her in her like All the I'm sorry, I'm using very informal terminology, but all the like a formal old English lady positions and romantic positions where she's using dual pronouns to be like, this is my romantic relationship to a man.

01:50:16.000 --> 01:50:24.000

But I think grief flows through both of them and I still need to figure out. But makes them distinct.

01:50:24.000 --> 01:50:25.000

Sorry if that was bad, but.

01:50:25.000 --> 01:50:34.000

So. That is everything we're going to be able to do tonight. So we have to move on to getting ready for the next one.

01:50:34.000 --> 01:50:40.000

But if you take your questions to the discussion board, I'm sure our presenters will be happy.

01:50:40.000 --> 01:50:46.000

Talk about the stuff more because it's great. So thank you everyone for being here.

01:50:46.000 --> 01:50:47.000

Thank you.

01:50:47.000 --> 01:50:56.000

Yeah, thank you.