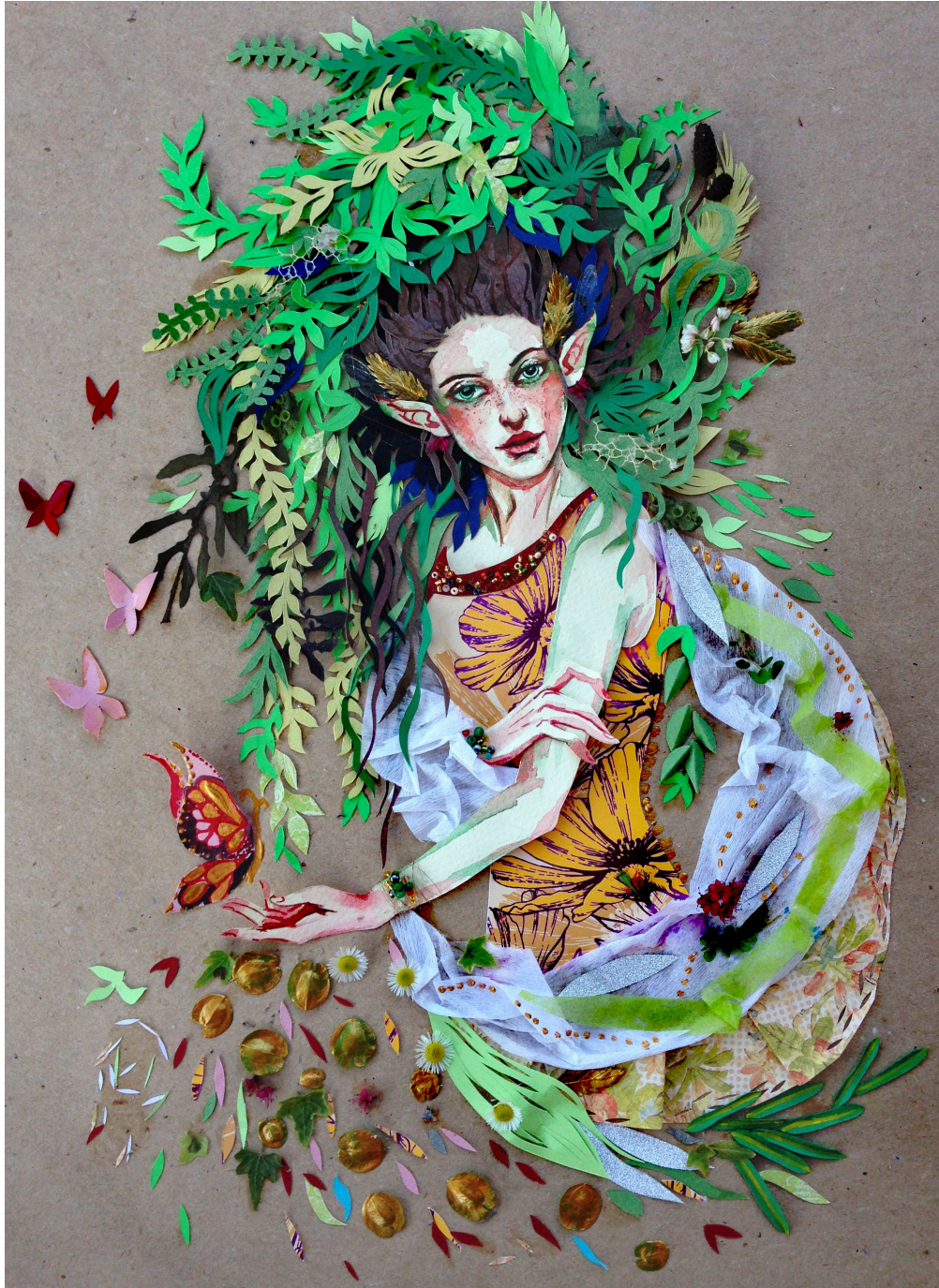


mythprint



**Quarterly Bulletin of the Mythopoeic Society with Book
Reviews, Short Articles, Event Information, and More!**

VOL. 53 NO. 2

SUMMER 2016

WHOLE NO. 377



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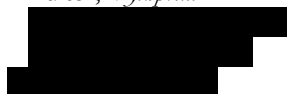
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Reviews, discussion group reports, news items, letters, art work, notes or short articles, and other submissions for *Mythprint* are always welcome. In return for printed pieces, contributors who are not already subscribers will receive an electronic copy of the issue in which the item appears. Contributors who are already subscribers will not receive an additional copy. Please contact the editor for details on format, or send materials to:

Megan Abrahamson
Editor, *Mythprint*



The Mythopoeic Society also publishes two other magazines: *Mythlore* (subscription \$25/year for U.S. Society members) and *The Mythic Circle*, an annual magazine publishing fiction, poems, etc. (\$8/issue for U.S. addresses). Subscriptions and back issues of Society publications may be purchased directly through our web site (using PayPal or Discover card), or you may contact:

Mythopoeic Society Orders Department



Visit The Mythopoeic Society online at www.mythsoc.org.

Mythprint is the quarterly bulletin of the Mythopoeic Society, a nonprofit educational organization devoted to the study, discussion, and enjoyment of myth and fantasy literature, especially the works of J.R.R. Tolkien, C.S. Lewis, and Charles Williams. To promote these interests, the Society publishes three magazines, maintains a World Wide Web site, and sponsors the annual Mythopoeic Conference and awards for fiction and scholarship, as well as local discussion groups.

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Faces of Mythology: Ancient, Medieval and Modern

The theme of the 47th annual Mythopoeic Conference is inspired by the 60th anniversary of C.S. Lewis's *Till We Have Faces* and *The Last Battle*; this year we focus on the mythology that has shaped and "given faces" to so many of our beloved characters, ranging from the myths of the Ancient Greeks to the legends of the Middle Ages and even to the modern mythology of the American Southwest.

You can view the full [Progress Report \(excerpted below\)](#) on the [Mythcon website](#), and look for a new Progress Report, upcoming.

Room and Board

Mythcon 47 will be held at the Omni San Antonio Hotel at the Colonnade, San Antonio, Texas. This is a non-smoking luxury hotel and features:

- Large indoor & outdoor pools
- Fitness Center
- Free WiFi Internet service

MYTHCON 47

Omni Colonnade Hotel,
San Antonio, TX

August 5 - 8, 2016

- Free parking
- Free shuttle service between the airport and hotel.

If you have not yet done so, you'll want to book your room before July 14th! We strongly urge you to book the hotel with us because the cost of our function space (and therefore the cost of putting on Mythcon 47) is tied to having a sufficient

number of room-nights and meeting certain food and beverage minimums, and our room rate is less than the AAA rate.

We offer an array of options: single, double, triple, and quadruple rooms with full board; single, double, triple, and quadruple B&B (breakfast only); additional B&B room nights before and/or after the conference; a "commuter" dinner & banquet package; and individual banquet tickets. Please contact the conference committee with questions.

Full room and board packages include lodging for Friday, Saturday, and Sunday night, along with the following meals: Friday dinner; Saturday breakfast, lunch, and dinner; Sunday breakfast, lunch, and banquet; and Monday breakfast. Remember that the banquet is included in the full room and board package.

Author Guest of Honor: Midori Snyder

Midori Snyder is the author of nine books for children and adults, published in English, French, Dutch, and Italian. She won the Mythopoeic Fantasy Award in Adult Literature for *The Innamorati*, a novel inspired by early Roman myth and the Italian "Commedia dell'Arte" tradition. Other novels include *The Flight of Michael McBride*, *Soulstring*, *The Oran Trilogy: New Moon*, *Sadar's Keep*, and *Beldan's Fire*, *Hannah's Garden*, and *Except the Queen*. Her short stories have appeared in numerous publications; her nonfiction has appeared in *Realms of Fantasy* and other magazines, and in essay collections including *Mirror*, *Mirror on the Wall: Women Writers Explore Their Favorite Fairy Tales*.



Scholar Guest of Honor: Andrew Lazo

Andrew Lazo co-edited *Mere Christians: Inspiring Stories of Encounters with C.S. Lewis* and has contributed articles and reviews on C.S. Lewis and other Inklings to several books and journals, including *Mythlore*. More recently, he transcribed and edited the landmark "Early Prose Joy," which has definitively corrected the accepted dating of Lewis's conversion to Theism. Lazo regularly speaks in Houston and around the country and has taught Lewis in both Oxford and Cambridge. He also teaches English and a course on Lewis at Houston Christian High School and is currently researching and writing a book on *Till We Have Faces*. This is his first appearance at Mythcon.

2016 MYTHOPOEIC AWARDS FINALISTS ANNOUNCED

The Mythopoeic Society has announced the finalists for the 2016 Mythopoeic Awards. Congratulations, finalists! The winners of this year's awards will be announced during Mythcon 47.

Mythopoeic Fantasy Award for Adult Literature

- Holly Black, *The Darkest Part of the Forest* (Little, Brown)
- Kazuo Ishiguro, *The Buried Giant* (Knopf)
- E.K. Johnston, *A Thousand Nights* (Disney-Hyperion)
- Naomi Novik, *Uprooted* (Del Rey)
- Daniel José Older, *Shadowshaper* (Arthur A. Levine Books).

Mythopoeic Fantasy Award for Children's Literature

- Cassie Beasley, *Circus Mirandus* (Dial)
- Robert Beatty, *Serafina* and *The Black Cloak* (Disney-Hyperion)
- Sarah Beth Durst, *The Girl Who Could Not Dream* (Clarion Books)
- Terry Pratchett, *Tiffany Aching Series: Wee Free Men; Hat Full of Sky; Wintersmith; I Shall Wear Midnight; The Shepherd's Crown* (HarperCollins)
- Ursula Vernon, *Castle Hangnail* (Dial Books).

Mythopoeic Scholarship Award in Inklings Studies

- Verlyn Flieger, ed. *The Story of Kullervo* by J.R.R. Tolkien (HarperCollins, 2015)
- Grevel Lindop, *Charles Williams: The Third Inklings* (Oxford Univ. Press, 2015)
- Alistair E. McGrath, *C. S. Lewis—A Life: Eccentric Genius, Reluctant Prophet* (Tyndale House, 2013)
- Abigail Santamaria, *Joy: Poet, Seeker, and the Woman Who Captivated C.S. Lewis* (Houghton Mifflin Harcourt, 2015)
- Christopher Tolkien, ed., *Beowulf: A Translation and Commentary Together with Sellic Spell* by J.R.R. Tolkien (Houghton Mifflin, 2014).

Mythopoeic Scholarship Award in Myth and Fantasy Studies

- Stefan Ekman, *Here Be Dragons: Exploring Fantasy Maps and Settings* (Wesleyan Univ. Press, 2013)
- Daniel Gabelman, *George MacDonald: Divine Carelessness and Fairytale Levity* (Baylor University Press, 2013)
- Melanie Keene, *Science in Wonderland: The Scientific Fairy Tales of Victorian Britain* (Oxford Univ. Press, 2015)
- Heather O'Donoghue, *English Poetry and Old Norse Myth: A History* (Oxford Univ. Press, 2014)
- Jamie Williamson, *The Evolution of Modern Fantasy: From Antiquarianism to the Ballantine Adult Fantasy Series* (Palgrave Macmillan, 2015).

The Mythopoeic Fantasy Award for Adult Literature is given to the fantasy novel, multi-volume, or single-author story collection for adults published during 2015 that best exemplifies the spirit of the Inklings. Books are eligible for two years after publication if not selected as a finalist during the first year of eligibility. Books from a series are eligible if they stand on their own; otherwise, the series becomes eligible the year its final volume appears. The Mythopoeic Fantasy Award for Children's Literature honors books for beginning readers to age thirteen, in the tradition of *The Hobbit* or *The Chronicles of Narnia*. Rules for eligibility are otherwise the same as for the Adult literature award. The question of which award a borderline book is best suited for will be decided by consensus of the committees. Books for mature "Young Adults" may be moved to the Adult literature category.

The Mythopoeic Scholarship Award in Inklings Studies is given to books on Tolkien, Lewis, and/or Williams that make significant contributions to Inklings scholarship. For this award, books first published during the last three years (2013–2015) are eligible, including finalists for previous years. The Mythopoeic Scholarship Award in Myth and Fantasy Studies is given to scholarly books on other specific authors in the Inklings tradition, or to more general works on the genres of myth and fantasy. The period



of eligibility is three years, as for the Inklings Studies award.

A complete list of Mythopoeic Award winners is available on the Society web site: [Awards](#). For more information about the Mythopoeic Awards, please contact the Awards Administrator: David D. Oberhelman, [REDACTED]

Mythcon 47 Student Paper Award

Papers from graduate and undergraduate students are encouraged; we offer an award for "Best Student Paper." An application form must be submitted to the committee chair, Janet Brennan Croft, at [REDACTED] by July 5. If you do not receive an application with your paper acceptance and wish to enter, please contact Janet directly, or the Papers Coordinator, Jason Fisher, at [REDACTED].

A Note on Mythcon 48

Do you ever think, "Gee, this would be a great location for a Mythcon?" If so, please email Lynn Maudlin ([REDACTED]) and she will work with you on the process. Yes, it's a lot of work but it's also a lot of fun and very gratifying to see it all come together. We can't have Mythcon without you!

INTRODUCING OUR NEW SOCIAL MEDIA MANAGER, ALICIA FOX-LENZ

My name is Alicia Fox-Lenz, a relative newcomer to the Mythopoeic Society having just celebrated my one year anniversary this winter, and I will be helping with the Society's social media going forward. You might have met me at last year's Mythcon, which was my first one and I obviously enjoyed it enough to become further involved with this lovely group. I am a Graphic Designer by trade and am currently pursuing a Masters degree at Signum University with a focus on Tolkien Studies. I have been a Tolkien nerd since I was told by a mentoring teacher to read *The Lord of the Rings* quickly before the movies came out and ruined it. While I don't agree the movies ruined the book, that teacher



was correct; Tolkien was what I needed at the time to get through high school. I latched on and never looked back. I've done a little reading and study of C.S. Lewis, but Tolkien is undoubtedly my main love and focus.

As you might be able to tell from that story, I am also a dreaded Millennial. I came of age on the internet, from chatting in IRC and hand coding websites in the early to mid-90s to having a consistent social media presence and running many websites today. I have always been an early adopter of new technology and ways to communicate, and thus have a ton of accounts on mostly dead platforms that never really took off as well as all the major ones that people have actually heard of. Although I am only adjacent to marketing through my profession, social media is in my blood, for better or worse.

I am excited to help build up a social media strategy beginning with this year's Mythcon. I hope to build more of a community aspect to our social media accounts, so we are not only imparting information but also engaging new potential members. In the past we have not had a lot of crossover from people joining our Facebook group to becoming members and I am aiming to change that. I think a good way of going about that is to heavily promote Mythcon and show non-members how fun the Society is. We are an interesting mix of scholarship and fandom and that is very apparent at Mythcon. Once that stage is set, I think it will be important to strive for that same tone in social media throughout the year: informative but also entertaining, which a good community feeling.

Ultimately, I'd like to not only be a source of information about the society and our goings-on but also to share Inklings-related news in an effort to broaden our base and convert some of those new readers into members. It's important to me that our social media effort creates value for both the audience and the Society, and I would be ecstatic if we can form a community around our various accounts. I am primarily focused on Twitter, Facebook, and Instagram in my day-to-day social media use, so I am afraid that is where my focus will be until I get up to speed in how to best utilize our other accounts for marketing purposes.

If you would like to connect with me

directly, I'm easy to find on Facebook [REDACTED] or Twitter and Instagram [REDACTED]. Just as a warning, these accounts are my personal accounts and may contain political views and rough language, but are mostly pictures of my dogs.

Don't forget, if you're coming to this year's Mythcon, our hashtag is #Mythcon47. If you have room, please [REDACTED] on Twitter or tag the Society's group page on Facebook alongside the hash tag. I'll be watching for that hash tag and retweeting notable things. By using the hash tag you are directly helping our social media presence and it is greatly appreciated.

Hope to see some of you soon at Mythcon!

MYTHOPOEIC AWARDS ADMINISTRATOR POSITION ANNOUNCEMENT

Greetings Mythopoeic Society members. I have greatly enjoyed serving as the Awards Administrator for the Society since 2008. Working with the selection committees as they discuss the literary and scholarly merits of the nominees—some of the most stimulating book discussions in which I have ever participated—and having had the opportunity to converse with many talented mythopoeic authors and scholars (and meet many of them at Mythcons!) have been among my fondest memories. I have also been honored to have twice served as Chair of the Council of Stewards and have benefited from working with my fellow Stewards on the Council who volunteer their time and services for the betterment of the Society.

It is with a heavy heart that I am going to be stepping down as Awards Administrator. Unfortunately, time pressures, changes in my duties at work, and an ever-filling plate of professional and personal responsibilities have caused me to make some tough decisions. My last year will technically be 2016, but I will remain in the position for the 2017 awards cycle until it is filled, and will be available to assist the new Administrator as needed. I encourage those who are interested in honoring the best of mythopoeic literature and scholarship on the Inklings and myth and fantasy to consider applying.

Thanks,
David Oberhelman

The Mythopoeic Society is now seeking applications for the (volunteer) position of Administrator of the Mythopoeic Awards, our annual book awards, which consist of the Mythopoeic Fantasy Award (MFA) for Adult Literature and Children's Literature, and the Mythopoeic Scholarship Awards (MSA) for Inklings Studies and Myth and Fantasy Studies. The Administrator is also a member of the Society's governing body, the Council of Stewards, and meets with the other Stewards quarterly via conference call and face-to-face meetings at our annual conferences (Mythcons) to oversee budgets, planning, and other matters of Society business. The Administrator issues the call for nominations for books and oversees the volunteer members of the selection committees (two for the MFAs and one for the MSAs), vets nominees based on the criteria for the different categories (see [REDACTED]), compiles the lists of nominees for the committees, works with the committees during their reading/deliberation process if questions of eligibility arise, tallies the votes for the finalists and then the winners of the awards, issues press releases through Society channels and other media, and organizes the awards ceremonies held at Mythcons during the summer. The Administrator also fields questions about the awards, communicates with authors after the finalists are announced, works with the current Mythcon Committee should any finalists wish to attend Mythcon, and prepares and ships (at Society expense) the lion trophies, the "Aslans," to the winners.

The office would start with the 2017 awards cycle in late 2016. The current Administrator will begin the 2017 awards process depending on when the position is filled, and will be available to assist the new Administrator as needed. Those interested in applying should contact the 2016 Chair of the Council of Stewards, Janet Brennan Croft, at [REDACTED]. Questions about the awards process can be directed to the outgoing Administrator, David Oberhelman, at [REDACTED]. Applications will be accepted until the position is filled.

NEW MYTHSOC SOCIETY WEBSITE ON ITS WAY!

Nearly two years after a mysterious glitch damaged the Mythopoeic Society web site (www.mythsoc.org), the effort to mend this problem is finally nearing completion. We hope to have a

brand new version of the site going live as of early July 2016.

Initial efforts were aimed at merely fixing broken links, missing graphics, and erratic banner menus, but this proved to be beyond our capabilities. The Council of Stewards then decided to engage a consulting web developer to create a new version using the same WordPress platform as the old site. This effort bogged down when the consultant, who was doing this work partially *pro bono*, was continually sidetracked by higher priorities on his regular job. We finally abandoned that approach, and decided to rewrite the site from scratch, rather than relying on WordPress. One of our own Stewards, Lynn Maudlin, joined forces with young Harold Harrigan (son of another Steward, Lisa Deutsch Harrigan), and together they have put forth a heroic effort to convert all the old WordPress pages to native HTML code.

The new site features a clean look and an intuitive design. In addition, it has been designed from the ground up to be viewable on smart phones and other devices, in addition to classic computer web browsers. We hope everyone will find it easier to use.

As of this writing, beta testers are still poking their noses into all the nooks and crannies and far corners of the site, and corrections are being made as errors are found.

So, barring the unlikely event of discovering a show-stopping flaw in the design, we intend to replace the old site with the new site on or shortly after the first of July. The new site will have the same web address, www.mythsoc.org, so no need to change anything you're used to. If you find anything that needs to be fixed, simply email the details to [REDACTED] and we'll take care of it.

David Emerson
Mythopoeic Society Webmaster

DOWNLOAD THE MYTHLORE INDEX PLUS FOR FREE!

We're pleased to announce that the Mythlore Index Plus is now available for free download as a searchable pdf at [REDACTED].

The Mythlore Index project has been through many changes since the first paper edition was printed in 2008 immediately following the publication of Mythlore #99/100. This index began as a sabbatical project by Edith Crowe in 1999, and I

used her work as the basis for entries up through issue #84. In 2009 I expanded the index to include Tolkien Journal, which was published in 1965-1976 and then merged with Mythlore. In 2012, I added the published Mythcon Conference Proceedings, and by the end of 2014 I had included all the books published by the Mythopoeic Press. Currently, the index is updated within a few weeks of the publication of each new issue of Mythlore.

The sheer scope of material included in the index, covering the broadly-defined area of fantasy scholarship for nearly 50 years, makes it an exceptionally valuable tool for scholars and students. It is not truly a complete index to everything that has ever appeared in Mythlore; it covers primarily articles, essays, reviews, and most columns, and generally does not include poetry or fiction (with the exception of a few rare pieces by Inklings Charles Williams), artwork, introductions, or conference reports. Letters are included after issue #93/94. Each article entry includes an abstract describing its contents. The introduction includes a brief history of the society and its scholarly publications.

Looking forward, we anticipate changing the layout of the index, which plainly shows its roots as a print document, in order to make it more compact and quicker to download and open. Changing the library-style subject headings to keywords will also be more appropriate for the way a pdf document is searched. Be sure to upload the latest index shortly after each issue of Mythlore comes out—availability will be announced on the Facebook Mythlore website and elsewhere.

Janet Brennan Croft
Mythlore Editor

STAR WARS, JAPAN, AND THE INTERPRETATION OF MODERN MYTHOLOGIES

By Bethany Abrahamson

Star Wars, a modern mythopoeic saga, has certainly gained a following far beyond the boundaries of its native country. One platform that measures interest in online topics recently released a report stating that in Japan, interest in *Star Wars* is very strong—it even declared Japan to be “*Star Wars* territory” (Lamplight Analytics). This at first does not seem very surprising. At the Japan Press conference for *Star Wars: The Force Awakens*, director J.J. Abrams noted the universality of this American

story's themes across cultural divides, while lead actor Adam Driver specifically highlighted the influences that Japanese films have had on the franchise (ScreenSlam). Indeed, *Star Wars* has taken inspiration from Japanese culture since its inception (Henderson). However, motifs reminiscent of the Old West likely do not connect as meaningfully with Japanese audiences as they do with American ones. Instead, elements of Japanese culture that appear in *Star Wars* are likely to resonate with Japanese viewers in a way that *Star Wars* creators did not expect, and essentially create a *Star Wars* mythology that is uniquely Japanese. In studying fans and the creation of new mythologies, it is important to consider how fans from another culture might interpret the use of that culture's motif in the new myth. Just as mythologies are unique to a particular culture, so modern mythologies like *Star Wars* are culturally-specific and must be treated as such when interpreting fan reception.

Historical context may help explain some of *Star Wars*'s popularity in Japanese culture. Visually, the films take several cues from Japanese history, focusing on romanticized samurai in particular. Japan has a long history of romanticizing samurai through legends such as that of the 47 Ronin (Drixler, Fleming, and Wheeler). The fact that costume designers drew on traditional samurai clothing when designing the costumes of powerful characters like Obi-Wan Kenobi and Darth Vader illustrates a respect for these cultural ideals (Henderson). *Star Wars* as a franchise also benefitted from being well-timed. Just as *Star Wars* reinvigorated American faith in humanity in the aftermath of the Vietnam War (Smith), *Star Wars* reached Japan as it was recovering its flagging economy—recovery aided by exports to the United States (Tsutsui). Japanese fans may draw from these and other historical events when forming opinions on *Star Wars* on the basis of a poster or a trailer, without even seeing the films.

The need for cultural awareness is clearly seen in how creators of *Star Wars* interpret the vast universe created in the franchise, in comparison to how Japanese fictional universes are conceptualized. This difference inevitably leads to a different understanding of and interaction with the *Star Wars* mythology. To create the *Star Wars* universe, George Lucas explained that he was influenced by

Elements of Japanese culture that appear in *Star Wars* are likely to resonate with Japanese viewers in a way that *Star Wars* creators did not expect, and create a *Star Wars* mythology that is uniquely Japanese.

the films of Japanese director Akira Kurosawa (Henderson, Clark). Direct allusions to Kurosawa's films make their appearance in *Star Wars: A New Hope* in the form of similar characters and scenes (Clark). However, these films influenced Lucas partly in how they made him feel about the world portrayed in them. For Lucas, these films portrayed a foreign world that immerses the viewer without providing excessive explanation (Henderson). Such an immersive fantasy world helped pave the way to creating a truly mythopoeic element in the films. But how might Japanese audiences view this world? Consalvo postulates that fictional universes in video games which consist of open worlds with limitless characters to follow and worlds to explore (a concept similar to the world of *Star Wars*), may create a media universe from which fans can draw; this concept is of particular interest in Japan. Rather than accepting a single story canon and building subordinate stories off of it, a media universe or ecology allows different story elements equal footing with the original canon. Media universes can be expanded in merchandising, which makes this concept particularly applicable to *Star Wars*. Japanese fans, therefore, may feel a connection to the *Star Wars* mythos that rests in their ability to contribute to the creation of its myths, rather than marvel at their exoticism.

Japanese fans certainly have made *Star Wars* their own. While, according to Lamplight Analytics, Korea leads Asia in *Star Wars* inspired fan-creations such as cosplay, Japan has also invested national pride in helping to create *Star Wars*. Fan work featured prominently at the *Star Wars: Visions* exhibition in Tokyo, where models, courtesy of Japanese

designers, were on display (The Japan Times). These detailed models stand out as nationalist pieces among the collection. For another spectacular example, one artist gained international recognition for *Star Wars* artwork inspired by Japanese culture. Taro Yama-

moto's re-imagining of 17th century screens feature *Star Wars: The Force Awakens* main characters Rey and Kylo Ren, and was on display at the Kiyomizu Temple in Kyoto (Freda). These screens historically featured the god of wind, Fujin, in Rey's place and the god of thunder, Raijin, in Kylo Ren's. Interestingly, this character swap most likely carries with it new connotations for Japanese audiences. While

Rey and Kylo Ren are representatives of opposed good and evil, Fujin and Raijin are much more morally ambiguous, capable of both good and evil acts—and when visually presented together, often act as guardians (Freda, Spacey). Such artwork could convey more of these characters' power and connection to Japanese culture rather than their moral conflict.

Once consideration is made for cultural contexts, even modern tales told on a global scale can take on unique meanings. *Star Wars* is a prime example of using exotic motifs in a domestic story, and not always in a positive way (the “evil Asian-like Federation” of the prequel *Star Wars* films being one unfortunately applicable example) (Grewell). The use of such motifs does more than make a story exotic. Rather, these stories are taken back by the culture that supplied these motifs, reinterpreted, and absorbed into the culture once again—and modern stories become uniquely-meaningful mythologies in and of themselves. As *Star Wars* and the study of such modern myths continue to develop, hopefully both take on a greater awareness of and interest in the cultural impact that using foreign symbolism and themes can have on the originating culture.

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THE DICHOTOMY OF IT, THE DICHOTOMY OF IT ALL?

By Ryder W. Miller

There still should be an inherent problem for some with Middle-earth, J.R.R. Tolkien's inspired sub-creation, for the secular and environmentalists; especially for those who don't confuse endangered species with pests and monsters.

Tolkien is known to have done a great deal to protect beautiful green places in his famous creation. One has visited some of these places as a reader. He has been a defender of fragile and beautiful creatures and places.

He has also given wild creatures a voice. There are werebears like Beorn who have gripes and stories to tell. There are giant eagles who help protect the realm. There are also blackbirds and moths that can bring messages. The very trees are old, have tales to tell, and will defend themselves. Beware of these creatures of Middle Earth who will aid the worthy adventurers who have made their way through their lands. Middle Earth is also, unfortunately, haunted by dark forces.

The Shire, where the hobbits came from, is much like the English countryside. It has agricultural fields, streams, and woods. In the words of Samwise from the movies it has green places worth defending. Tolkien craved the countryside. J.R.R. Tolkien rode a bicycle and was not fond of all that came with the change to automobiles. He lived in an English town that some have compared to Detroit, one of our car producing capitals. He invented Saruman who has, in the words of the Ent Treebeard, a mind of “metal and wheels.” Saruman seems to try to set up this manufacturing in The Shire after he has lost Isengard and wants to strike out in revenge. Saruman and his minions cut down trees for no reason.

Thinking about these brave defenders, it is hard not to feel sad about a world that is no longer there. It is a like a lost age or era that we miss in some deep heartfelt way. The elves and their protected forests are gone. We, however, are more inclusive now in the things we care about.

More of us now view nature and the environment in a different way since then. The avid camper might

still not like Tolkien's bogeys and foils, but there are now laws to protect endangered species. Tolkien wrote about war and nation's need to dehumanize or find fault with an enemy in order to fight, but in Tolkien's case some of the enemy are wild and repugnant creatures. Those who have read *The Silmarillion* know that there were creatures created and distorted to serve Middle-earth's first Dark Lord Morgoth. In some way he is like the fallen angel Lucifer in a Miltonesque story. In his anger he has remolded creatures into dark forms to taunt and destroy.

Some of the Orcs, for example, were Elves. He helped create giant spiders, wargs or evil wolves, dragons, balrogs, and trolls. He used these creatures to lay assault on the beautiful creatures Eru or Iluvatar, the Valar and the Elves had created. Some of the wonders they created inspire people to care about the wondrous outdoors. Morgoth though had changed the original intended symphony of Eru. Like a bad sportsman Morgoth had grudges, picked fights, divided, and fought on. Secular thinkers and Evolutionary Biologists don't think there is such an agent in Nature.

There is a Dichotomy in Tolkien's created world. It is a world where there is a war between good and bad. The Dark forces are "dehumanized" and we are not really supposed to care. There is not an orc that makes the decision to repent. The word Orc has some roots to mean those from beyond the sea. To Nationalists these were all potential enemies. Wars needed to be fought to protect the United Kingdom from them.

This Dichotomy also exists in The Christian Tradition. There is a Devil in the world to contend with. There is a battle being fought. There are wars against those enemies with different ideologies. Part of the problem for those who care about Endangered Species is that some of these enemies are part of the natural world in Middle Earth. In Tolkien's creation they have been distorted to act out evil. In our world, at least for the secular, these creatures are the results of the same forces that created everything. Some of these "evil," "distorted" creatures in our world are also the results of same process that also resulted in everything else. Evolution has produced all of this in the minds of the secular. Some could argue that human beings have evolved out of Nature or the wild, but those creatures in the wild are also trying to survive.

Laws to protect Endangered Species were necessary

to protect at risk creatures from human society which can replace the wild with a manufactured environment. Some might think the Tolkien fandom has forgotten that some of these "dark" creatures have needed our protection also. One might not like spiders, bats, wolves, and snakes, but they have been on the planet for a long time and we threaten their survival

without necessarily needing to. One might say that The Hobbit movies took this to such an extreme that they were bad for wildlife. We might be better off that there are no Dragons, Balrogs, Goblins, and Trolls around, but it would be fascinating to know about them.

Maybe they are creatures that went extinct rather than just being symbolic or metaphorical or mythological? Maybe we could have learned how to get along with most of them? Maybe not.

There are many reasons to celebrate Middle-earth. It is brave and inspired. There is wonder, beauty, emotion, and courage. It, however, is or was, a different world than the one we live in. Not everybody lives in a dichotomous world. For many there is not a struggle between good and evil, especially in the wild where many creatures cannot think or think beyond survival and reproduction. Some of these creatures no longer exist, some because of us. That said, some creatures still exist because of Tolkien's Theological and Fantastical Environmentalism. Tolkien has got us outside into the field, forests, and refreshing breeze.

This is part of the bittersweet legacy of the Tolkien's *The Silmarillion* which will be 40 in 2017.

There are many reasons to celebrate Middle-earth. It is brave and inspired. There is wonder, beauty, emotion, and courage. It, however, is or was, a different world than the one we live in. Not everybody lives in a dichotomous world.

ANNOUNCEMENTS

LITERATURE of the Hidden and Fantastic

It is a pleasure to invite you to join us in exploring Literature of the Hidden and Fantastic. The conference is organized by The Honors International Studies Program at the University of Arkansas-Fort Smith and will take place on the UAFS campus in Fort Smith, Arkansas on September 23rd and 24th, 2016.

The theme of Literature of the Hidden and Fantastic will be an exploration of all aspects of fantasy, magic realism, fairy tales and folk tales, and in particular, their more arcane or enigmatic qualities and/or structures.

Potential speakers are free to explore any aspect

of fantasy, including, but by no means limited to, criticism on works by fantasy authors, interdisciplinary approaches to the genre, and scholarship on fantasy theory. Critical, philosophical, historical, philological, theological, or pedagogical approaches are all welcome. Some authors to consider might include: C.S. Lewis, Ursula Le Guin, Jasper Fforde, J.R.R. Tolkien, Diana Wynne Jones, Terry Pratchett, J. K. Rowling, Fred Chappell, Gabriel Garcia Marquez, Neil Gaiman, Jorge Luis Borges, Isabel Allende, Toni Morrison, Paulo Coelho, Mervyn Peake.

We encourage work from institutionally affiliated scholars, independent scholars, and graduate students. For more information, see: [REDACTED]

Call for Papers: Tarot/Divination area of the Popular Culture Association/American Culture Association Conference. San Diego, 12-15 April 2017

The Tarot and Other Methods of Divination area is open to proposals for papers on a diverse range of divination methods: astrology, I Ching, runes, tarot, etc. Approaches may include the biographical, historical, and theoretical, as well as the analysis of professional practice and of representations in literature (poetry, prose, drama), visual art (painting, sculpture, tarot cards, comics, graphic novels), film, television, games, etc. In addition, I am looking for participants in the following 2017 sessions:

- Tarot Poetry and Prose (authors reading and discussing their own work).
- Speaking with the Divine: Spirit Communication through Divination.
- Session proposal and chair: Cynthia Hogan.
- Divination Themes in Literature. Authors of papers that specifically address divination themes in mythopoeic literature are invited to submit their work to a themed issue of *Mythlore* (see separate cfp).

See website links below for more information on the PCA/ACA conference, area, and these sessions. All conference participants should be prepared to present their work as scholarly research and/or for the benefit of an interested audience of academics.

Abstracts and proposals due no later than Oct. 1, 2016. Submissions should be made online at [REDACTED]

[REDACTED] You can find [detailed instructions for doing so here](#) and should include your CV, short biography (100-150 words), and abstract/proposal (100-250 words).

Emily E. Auger, PhD
Independent Scholar
[REDACTED]

Call for Papers: Divination Themes in Mythopoeic Literature

Participants in the "Divination Themes in Literature" sessions of the 2017 PCA/ACA conference who specifically addresses mythopoeic literature are invited to submit their work for possible publication in a themed issue of *Mythlore* on "Divination Themes in Mythopoeic Literature" (guest editor Emily E. Auger).

The theme of divination is usually expressed in literature as fortune-telling (astrology, tarot, runes, etc.), oracular pronouncements, or prophecy. Papers on specific works and/or the works of specific authors, including comparative treatments are particularly welcome. Submissions: Janet Brennan Croft, [REDACTED] Deadline: July 15, 2017.

Tolkien and Sanskrit (Llyfrau 2016) By Mark T. Hooker

Much has been said of Tolkien's use of Welsh, Old English, Gothic, Icelandic, Russian, Greek, and Latin. Little, however, has been said about Tolkien's use of Sanskrit (Refined Speech), the great-great-grandfather of all the languages above. This book is an analysis of the names on the 'Silmarillion' map that concludes that Tolkien's name were based on the map of the valley of the River Indus, the river that put the "Indo" in the name Proto-Indo-European, a linguistic term for the *reconstructed common ancestor of the European languages, including Quenya and Sindarin.

Now available on Amazon at: [REDACTED]

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