Mohamed Khider University of Biskra

Faculty of Letters and Languages

Department of Foreign Languages

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Literature and Civilization

MASTER THESIS

Symbolic Representation of Good and Evil in the Lord of the Rings: the Fellowship of the Ring

Submitted and Defended by:

Tabrha Abir

Board of Examiners:

Mr. Sedrati Yasser	MAB	University of Biskra	Supervisor
Mr. Boulegroune Adel	MAB	University of Biskra	President
Mrs. Hammed Halima	MAB	University of Biskra	Examiner
Mrs. Haddad Mimouna	MAB	University of Biskra	Examiner

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Dedication

I would like to dedicate this work to my lovely mother. My special gratitude goes to all my family members and my dear friends; who always motivate and love me. All in all, it is addressed to everyone who supported me to accomplish this research.

Acknowledgement

Thanks to Allah who gave me all the guidance, light and strength throughout my life. Salutation is upon the greatest prophet Muhammad peace be upon him. I express my deepest gratitude to my patient and caring supervisor **Mr. Sedrati Yasser**, for his help and guidance. I feel very fortunate and lucky to have had the opportunity to be his candidate.

Abstract

Good and Evil are relative concepts in mythology; their conception is governed by the standards of the day. The current research intends to tackle in which way Tolkien symbolizes the notion of good and evil in *Lord of the Rings?* How does he represent the above notions through characters? The purpose of this research is to examine psychological construction of good and evil characters, and to find the different archetypes that were used by Tolkien to mirror evil and good sides of his main characters. This study is analytical and interpretive in nature ,in which both the psychological and archetypal approaches are to be used .The psychoanalytical approach is used to trace the psychological constructions of both good and evil through characters. At the same time, the archetypal approach is needed to analyze the Mythic representation of Good and Evil.

List of Abbreviations

(LotR) Lord of the Rings

(FotR)   Fellowship of the Ring

(TT)   Two Towers

(RotK) Return of the King

(L)   Letters

Table of Content

General Introduction

The twentieth century was a period of unprecedented change in many domains .The two world wars closely following each other in the first half of the century had a destructive result on England. *Lord of the Rings* is often called a trilogy work written by the British masters J.R.R .Tolkien. Indeed, this epic fantasy is divided into three volumes: The *Fellowship of the Ring, The two Towers* and *the Return of the Kings*. However, each part consists of two books. It is written over a twelve year period between 1937 and 1949, which means Tolkien wrote it while witnessing the evil destruction on mankind by the First and the Second World War. This research focuses on the first book, which is the *Fellowship of the Ring*. It explores the conflict between good and evil in the story. For the first part of this book the saga narrates the story of the hobbit Frodo bagging's journey to take the ring of power from the shire to Rivendell. The second part tells the story of the formation of the company, which accompanied Frodo in his second quest to destroy the ring.

This study is analytical and interpretative in nature, by using a psychological approach. Many of Tolkien's authorial choices establish that the dichotomous struggle between good and evil is the driving force of the novel, as he clearly sets people and places to either good or evil .The research has come across a number of works that have been done on the novel in the present past**.** The novel has been the object of analysis by many critical works: Houghton and Keesee provide the best response to Shippey to date .they argue that "Shippey does not argue foe a dualist reading of Tolkien, but holds two views of evil in ambiguous tension. He is correct in asserting that Tolkien's multi faceted view of evil provides robust explanatory power and remarkable applicability. Evil force lies in Tolkien's use of a
Single tradition that is in itself paradoxically; rather than in his original linking of two ambiguous and contradictory traditions "(1333). Tolkien has many works, such as the famous work after his book Lord of the Rings and the Hobbit is the Sillmarillion , the Letters and he wrote about the Norse Mythology   and the History of Middle Earth .

The current research aims to apply Jungian Archetypal criticism, in order to analyze certain characters. Also, examine symbolic representation of good and evil. At the same time, the archetypal approach is needed to examine the Mythic representation of good and evil. It is an Avant Garde approach, which tackled the depiction of both recent notions in *the Lord of the Rings.*

The current study contains three chapters. The first chapter will be a theoretical background chapter .It consists of three parts. The first part attempts to provide an overview about symbolism, its main types, and theories. The second part consists of the representation of Good and Evil in psychology, history, and fantasy literature. The third part will be about the application of Jungian archetypes to characters: Frodo Baggins, Gandalf, Merry, pippin, Aragorn, Legolas, Sam Gamgee, Sauron, Gollum and Saruman, and the Orcs .in order to analyze the characters will use the following archetypes: The shadow, the wise old man, the hero, self, the one ring and the devil .finally, this part also will give a psychological perspective and construction of good and evil.

The second chapter will examine that the trilogy The Lord of the Rings contains events that are connected to and influenced by World War I and Tolkien's experience on the battlefield. And what inspired him to portray good and evil through his characters .Also it will focus on the modernism period that infused Tolkien. This chapter also tries to highlight certain themes in *the Lord of the Rings* and short biography of the writer.

Third chapter is an attempt to tackle the symbolic representation of good and evil in the novel. Mainly, it consists of three parts. It intended to draw attention to which characters depict the good and the evil .Second part, provides the analysis of the novel, by using Jungian archetypes in order to analyze certain characters. A third part provides Tolkien and Shippey perspectives on Good and Evil.

Chapter One: Theoretical Background

1. Introduction

Symbolism is considered as a vital stylistic device in literature. Its presence and usage caters to a vast area of art and religion. The symbols and the concept of symbolism has been experienced and measured by many thinkers around the world and been utilized and given importance in their respective field which has in turn given in depth value to the subject and added a broader perspective to the realm of art and its interpretation. It helps writers to display their brilliancy and to provide readers with works of pleasure far from the conventionality of literature. Critics have tackled studies on symbolism and have created different theories that help readers to grasp the meanings behind the use of certain symbols in either literary work. Hence, this chapter is a theoretical chapter attempting to trace the main concepts to make it analytical. Therefore, it contains three parts. The first part tries to provide an overview about symbolism, its main types, and theories. The second part consists of the representation of Good and Evil in psychology, history, and fantasy literature. The third part will be about the application of Jungian archetypes to characters: Frodo Baggins, Aragorn, Legolas, Sam Gamgee, Sauron, Gollum, Saruman, and the Orcs .in order to analyze the characters will use the following archetypes: The shadow, the wise old man, the hero, self, the one ring and the devil .finally, this part also will give a psychological perspective and construction of good and evil.

1.1. Overview of Symbol and Symbolism

1.1.1. Symbol

Cuddon states that "The word symbol derives from The Greek verb symballein, to throw together, and its noun symbolon, mark or sign. It is an object, animate or inanimate, which represents or stands for something else" (884 -885).

Abrams notes that " Symbol is applied only to a word or phrase that signifies an object or event ,which in its turn signifies something, or has range of reference, beyond itself" (333).

1.1.2. Symbolism

The Symbol is a kind of figure of speech used for increasing the beauty of the text (Fadee20). To Symons, "Without symbolism there can be no literature; indeed not even language" (1). Symbolism is something that stands or represents something else (Kennedy et al .148). This figure of speech, involves using an object, a person, a situation, or an action in order to represent an abstract idea; it takes something ordinary and makes it more what is in reality (Perrine 211)

Symbolism as a movement referred to as an aesthetic movement which originated in France during the late of the nineteenth century. It is often referred to as a decadent movement. mainly because of the use of imagination as a reality. It emerged as a reaction to realism and naturalism (Habib 498).

1.2. Types of Symbolism

One of the most important devices in interpreting literary works is symbolism. It can be divided into two types: conventional and personal symbolism.

1.2.1. Conventional Symbol.

These are common and familiar ones, that the reader can recognize their meaning very easily (Shamisa and Fadee 21). They stated that symbols become conventional when repeated many times. So they become common to cultural understanding, and the meanings represented are recognizable and stable. As an example: owl symbolizes wisdom, blue color symbolizes sadness, and spring symbolizes youth (Kennedy et al .35).

1.2.2. Personal Symbols

People having the same cultural background carry similar meanings of any particular sign. It varies from different cultural contexts and sometimes expresses completely opposite meanings to the other world. For example, we wear black on the occasion of funeral while the other countries wear black. Both individuals and groups create new symbols when they are in need of doing that. Likewise, a student facing difficulty in Physics will find the equations complex as those are the physics symbols for him. For instance; a lion symbolizes God in Molana's poems. As contrary to conventional symbols, personal symbols their recognition is very difficult for the reader (Shamisa and fadee 20).

1.3. Theories of symbolism

Many theorists such as Ferdinand De Saussure, North Whitehead, Susanne Langer, Sigmund Freud, Northrop Frye and others have contributed in building a body of theories which supplies deep insights on symbolism.

1.3.1. Ferdinand De Saussure's Theory

The Swiss linguist Ferdinand De Saussure is the founding father of semiotics. The latter is the scientific study of signs and symbols and their meaning. For De Saussure, the comprehension of signs and symbols is determined by two key concepts: signifier and signified. The signifier is the sound image in the human mind, whereas the signified is the concept. De Saussure, in his book, *Course in General Linguistics* confirms that "the signified is the intellectual concept represented by the signifier; the signifier is the visible form that represents the signified; the object is the observed form that is being represented by the signs" (89). As an example, the English word dog has a particular form and also a particular meaning. The two together make up a single linguistic sign in English (Sandamali 126).

1.3.2. Alfred North Whitehead's Theory

The English mathematician and philosopher, Alfred North Whitehead (1861-1947), is one of the notable philosophers who have examined symbolism. Whitehead claims that symbolism monopolizes men's contemplation and creativity. He also argues that the manifestation of symbolism is associated with men's life experiences (2).

Whitehead notes that "Symbolism is very fallible in the sense that it may induce actions, feelings, emotions and beliefs about things which are only notions without exemplification in the world which the symbolism leads us to presuppose"(6).

Whitehead in this quotation asserts that contrary to direct language which is accurate, symbolism is very fallible. The symbolic reference of any symbol varies from one community to another consequently; it would not be immune from making errors. In short, while direct language is exact, symbolism is exposed to mistakes and wrong interpretations.

1.3.3. Sigmund Freud's Theory

Freud assumes two fundamental theories for symbolism: the Freudian Narrow position and Freudian borrowed position.

In the Freudian narrow theory, the application of the symbol as a term transmits close interpretations that can be agreed on by a particular group of people from the same culture. It is prevalent and sometimes inherited from the preceding generations. Petocz states that " The first, which may be referred to as the 'Freudian Narrow' position, restricts the use of the term "symbol" to a special technical sense, in which symbols are the elements of unconscious, universal, phylogenetically inherited code"(24).

The Freudian Borrowed theory contextualizes the use of symbols in literary work. It is a n important device that can change from one position to another. Petocz explains that "The second may be referred to as 'Freudian Broad'(FB) position is a much less restricted view, in

which the term "symbol" usually refers to any unconsciously produced defensive substitute, while nevertheless retaining certain specifiable conscious, non defensive production" (24).

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In the later, the term symbol is limited to a contextual use, or to a given literary work. It can differ from one context to another.

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1.3.4. Alfred North Whitehead's Theory

Whitehead glimpses that Symbolism dominates the men's thoughts and imagination; he asserts that symbolism is connected with our experience in life .The word is a symbol and its meanings are constituted by the ideas, images and emotions which it raises in the mind of the hearer (2).

"Symbolism is very fallible in the sense that it may induce actions, feelings, emotions and beliefs about things which are only notions without exemplification in the world which the symbolism leads us to presuppose" (6).

In this quotation, there is a difference between symbolism and direct knowledge as Whitehead shows direct knowledge is infallible which means it is correct, whereas symbolism is very fallible, meaning that it is exposed to mistakes and wrong interpretation.

1.3.5. Northrop Frye's Theory

Herman Northrop Frye (1912- 1991) is a Canadian literary critic and literary theorist in the 20th century. In his book, Anatomy of Criticism: Four Essays, Frye asserts that the art of

literature is explained throughout contextual readings where phases are considered as contexts. They are intended to be "valid critical methods" in the analysis of symbolic references (72).

To Frye, symbol refers to "any unit of literary structure which can be isolated for critical attention" (65).This definition enables him to create five phases and to classify every type of symbolism within the suitable phase, as Denham states "The symbol utilized as a sign results in the descriptive phase; as motif, in the literal phase; as image, in the formal phase; as archetype, in the mythical phase; and as monad, in the anagogic phase" (*2*).

Frye claims that while reading, readers discover that their "attention is moving in two directions at once" (73). Firstly, an outward direction, in which the reader goes outside with; his reading from the authors to the things they want to embody in the text. Also Frye states that" One direction is outward or centrifugal, in which we keep going outside our reading, from the individual words to the things they mean, or, in practice, to our memory of the conventional association between them" (73).Secondly, an inward direction in which the reader analyze the meaning from the word itself.

1.3.6. Langer's Theory of Symbolism

American philosopher, Susanne Langer (1895-1985), has made the notion of the symbol as the specific aspect of her studies. Langer claims that symbolization is a basic process of the man's mind and the important act of thought. She also argues that the function of making symbols is one of the main actions of man like eating, moving or looking (91). For her, lacking symbolism, means losing something indispensable from language and art (20). Through the use of symbols writers could convey ideas above and beyond the literal level of the text. Furthermore; Langer claims that there is a separation between a symbol and a sign. Humans have the capacity to use symbols rather than signs that are mainly associated with animals (22).

1.4. Symbolism in Literature

Symbolism in the field of literature considered as semiotic. It is known as the semiotic approach. Symbolism came to light with a group of French Poets, such as Stéphane Mallarmé, Paul Verlaine and Gustave Kahn, in the late 19th century. They have been striving to phrase their personal and spiritual experiences in life. The concentration of symbolism in literature has been raised astonishingly and affected the European and American literatures of the20th century (Brodskaïa 38). Some of those writings are: William Butler Yeats' *Easter 1916* (1916.); T.S. Eliot's *The Hollow Men* (1925); James Joyce's portrait *of the Artist as a Young Man* (1916).

Symbolism in literature is the hidden meaning of any literary work; it is a way to represent things, an ethical or a spiritual belief by giving them symbolic meanings that are different from their literal sense; For example: the cross symbolizes Christianity, the dove symbolizes peace. Even gestures and actions are often symbolic; for instance: the first symbolizes aggression, arms raised denotes dropping. Symbol uses a concrete image to specific an abstract idea (Cuddon 886). Which suggests that symbol has both; a literal, and a symbolic meaning. In other words, a logo is a few things touchable, while the thought it symbolizes are some things untouchable.

1.5. Overview of Good and Evil

The conflict of these opposites is found in literature from the earliest times to the present day, and folk stories from all cultures have dealt with the themes of Good and Evil. The nature of this force may be defined by the mores of the people to whom the stories are related and might differ in their view of this power. Good and Evil are relative items in fantasy literature, their conception is controlled by the standards of the day. Abstract concepts cannot generate an account of both notions; they need to be linked to physical or material beings in the fundamental forces that can be apparent. Thus we have here the basis for the hero and the villain, characters whom the reader or listener can recognize with. Although the fundamentals of the struggle are

being depicted in such tales, they are hidden behind the characters, however direct the connection between the basic concepts and characters.

1.6. The Representation of Good and Evil in Psychology

1.6.1. Human Nature

Humans are selfish and aggressive by nature. The philosopher Thomas Hobbes had a Noticeable extreme view. According to him, if allowed to do so people would use any and all means to fulfill their own interests, resulting in constant violence, war by each against all. To prevent this, strong external controls by authorities were needed. Others, like the psychoanalyst Sigmund Freud, had similar but milder beliefs and thought that people need to acquire internal controls, in the course of growing up, to prevent harmful behavior by them. Many others like the French philosopher Jean. Jacques. Rousseau and the American psychologist Carl Rogers have assumed that humans are good by nature that they care about others' welfare. However, in reality their views confuse nature and nurture. Both believed that this inherent goodness would be apparent under the right circumstance that is given the right nurture or experience (10) .Rousseau's noble savage lost his goodness due to the bad institutions society created. In other words, the right experiences are required to bring the inherent goodness to the fore. Still others, like David Hume, thought that relationships among people in groups can give advance to positive actions as people pursued their enlightened self-interest (Ervin10).

According to Ervin Staub, the term evil is used consistently. His critical of the traditional psychological treatment of this issue focusing merely on subordinates who follow orders rather than the instigators who issue these orders reflects serious failure to recognize degrees of evil .Evil means human destructiveness. This can come in clear form, as great violence against others. It refers to onerous or bad acts, such as genocide, torture, terrorism, rape, or child abuse (Darley).on other hand, evil is used not only with respect to the horrified nature of the acts of

human beings, but in relation to the proclivity of ordinary or good persons to engage in a wide variety of aggressive or criminal actions, especially when they are part of one of the organization or hierarchy well structured bureaucracies (*Darley et al.*).

Goodness is the opposite of evil. It refers to actions that bring benefits to individuals or whole groups. Good similar to evil because it can come in an obvious form or it can take the form of persistent efforts to save people, in addition to take the form of persistent engagement for helping other people or for creating positive social change .It evolves an individual and group changing by their actions which make them more caring and helpful .

1.7. The Representation of Good and Evil in Fantasy Novels

Good and Evil are one of the main themes in fantasy literature. These oppositional themes are unique in nature because they encompass a vivid picture of what is good and what is evil. This central theme within the book has allowed us to know the dichotomy between good and evil and what they mean to children. Additionally, the endings of those stories also reinforce a perspective of perception of both good and evil. Improving Kohlberg's theory of ethical development, many popular fantasy stories include protagonists who exhibit notions of Kohlberg's Post-Conventional theory through the concept of the notion of good versus evil.

The theory of Kohlberg in understanding moral development has received much recognition in the field of psychology. There are three main stages in Kohlberg's moral stages theory, the Pre-conventional, Conventional, and Post-conventional. For instance, the fantasy novel of Harry Potter, Chronicles of Narnia and Maleficent .The central theme in this fantasy books display is that the contrast between good and evil in Kohlberg's theory of moral development the post-conventional stage suggests that the protagonist will disobey society's rules if they're inconsistent with their beliefs .Using such books as key components for the acts of ethics, and morals in children reinforces Kohlberg's theory of develop men. In most fantasy books good always prevails over evil, such as the book Cloudy with an opportunity of Meatballs.

Fantasy novels are the subject of debate in terms of ethical development. It is becoming increasingly popular. In the end, most of those protagonists in fantasy novels overcome their obstacles and conquer evil. The endings of those novels portray how moral development is seen in the eyes of those writers. Deciphering moral development from Kohlberg's theory provides us with great insight on the effect of ethical development on children.

1.8. Jungian Archetypal Criticism

The Lord of the Rings deals with many Jungian themes by personifying archetypal aspects. Furthermore, this study focuses on the archetypal analysis of good and evil characters, and it attempts to give the main archetypes, which symbolize the notion of good and evil in *Lord of the Ring: Fellowship of the Ring.* This part will provide the following archetypes that may symbolize the above notions in order to analyze the characters in the novel: shadow, the one ring, the self, the wise old man and the hero.

The term archetype could be a creative model or symbol from which copies are made. M.H. Abrams asserts that "In literary criticism, the word archetype denotes recurrent narrative designs, patterns of action, character-types, themes and pictures which are identifiable in many works of literature, furthermore as in myths, dreams, and even social rituals"(Glossary 12). An archetype is taken into consideration to be a universal symbol which evokes deep and sometimes unconscious responses in an exceedingly way (reader). The word archetype was, however, coined by Swiss psychologist, Carl Jung, the one who notes that the creative process begins with the primordial image or vision, which can be a real experience ("Psychology" 181). Also he gives another explanation: "The collective unconscious is made by the forces of heredity; from it, consciousness has improved" ("Psychology" 183). It lies beneath the extent of the private unconscious or psyche explored by Freud and will be a heritage shared by all humanity.

Archetypes in Fantasy Fiction: A study of J. R. R. Tolkien expresses itself through archetypal characters and patterns. These patterns occur in all cultures as myth. Myths are

symbolic representations of psychic events. Jung claims that when an archetype is activated in an exceedingly group's collective psyche, the images of its energy will occur in the group's stories, myths and folktales. To Jung, archetypes are symbols of psychic phenomena. The ego journeys towards self-realization or individuation with the help of mentor figures and faces the shadow or the negative aspects of the self.

1.8.1. Carl Gustav JUNG

Carl Gustav Jung (1875 -1961) is today well-known for his innovative contributions to the practice and theory of psychotherapy and his theories on the collective unconscious. Jung is influenced by psychoanalyst Sigmund Freud the founder father of psychoanalysis (1856-1939) and these two great thinkers started a collaboration which was to last for several years. However, there are considerable theoretical differences between the two which eventually caused them to part ways.

Jung would emphasize the connection between self and divinity and claimed that "the spontaneous symbols of the self, or of wholeness, cannot in practice be distinguished from a God-image" (Jng8). Thus, in step with Jung, achieving self-realization by integrating all aspects of self is not only a psychological purpose, but a spiritual path, a view shared by Tolkien and exemplified by the morality and spiritual context of The *Lord of the Rings*. Furthermore, Freud and Jung have an opposite views of the collective unconscious; Freud viewed the unconscious as purely a container of sexual repressions (9).Jung, however, had a somewhat more nuanced view and presented the notion of the collective unconscious as expressed by archetypal figures into modern psychiatry.

"This collective unconscious doesn't improve individually, but is inherited. It consists of pre-existent forms of the archetypes, which could only become conscious. It has given the definite form to certain psychic contents" (Jungian archetypes 9(. Jung also stated that there is a component of the individual human psyche which is collective and constant (A Jungian

archetypes).Yet it had been Jung who developed the concept further q and proposed that the unconscious psyche not only consists of a personal part but also a collective part which contains our creativity, inherent traits and each one the potential aspects of a private. Within the sector of psychology, Jung's theory was as revolutionary as Einstein's theory of relativity or Darwin's theory of process. In order to completely understand the importance of Jung's theories of the psyche with his theory on the collective unconscious, Jung introduced the notion of an innate psychic structure because the muse for each individual psyche. Furthermore, Jung has made the differentiation between personal unconscious, and collective unconscious and ascertained that the private unconscious is acquired through personal experiences whereas the collective unconscious is acquired through heredity.

1.8.2. The SHADOW

"In the land of Mordor where the shadow lies" (LotR).

The meaning of the shadow is related to the human, it has to distinguish between good and bad. In light of John Bowlby's attachment theories it is extremely likely that it's the child's fear of abandonment that prompts us to repress our socially unacceptable parts of self. The fear that mother will find some a part of us unacceptable, thus resulting in abandonment, is in likeness to the fear of death and a serious force within the unconscious.

Jung states that the Shadow is very accessible and easy to experience (8), because, as an identity structure, it is an ego which might have been. Moreover, when repressing aspirations, instincts, desires, needs, character traits, the energy of these phenomena is not lost, but continues to exist in the unconscious "The psychic energy which occurs to be lost, in fact, serves to bring to life and strengthen that which prevails in the unconscious certain affinities that had no opportunity to be expressed, or that were forbidden from existing in our consciousness. Such tendencies shape, for our consciousness, the ever-present and potentially destructive Shadow" (Jung 101).

As a defense against abandonment, our superego develops and moulds itself into an That a part of the mind which is most attentive to self; spec. within the work of Freud that part which, acted upon by both the id and also the super-ego, mediates with the environment. The superego, which originates from a conflict between the id and also the ego within the course of development, monitors and controls the ego sort of a judge or a censor. However, so as to be able to create this acceptable version of our true self, it's necessary for us to repress an outsized part of our nature and consciousness. This layer of unconsciousness where our repressed and fewer civilized a part of the psyche dwells is what Jung coined as being our shadow. Thus, it's

 unavoidable for any person to be within the world as an entire incarnation of self, as we are all subjected to the life-long struggle of balancing the wants of our ego with the urges and desires of our self. Consequently, it's through these deep-rooted primary contradicting instincts that the battle of right and wrong starts to require form, laying the inspiration of the individuation process.

Within the words of Jung: "The conflict between both dimensions of consciousness is simply an expression of the polaristic structure of the psyche, which like every other energetic system relies on the stress of opposites'' (*Brunner and Routledge*). In order to completely comprehend the polarized psyche because it is meant individually and collectively, it must include into the discussion of the archetype of shadow. Jung's construct of the shadow consists of aspects of our refused self which are delegated to our unconscious psyche. Shadow may be a central and universal archetype which has been personified in literature through countless destructive and malevolent characters. However, the archetypal shadow figure isn't necessarily of a destructive nature .However, so as to be ethical one must be conscious, and consciousness implies the awareness of things as they really are.

Carl Gustav Jung described it as follows: "Individuation means becoming one, homogeneous being, and, in thus far as "individuality" embraces our innermost last, and

incomparable uniqueness, it also implies becoming one's own self" (*Routledge and Kegan Paul*).Therefore, it could translate individuation as coming to selfhood or self-actualization banished from human affairs, because it's once we deny our own capacity for evil that we project or displace it onto others.

It is a blind abdication of the psyche to conceive evil as always outside: the adversary is inside also as outside inside the individual also because the group."Shadow is that the realm of our primal instincts, a set of our savage, dark and unaccepted parts of our self, a part of us that's capable of murder, torture, stealing, lying, aggression, improper behavior and perversities normally. By finding intellectual reasons why it is acceptable or maybe necessary to punish or kill others, we are able to liberate ourselves of guilt, remorse and empathy, thereby repeating the cycle. So as to become awake to shadow, we must realize what it is that pulls us thereto, in other words, we must become able to resist temptation and achieve a better degree of integrity. This component is important, not only in terms of individuation, but also within the Catholic faith to which Tolkien was deeply devoted.

1.8.3. The Ego and the Self

"The ego", Jung has written," stands to the self as the moved to mover…The self …is an a priori existent out of which the ego evolves .It is, so to speak, an unconscious prefiguration of the ego"(Stevens 111).In Jungian concepts the self is the conscious and the unconscious of the psyche; it related to our personality and includes the totality of the aspects of our psyche. According to Jung, self is from the conscious part of the core-self, which the ego needs and improves after birth.

According to Jungian, the self is the one of the most important archetypes. It is the totality. The conscious and the unconscious of the psyche are our personality and include the totality of all aspects of our psyche. Thus, according to Jung, it is from the conscious part of the core-self

that the ego evolves and improves after birth. At the Centre of our consciousness, the ego directs our conscious self, thus enabling us to adapt to society's rules and conventions and in doing so it becomes a representative of the self in the outside world.

1.8.4. The Hero

According to Carl Jung, the hero's 'main aim is to overcome the evil of darkness: it is the long desired for and expected triumph of consciousness over the unconscious. Day and light are similar to consciousness; also night and dark are likely to the unconscious (Jung 167). By Jung's definition the hero is the source of hope and is expected to triumph over the unconscious. The hero's symbol as the conscious is light and day while the unconscious symbols are dark and night. The triumph of the conscious over the unconscious, which Jung asserts of, can be interpreted as the hero's triumph over the villain.

To Jung, the hero is the origin of hope and is expected to triumph the unconscious .The symbolism of the hero's archetype is the light path while the unconscious symbol is the dark path (167).

1.8.5. The One Ring

"One ring to rule *them all" (Tolkien981).*

A ring is traditionally a symbol of wholeness, unity and self (Skogemann114). The positive image of the self is mental stability, wholeness and emotional well-being. Thus, we may ask why Tolkien chose this object to represent evil. Looking at the question from a Jungian perspective, the option is that of a genius. In the shadow aspect of the self archetype stands for the distorted and fragmented mind. The One Ring is emblematic of the ambiguous nature of shadow. It is both an incredible source of power and a corrupting element. The fact that the One

Ring causes the bearer to become invisible is related to the loss of self that appears when the ego becomes excessively identified with symbols of external force. In the One Ring the concepts of light and shadow are interchangeable in an eternal and circular continuum.

The one cannot exist without the other. Tolkien creates a ring of power that corrupts the wearer creating "a madness of grandiosity and paranoia, and it deforms the personality" (Skogmann146). Since these psychological imbalances are the shadow aspects of a unified self, it can only conclude that "the Ring and its master is a truly archetypical image of the darkness of the Self'' *(147).*

1.8.6. The Wise Old Man

The Wise Old Man is one of the important archetypes named by Carl Jung. This character is generally visualized as having a long, white beard and wearing sweeping robes. Jung writes: The archetypal image of the wise man, the savior or redeemer, lies buried and dormant in man's unconscious since the dawn of culture; it is awakened whenever the times are out of joint and human society is committed to a serious error. When people go far from astray they feel the need for a guide or mentor or even the physician ("Psychology" 187).

The 'Wise Old Man' archetype is especially prominent in literature for children and young adults. Frye, in describing the analogy of innocence says, "The divine or spiritual aspects are usually parental, a wise old man, a friendly guardian spirit" (AC 151). The 'Wise Old Man' is a repository of wisdom and the power, one to whom the hero turns when encountered a difficult and dangerous task, searching for knowledge and guidance. Help to the confused hero comes in this form. Ira Pragoff, voicing the psychological approach to the archetype, writes that it is the "personification of the image of the age-old past in man as expressed in the deep unconscious" (236). And he always represents the good side in the story.

1.8.7. The Devil Archetype

"It may seem puzzling that the key to wholeness is the acceptance of essentially evil impulses of the shadow, but the shadow is not necessarily evil, merely less sophisticated; and in any case is part of the whole picture" (Thames *and Hudson32).*

In the Oxford English Dictionary the devil has the following definition: "In Jewish and Christian theology, the proper appellation of the supreme spirit of evil, the tempter and spiritual enemy of mankind, the foe of God and holiness, otherwise called Satan"(interpretation).

In Jungian terms the devil archetype is the sum of the darkness of human nature, collectively projected onto an outside force. These are the images of ourselves that we most need to make peace with in order to realize our full potential. If we are unable to do this we will, in Jungian terms, continue a life-long battle with ourselves. The All-Seeing Eye is universally a symbol that represents spiritual sight, inner vision, higher knowledge as well as insight into occult mysteries. In *The Lord of the Rings* these qualities are reversed to a certain degree as the Eye of Fire is not only the eye of Sauron but also the eye of our collective shadow – representing a malevolent, supernatural and destructive force.

1.9. Good and Evil from Psychoanalytic Perspective

For Freud, the founder father of psychoanalysis Good and Evil are theological not psychological constructs. Human existence is examined by apparent dualities; light and dark, hot and cold, abundance and scarcity, hunger and society. Yet good and evil are theological not psychological constructs, and to Freud, the psychoanalysts, good is the opposite of evil. It refers to actions that bring benefit to individuals or whole groups: the greater the benefit and the more effort and sacrifice it requires, the greater the goodness. Goodness, like evil, can come in an

obvious form, like a single heroic act that saves someone's life. Heroic acts and such persistent acts of goodness require great effort, courage, and at times even the willingness to endanger one's life, but goodness can also take the form of persistent engagement in helping people or creating positive social change that does not involve great danger (Aragno).

The psychoanalysis theory contributes in understanding good and evil concepts. It tries to examine the various impulses that drive people to do bad acts or good acts , also analyzing the mental and the internal factors which participate in advancing the evil side in human's psyche. In the article "The Psychology of Evil: A Contribution from Psychoanalysis by Michael Lacewing, Adam Morton asserts that "Violent individuals are more likely to have inflated than deflated beliefs about their own capacities and the attitudes of others to them… these beliefs are often wildly at variance with the facts that Their self esteem is both inflated and vulnerable" (Lacewing 4). The drastic behavior for some people is due to their opposed thoughts with reality about both themselves and others, these types of individuals have low self-confidence leads them to self tricking and self deception and the latter is about being convinced with desired beliefs unconsciously leading to commit evil or good acts. So, people create their own ideas to escape from what menace their self-confidence, as a result regardless of the manner, this kind of humans focus on their aim. Therefore, to abolish their negative emotions which menace their self-confidence, the solution is the projection of these ideas on others and into different real context, these persons attempt to dominate these feelings through controlling the conditions and humans.

Also according to psychoanalytic perspective, good and evil are parts in all humans psyche .And, any person is able to do bad or good acts, but in different degrees and ways, for some people these sides are promoted more than the others, since they may be subjected to various situations which threaten their confidence and certainty about themselves.

Therefore, there is another view on these notions based on the belief that humans are not naturally good or evil, but their behavior will be determined according to their society and surroundings, they are born as a blank state than their personality is shaped through experience within a certain circumference (Wakeman 5).

Conclusion

This chapter is a theoretical background .It consists of three sections. The first section highlighted an overview of symbolism which is a kind of figure of speech. In addition to its types and theories, the second section intended to understand the meaning of good and evil as concepts. Also, it searched for the representation of good and evil in psychology and fantasy literature. The third part will be about the application of Jungian archetypes to characters: Frodo Baggins, Aragorn, Legolas, Sam Gamgee, Sauron, Gollum, Saruman, and the Orcs .in order to analyze these characters will use the following archetypes: The shadow, the wise old man, the hero, self, the one ring and the devil .finally, this section also gave a psychological perspective and construction of good and evil.

Chapter Two: The Influence of the World Wars on Tolkien's

***Lord of the Rings*, and the Modernism Period.**

2.1. **Introduction**

This chapter will briefly analyze how the world wars influenced J. R .R .Tolkien's writing for the Lord of the Rings. The current chapter will examine that the trilogy The Lord of the Rings contains events that are connected to and influenced by World War I and Tolkien's experience on the battlefield. Furthermore, the examination of that by creating a fictional narrative with such explicit parallels to modern war experience, Tolkien produces a commentary on how war can be conducted and justified in the modern era. It will discuss also the modernism period that infused him.

2.2. Biography of the Author

Tolkien was a teacher at Oxford University, master of languages and literature of the ancient North, novelist, poet, storyteller, philologist, and the creator of the fantasy world of middle earth. He was born on January 3, 1892 in Bloemfontein, and died in 1973 in England. After the death of his father, he moved with his family into England, and lived in the countryside where he improved the deep love of nature. He was a member of the Inklings, a group of literary conversations, together with his closest friends and authors of children's literature C.S. Lewis, Charles Williams, and few others. Tolkien engaged in the army during the First World War, appointed by Queen Elizabeth II in 1972 as the chief commander. Tolkien hated the modern world; the modern world for him meant the machine, and machine meant domination and tyranny. Therefore, he mythologized the modern machine in *The Lord of the Rings* as the one ring of power (Dench and J.R.R Tolkien). Although Tolkien regarded that approaching a novel from a biographical perspective is dismissing and unfruitful, his own biography seems to contain several similarities between his life and the characters in *The Lord of the Rings* especially his anti- materialist tendencies and love of nature, particularly trees.

Tolkien's mother has taught him a great deal of botany; therefore, he has acquired a considerable amount of knowledge about natural elements. However, Tolkien was interested in the physical side as well as the emotional side of plants more than its botanical aspects. He is also well in drawing, especially when the topic is a landscape or a tree. In fact, he liked drawing trees, but what he admired most is to be among them. There was an event that is evoked in Tolkien's memory from his childhood, in which he wrote: "there was a willow hanging over the mill pool and I learned to climb it...one day they cut it down. They didn't do any acting with it: the log just lay there. I never forgot that" (Carpenter 25).

Tolkien seems to hold a strong affinity with nature and trees, he is highly sensible when it comes to destroying and cutting trees for no purpose. From his early childhood, Tolkien had shown a remarkable interest in the sounds and shapes of words as well as in their meanings. He studied Latin, Anglo-Saxon, French, Germanic, Nordic, Finnish, and many other languages; On the other hand, he created many languages such as Quenya, Sindarin, and many others. Moreover, he studied old and medieval literature, being mainly influenced by *Beowulf*, on which he wrote critical essays, and translated it and some other medieval texts into modern English (Dench and J.R.R. Tolkien). The first book of fiction that Tolkien wrote was *The Hobbit*, which he wrote for his four children without any intention to be published, but after being read by the Inklings, they persuaded him to publish it, which he did in 1937. It had unexpected wide popular success that led him to write a sequel to the work, which took about twelve years to write. The sequel is entitled *The Lord of the Rings*, published in three volumes. The latter reflects his literary beliefs and principles concerning fairy stories, imagination, nature languages, and mythology.

2.3. Tolkien and Modernism

Tolkien wrote in an era that was inspired by modernism, but also approaching the eroding nature of postmodernism. This meant that people were becoming increasingly individualistic at the same time as they became more disconnected from any sense of faith in an authentic real or

an absolute. People replaced absolute and authentic Reality and Truth, with false distractions for the purpose of this paper delineated as lowercase real, or truth. Enlightenment promises like individuality and scientific advancement failed to produce promised answers, but only led to more questions and emptiness through creating his own world, history, and language, Tolkien tells a tale based on his philological interests (Brady7). However, his work also functions as a pre-modernist text whose author still believes in a transcendental signified, or absolute, and portrays this to his audience by structuring a world in which the signifier still portrays the signified in the closer relationship of a more primitive age. Tolkien ironically utilizes a fantasy world to return to a more stable and authentic reality through reconnected to English history and created a fantasy world in which language is more closely connected with the authentic.

2.4. Tolkien's War Experiences

After England declared the great battle on Germany in 1914, Tolkien signed up for a program that allowed him to complete his B.A. while taking officers' training, and while he was finishing his degree in 1915 he was assigned to the Lancashire Fusiliers as a second lieutenant. He was trained in signaling and appointed battalion signaling officer, and was posted to France in June 1916. After three weeks at staples his battalion was sent to the front, arriving at the Somme in the pouring rain at the end of Jun.

As Tolkien admitted in a 1944 letter to his son Christopher, "I was not a good officer" He spent a good deal of time working on his Elvish languages and histories at meals, during lectures, and even in dugouts while under fire (Letters 78). On July 14th, two weeks after the commencement of the Battle of the Somme, Tolkien's battalion went into action. He survived a number of engagements; but while as a signaling officer it is unclear how much hand-to-hand combat he might have seen up close, there was no avoiding what Tolkien called the animal horror of the trenches (Letters 72). On October 27th he came down with trench fever, and was shipped back to England on November 8th. As Tolkien said in the Introduction to the second edition of The Lord of the Rings,

"it seems now often forgotten that to be caught by youth in 1914 was no less hideous an experience than to be involved in 1939 and the following years (Croft7). Tolkien spent the rest of the war convalescing in various infirmaries in England, becoming almost well and then succumbing to fever again, before finally being declared fit for duty just before the war ended in November 1 Tolkien explicitly acknowledges his debt to his war experiences in several places. He once commented "My 'Sam Gamgee' is related to the reflection of the English soldier, of the privates and batmen I knew in the 1914 war, and recognized as so far superior to myself" (Carpenter 81). And in a 1960 letter he wrote, "The Dead Marshes and the Morannon owe something to Northern France after the Battle of the Somme" (Letters 303).One of the most telling quotes is from on Fairy tales, where Tolkien says "A taste for fairy-stories was weakened by philology on the threshold of manhood and quickened to full life by war" (Reader 42). It shows he was already thinking in terms of expressing himself through the means of the fairy-tale.

In the years that the epic was written in, Tolkien was born into a changing world. Old world culture and lifestyle was changed at a tremendous pace. One by one the traditions and the peaceful urban territories of England were leaving their spot to the newfound industry. The old aristocratic families and habits were slowly fading, and with it the whole world order was altering. This change is similar to the dwindling force of the elves in the novel. The immortal elves, noble and wise race of Middle Earth, were powerful and had a great influence in the world in the past. However, during the tumultuous events in the novel, we see that their power gradually fades as humans take their place. The elves slowly leave Middle-Earth and sail to Valinor, an island where mortals are not allowed, to isolate themselves against the rise of evil (3).The lord of the rings world started in the Shire, a remote and peaceful village where the hobbits live. Shire is a replica of a typical English village, Hobbits are simple farmers, they lead uncomplicated lives, yet their lives will be changed drastically by the rise of evil from the east. This is very similar to pre-war British countryside, with an idyllic life soon to be shattered by war coming from the east.

2.5. The influence of the First World War on Tolkien's Lord of the Rings

As a soldier, he has experienced all the horror of industrialized war, and both physical and emotional pain, which accompanied it. In 1916, he escaped the front lines as an invalid suffering from pyrexia of unknown origin, what soldiers knew as trench fever, but one of his close friends were dead (Garth).The bleakness and the destruction that encountered Tolkien as a soldier would heavily influence his later writing, from the desolation of Mordor to the horror of Saruman's industry.

In the preface of The Fellowship of the Ring, J.R.R. Tolkien has written , "the writer cannot of course stay wholly unaffected by his experience, but the ways in which a tale germ utilizes the soil of experience are extremely complex, and attempted to define the process are at best guesses from evidence that is inadequate and ambiguous"(FoR xi) .This foreword was written for the second edition of The Lord of the Rings, published in 1966, and it is in large volume a response to the belief that The Lord of the Rings was a direct allegory for the Second World War and that the One Ring depicted the atom bomb (Lo t R)**.** Tolkien resented this notion, stating in the foreword: "he cordially hated allegory in all its manifestations, and always has done so since he has grown old and wary enough to detect its presence. Tolkien much preferred history, true or feigned, with its varied applicability to the thought and experience of readers" (FotRx).

Tolkien further discredits the possibility of allegory revealing that the central theme of the Ring in the story was shaped and written before World War II, "It was written long before the indication of 1939 had yet become a threat of inevitable disaster, and from that point the story would have developed along essentially the same lines, if that disaster had been averted" (Fellowship x). Yet Tolkien asserts that the trilogy is affected by his experiences, which includes serving as an officer in the British military during the First and the Second World War (Garth and Tolkien 88).

This acknowledgement has shown that The Lord of the Rings may consist of aspects that resemble and were influenced by World War I. The effect of the Great War on Tolkien's work has been examined by a number of Tolkien scholars and the connections between his experience and his fiction are numerous. It was during World War I that Tolkien wrote one of his first stories about Middle-earth while recovering in a Birmingham hospital from a fever he caught on the front. This tale is The Fall of Gondolin, which depicts a grim siege where Elves are assailed by horrible monsters and machines (Garth 38). Thus, even the earliest of Tolkien's stories on Middle-earth features war and while he might not have been trying to intertwine his tales with his war experience, the depiction of war and its brutality is prevalent throughout *The Lord of the Rings*.

The trauma that Frodo experiences while bearing the Ring, for instance; it is endured by all the Hobbits, resembles the traumatic experiences of soldiers of the First World War. The friendship that holds the Hobbits together as well as the friendships formed by members of the Fellowship also recalls the connections made by British soldiers during the conflict. Moreover, Tolkien's descriptions of the war in the *Lord of the Rings* portray the grimness of combat without glorifying battle.

Throughout The Lord of the Rings, in fact, Tolkien confirms many aspects of friends, people, and beautiful landscapes. By depicting a narrative that generates people and nature, and also showing how war can destroy those things, Tolkien created a narrative that demonstrates friendship, people, and nature must be defended in war. Moreover, the novel also represents the urgency of using powerful weaponry responsibly, dramatized through the One Ring, its corruptive forces, and the dialogue surrounding its use.

2.6. Symbols in the *Lord of the Rings*

There are some symbolisms in Lord *of the Rings*. It occurs several times in this novel. The symbolism and analyses are:

2.6.1. Water

According to Poveda, Throughout the *Lord of the Rings*, the image of the water serves as a life saving force for the good beings of Middle-earth. Gandalf and Aragorn are saved from death after long falls when they land in bodies of water. When Arwen races to Rivendell on horseback with a badly injured Frodo, she escapes the pursuing ringwraiths when they are flooded by water. Similarly, Saruman's tower loses its power when its plain is flooded. Water also suggests the afterlife. The elves depart Middle-earth on a boat and sail out to a great body of water (Giovanni). When Boromir dies, his dead body is placed on a pyre and sent down a river. Although he is dead, this journey suggests that he will live on in the memory of others.

2.6.2. The Ring

The ring is playing a central role in the Lord of the Rings, and it wins multiple, changeable meanings as Frodo's journey proceeds. Forged by the dark evil Sauron, it is at first synonymous with its maker's evil force. Those who face the ring are overcome with longing for power over others, and the ring could give more power to Sauron.

The One Ring in the *Lord of the Rings* symbolizes the corrupted influence of power, actually when used it for self served ends . Tolkien has written about the ring in his letters that I should say that it was a mythical way of depicting the reality, which perhaps potentially if it is to be exercising and producing a consequences, has to be externalized and so as it were passes , to a great or less degree , out of one's direct control (Letters211).

According to Poveda, the ring suggests the dangerous urges that lurk even in the most pure-hearted beings of Middle-earth. It also suggests slavery and weakness, since whoever gives in to the temptation of the ring becomes a slave to it. Gollum is an example of what happens physically when one succumbs to the ring. Man, too, is weak, and Isildur failed to destroy the ring in Mordor. The fact that weakness affects every race of Middle-earth shows the extent of the ring's power (12).

As the trilogy proceeds, new symbols occur to counteract the temptation of the ring. The sword Anduril assumes good and unity, rather than evil and disunity. When Elrond gives the sword to Aragorn, he says that the fate of Arwen has been linked to the fate of the ring: as the ring grows stronger, she grows weaker. Arwen, therefore, serves as a kind of symbol herself, the very opposite image of Sauron the anti ring, which is the symbol of hope and good.

2.6.3. Mount Doom

Mount Doom is both the birthplace of the ring and the place where it can be destroyed. This is Frodo Bagging's ultimate destination, and it also portrays him with his greatest challenge. Destroying the ring is in many ways more difficult than reaching Mount Doom and twice Tolkien sees characters fail when faces the task. Isildur, after defeated Sauron's armies, enters the fiery mountain intended to destroy the ring, but at the last moment he turns back and decided to keep it for himself. When Frodo brings the ring to Mount Doom, he, too, intends to destroy it, but like Isildur, he decides at the last minute to keep it. Though the ring is ultimately destroyed after Frodo and Gollum struggle for it, Frodo did not let it go on his own. Though he faces many tests on his journey, Frodo fails in this final test at Mount Doom.

Mount Doom in this case suggests the dark and the weak side that exists even in the most pure-hearted, a lure so powerful that even the most determined voyager needs additional help to resist temptation (Poveda). Mount Doom also notes that the furthest Frodo Baggins gets from the security and familiarity of the land of the Shire. He is as out of place at Mount Doom as the ring was in the Shire, and this is the place where Frodo comes closest to actually giving himself over to evil.

2.6.4. The Great Eye

The symbol of the Eye yet enduring motif :Matthew and Luke both of them asserts that the Eye can be considered as a measure of the soul .And the deep pit of the dark side Frodo sees through the great Eye in the mirror seems to portrays the empty, lifeless void of the evil soul .In addition ,the Evil Eye is an epidemic and reverted symbol of death , destructive way and catastrophic through Indo European folklore ,and Tolkien's representation of the Eye of Sauron ,which represents evil in various images .It reflect the devil Sauron which means that the Great Eye symbolizes both good when inform Frodo about the evil that will come to and save his life .On the other hand it can be seen as a source of evil since it control everything and its threshold under the hand of the dark lord Sauron (Spry).

Conclusion

In conclusion, nevertheless, there is no way of denying the fact that Tolkien's own experience, especially his war experience, unsurprisingly had many impacts on his masterpiece, The Lord of the Rings. In spite of his dislike of peering too closely into the writer's life in order to give meaning to his work, Tolkien has, of course, never denied that certain elements in the books are based on his own experience and his life. From this study can be concluded that the lord of the rings has three main symbolisms. Those are: water, rings, and the mount doom. The water can be interpreted by water serves as a lifesaving force for the good beings. The rings can be interpreted by the weakness of people to handle the power. And the last is the mount doom can be interpreted Mount Doom in this case suggests the darkness and weakness that exists even in the most pure-hearted, a lure so powerful that even the most determined voyager needs additional help to resist temptation.

Chapter three: Symbolic Representation of Good and Evil in the *Lord of the Rings*

Introduction

One of the more obvious oppositional pairings of the series is good and evil. The battle between good and evil is a common and traditional pattern often found in fantasy novels. The villain and evil characters threaten to take over the world and destroy what is good, and the hero and good characters defeat this evil and saves the world. This chapter consists of three parts .The first part has drawn attention to how does Tolkien portray the notion of Good and evil in the *Lord of the Rings*? Also will examine which characters represent the good side and the bad side in the novel?

3.1. Characters Symbolizes Good in *Lord of the Rings*

3.1.1. Frodo Baggins and the Analysis of the Hero Archetype

Frodo was the Ring bearer. He carries the Ring to Mount Doom and destroys it to protect Middle-Earth. His archetypes are avenger and hero. The hero archetype describes Frodo because he is the one who accepted to take the ring and destroyed it in; mount Doom. He is avenging the peoples of Middle-Earth who died at the hands of Sauron or his servants. He is the hero because he is the one that bears the weight and responsibility of the Ring. This is his hero's quest. Frodo considered a hero when he carried the ring to destroy it.

3.1.2. Gandalf and the Analysis of the Wise Old Man Archetype

According to Carl Jung, the character Gandalf is the wise old man which is the archetype of wisdom, power and the spiritual one. "Gandalf is bigger than you Shire-folk know - as a rule you will only see his jokes and toys (Fellowship of the Ring185).", and he can even be very blunt and right down to earth. Also he is seen as an alchemist, avenger, father, mediator, mentor, teacher, and visionary (Sophia 1). He is the alchemist archetype because he's described as a wizard and wizards are defined as alchemists. He could heal, to a particular extent, and he can perform magic, like magicians. Alchemists also are greatly respected among some and hated by

others, which certainly represents Gandalf. In addition to the saver because he was sent to Middle-Earth by Ilúvatar, the god of Middle-Earth to save people's life of the land and to undertake to assist them should Sauron rise to power again. Gandalf symbolizes good force in the novel because he has helped the hero, the fellowship and save their life. An example would be when he sacrificed himself at the bridge of Khazad-Dûm to let them escape from the mines of Moria, "Gandalf staggered and fell, grasped vainly at the stone, and slid into the abyss. `Fly, you fools!' he cried, and was gone" (Fellowship345). He uses his powers for the people of Middle-Earth. He is the mediator because he is always trying to unravel disputes. He also incorporates a life-long commitment to resolving disputes and bringing people together to fight together and unite against evil.

The wise old man archetype represents Gandalf the old man because he teaches all them about what lies ahead and about the dark forces that are at work in Isengard and Mordor. He has devoted most of his life to teaching people what he knows and helped them to know everything. That also explains the teacher archetype and the way it applies to him. The messenger archetype depicts him because he often brings news to people all across Middle-Earth. It is usually bad news, but they're grateful for the warnings and advice he gives them. Gandalf is the visionary because he can see everything. His role in the fellowship is the leader and the last one is the sacrifice because he is sacrificed when he fought against Balrog for protecting the fellowship's life.

3.1.3. Aragorn and the Analysis of the Hero Archetype

The son of Isildur who defeated Sauron .Also he can be seen as a hero because of his role in the fellowship. His archetypes are: hero, mediator, teacher, and warrior (Sophia1). He also portrays the hero archetype because he is looked throughout the entire quest by everyone. In addition, he has the natural ability to oversee others and he is brave to protect them. He is a healer because he is the heir to the throne. That is the sign of the true king. He goes to Minas

Tirith after the Battle of the Pelennor Fields and reveals himself as the King by healing many people, especially Éowyn, Faramir, and Merry, who had been injured (Return of the King145). He is the hero because he shows great strength and courage in the battle and he is a key for defeating Sauron. Aragorn draws Sauron's eye away from Mount Doom so that Frodo and Sam have a better chance of succeeding at their quest. He puts himself into danger for the good of the world. Aragorn is the mediator because he is always trying to find the best way to resolve conflicts. This is why he makes such a great King later on. He is the teacher of the company. Lastly, he is the warrior because he is fighting to defend his people; he is fighting to defend all the races of Middle-Earth. That truly makes him a warrior. Aragorn also goes by the name Strider. That is the name that everyone knows him by Strider because he is a ranger from the north. Indeed, he is one of the Dúnedain. His ancestors in the past had shown great weaknesses for power (33).

Aragorn occurs as an archetypal knight, displaying his chivalry through his desire to serve. "I am Aragorn son of Arathorn and if by life or death I can protect you, I will," he tells the hobbits" (LOTR 168). Aragorn makes a sacrifice, risking his life and renouncing glory. As a leader, he never orders; he only suggests. He gives up his chance to go to Gondor for the sake of Merry and Pippin. Again, in the spirit of sacrifice, he leads his thin forces to the Black Gates of Mordor to mislead Sauron and enable Frodo to destroy the Ring. In conclusion, Aragorn represents the good as a character.

3.1.4 Samwise Gamgee and the Analysis of the Hero Archetype

Sam is Frodo's protector and best friend. He has more than one archetype. He can be seen as a hero and the Gardener since he protected his friend Frodo and took the responsibility with him to destroy the one ring that was forged by the evil Sauron in Mount Doom where the ring came from.

Sam Wise was a successful hobbit as a hero and as the main character in major ways. He shows his bravery, against all odds. Sam remains optimistic and perseveres through all the obstacles the company comes across. Also, Sam's actions critically impact the success of the entire journey and he contributes to Frodo's ability to destroy the ring. Finally, Sam is seen as the hero from Tolkien's own perspective, based solely on his character and what he represents to the story and the reader alike. Sam stays positive and motivates others to continue the path to destroy the ring. In fact, "when what seems to be the only way into Mordor is barred against him and Frodo, hopelessness covers Sam like a shroud" but then "Sam and Frodo go on" (Stanton 164).

3.2. Characters symbolizes Evil in *Lord of the Rings*

3.2.1. Gollum and the Shadow Archetype

"Yes! We want it! We want it"(Fellowship of the Ring55)!

Gollum represents the Shadow archetype. According to Jungian psychology, the shadow is the bearer, the repository of repressions with contra sexual characteristics, or characteristics of the opposition of the gender (77). Professor Carl R. Mueller of UCLA explains, "The shadow operates in two ways: it hopes to be freed from its repressed place and therefore attempts to lead us out of these oppressions by making us aware of them through dreams and it also, because it is made to complain under our repressions, will fight against ourselves, trying to undermine us for our actions against him''(15). In different terms, the Shadow is the representation of the individual's repressions which acts to both help the individual in order to acquire freedom from repression, and hinder the individual as a consequence of being repressed. When applied to Sméagol, Gollum is clearly the Shadow archetype in this character. Gollum was created as a result of carrying the Ring, and all Sméagol's repressions are put into the Shadow, making Gollum a receptacle for all the emotions and conflicts Sméagol cannot handle. Their verbal

arguments with each other affirm that Gollum forces Sméagol to hurt Frodo and Sam in order to obtain the Ring for Sméagol/Gollum, but simultaneously Sméagol represses Gollum's motive to do so because master Frodo is good to Sméagol (Tolkien 274).

There is no exception in the trickster archetype when it comes to having a shadow equivalent. It means that the character of Gollum fulfils many of the typical characteristics ascribed to the trickster pastern.

3.1.5. Sauron, the Ring and the Shadow Archetype

Sauron is the Ring creator. He is the evil who attempts to conquer and destroy Middle earth by using the ring as a weapon to dominate the desires of free creatures. At this time he established his will to bring Elves and in fact, all the people of Middle earth under his domination. The ring is the source of evil power. Both of them are considered as the devil archetype.

3.1.5.1. Sauron as the Devil Archetype

According to Jung, the devil archetype is the evil of the sum of human nature, collectively directed onto outside force. The main aim of the ring is to destroy, through deceit and corrupted everything is good in the world .In addition to show the symbolic nature of the ring is to say that it depicts the omnipresence of evil because it has the evil desire of its master and creator .The devil becomes our most potent adversary. It portrays an immense source of strength, the submission to which would lead to the disintegration of the ego.

In the context of *The Lord of the Rings* the devil archetype is portrayed by Sauron, who, although disembodied, is the essence of all that we perceive as being evil. Thus the devil becomes our most potent adversary. It depicts an immense source of strength, the submission to which would lead to the disintegration of ego. However it is vital to bear in mind that it is in the battle with an enemy figure that we are given the opportunity to discover who we are. Without

temptation or evil to overcome, the individuation process would not be possible, thus one could go as far as interpreting the devil as a savior image. In battling against the devil we are given the opportunity to identify and come to terms with the otherwise unacknowledged traits in ourselves (The Hobbit*).*

Sauron is associated with the powers of darkness, as opposed to light. Mordor is the land of the Shadow and its rule depicts the dark side of the Self. According to Jungian psychology, confronting the Shadow and assimilating it is a necessary step towards becoming an individuated being. It is only after Frodo faces the negative image of himself in the form of Sauron's force embodied in the Ring that he is able to come to terms with himself. As a misleading, threatening and much older male figure, Sauron acts as a Dark Lord cruel who seeks the hero's death" (Frye 190).

The ring acts as a tempter character and a vampire, luring all through the bait of power. Those falling prey lose their individuality and become shadows of their former self, like the undead Nazgûl. The ring tempts Sméagol to murder his friend Déagol in order to gain its possession. Sméagol is reduced to the pitiable Gollum, addicted to the possession of the Ring, his Precious, which acts like a vicious drug.

The One Ring, fashioned to control the lesser rings of Power, corrupted all who carry or serve it. Sauron, at first unassuming and of fair bodily form, became hideous and grotesque in his corruption after his use of the Ring and its loss, and he brooded in his retreat, planning his terrible revenge. As Gandalf the wizard warns Frodo Baggins, telling him the history of the ring: "Always after a defeat and a respite, the Shadow (Sauron) takes another shape and grows again. The Enemy is fast becoming very strong. His plans are far from ripe, I think, but they are ripening" (LOTR 78)

3.1.6. Saruman the white and the Analysis of the old Man Archetype

He is one of the five wizards in *the Lord of the Rings*. He has been corrupted by the ring's power. Saruman, as head of the White Council of Wizards, is higher in standing and powerful than Gandalf. However, he falls under the evil shadow of Sauron, succumbing to megalomania and then to treason. He leaves the path of goodness, rationalizing that, although the means the possession and use of the one ring may be evil .He portrays many archetypes in the *Lord of the Rings* such as the wise old man in the hobbits, but in order to achieve his aim turned from being Saruman the wise who fought Sauron and his evil Servants to become an ally of the devil Sauron. Ruling with fear and making a new Orcs (Tolkien 337).In his letters, Tolkien asserted that the wizard Saruman was incarnated in life's forms of Middle Earth, and so complained both pains of mind and body .He was also for the same reason, involved in the peril of the incarnate of the possibility to fall in sin. His chief form takes him to be impatient, and leads the desire to force others to their own good ends .To this evil path, Saruman Succumbing (Letters181).

From the Psychoanalysis perspective on the evil character, Saruman is unquestionably evil and unquestionably powerful so, the Neo-Platonist tradition would say—he is pitiable, torn by anguish The Scouring of " .and dread. Evil such as this must be fought, but fought with pity always in mind with Saruman's final ",just war" shows us Frodo presiding over precisely such a "the Shire

.to a pitiable wraith at its climax reduction (RotK300).

3.2. Hierarchical structure of Good versus Evil.

"What's happened to the world?" "A Great Shadow has departed"(Tolkien 7).
Thus does Tolkien conclude the winning of a Great War: the War of the Good against the Evil, of the Positive Principle against the Negative? (8).

Tolkien uses antonymic lexical pairs to show the opposition of two factors in this case, one positive and one negative. He sets his system of opposition hierarchically, from the simple opposition of characters to the more complex opposition of abstract ideas. On the lowest level Tolkien introduces characters set in contrast to each other.

One pair contains Saruman and Gandalf the Grey. Saruman, as head of the White Council of Wizards, is higher in standing and power than Gandalf. However, Saruman falls under the spell of the one ring, succumbing to megalomania and then to treason. He leaved the path of goodness, rationalizing that, although the means-the possession and use of the one ring may be evil, and the ultimate end-his ruling of the imaginary world may be good. Gandalf the Grey, on the other hand, was horrified at the implications of using the ring of power. In the end Gandalf, after passing through fire and death, becomes the White Wizard and Saruman become. What Saruman finally becomes, Gandalf might easily have become; instead, Gandalf becomes what Saruman should have been (Tolkien98).

Another oppositional pair is that of Boromir and Faramir, sons of Denethor of Gondor. Both are men of strength and bravery. However, While Boromir attempted to carry the Ring by force in order to bring aid to Gondor and fails, Faramir realizes that the end does not justify the means-in this case, that aid to the West is not justified if it is brought about through the use of the Ring. As Sam says, Faramir "shows his quality."

Frodo and Gollum are one of the most oppositional characters. This opposition is very similar to Saruman the wizard and the lord of Isengard and Gandalf. Gollum, long-time

possessor of the Ring, has come almost totally under its evil sway. He is incapable of acting in a free way or toward a good end; he no longer belongs to himself. Frodo, too, possesses the Ring, although not for so long as Gollum, and gradually falls under its power; he must eventually become another Gollum. Frodo's quest is to destroy the Ring, but, in the process, it is destroying him. When Frodo is finally in a position to cast the Ring into the Crack of Doom, it is beyond his power to do so, and he asserts that it for his own. At that moment Gollum attacks Frodo, gets the Ring, and in doing so inadvertently topples into the fires and destroys the Ring, as well as himself. When Frodo has finally become a Gollum and thus has failed the quest, it is Gollum who assumes Frodo's role and succeeds in fulfilling it.

To Zimbardo, It is significant that the final destruction of the Ring appears when Frodo and Gollum are fighting for it. Frodo must conquer his own dark counterpart; the Ring bearer must prevail over his own image turned Ringwraith, before the destruction of that image, and with it the destruction of the Ring, can be accomplished (*9*) .Frodo and Gollum are closely allied in background, as Gandalf indicates by recounting Bilbo 's encounter with Gollum.

There was a great deal in the hidden part of their minds and memories that was very similar. They understood one another remarkably well, very much better than a Hobbit would understand, say, a Dwarf, an Orc, or even an Elf (the Hobbits 64); furthermore, the connection is reinforced because both of them are somehow meant to have the Ring for a while. Both are, coming from similar cultures, and both are surprisingly resilient for their size. At the next level, Tolkien uses manifesting units which signal this oppositional function by the use of systems of light and dark, good and evil.

In its simplest terms, the story is as follows: Sauron, the Black Lord of Mordor, has lost the Ring of power in which he has incorporated much of his power. It has, by chance or by Fate, fallen into the hands of a Hobbit one of those characters on the Good side. Since the Ring itself is a way of ultimate corruption, it must be destroyed, rather than used, in order that Good may win over Evil. The three books of the trilogy are concerned with the Great War of the Ring

and the quest of the Good to destroy the One Ring before it falls into the hands of Sauron and the forces of Evil. Since this is a story of opposition, Tolkien uses a positive-negative dichotomy as one of the bases for building his world. On the positive side he places Good, which has traditionally been a plus value; on the negative side, Evil, traditionally a minus value. At the same time he uses the positive-negative dichotomous relationship of Light and Dark. Light, positivity, and Good have traditionally intersected, as have Dark, negativity, and Evil.

Thus, there exists a traditional intersection of the underlying parameters on both the positive and negative side of the dichotomy. Light is symbolic of purity, intelligence, peace, life, faith, and perfection-all associations of Good or positivity. Dark, on the other hand, is symbolic of sin, ignorance, grief, death, doubt, and destruction-all associations of Evil or negativity. Tolkien describes those characters that depict the good, or positive, side of the conflict in terms connected with light. When Sam sees Elves, it is as if "as they walked a shimmer ... seemed to fall about their feet" (I, 89). And again, "A white light was shining through the form and raiment of the rider, as if through a thin veil" (I, 221). Elves are usually described as being white, shining, silver, or bright. Ores, or goblins, by contrast, are swart and ugly, hate the sunlight, and live underground in the dark. Setting is also described in terms of the light to good and the dark to evil dichotomy. Minas Tirith, last stronghold of the West, is described as "the Tower of Ecthelion shining out against the sky, glimmering like a spike of pearl and silver, tall and fair and shapely, and its pinnacle glittered as if it were wrought of crystals; and white banners broke and fluttered ...'' *(*the Return of the king 23). One of the most obvious oppositions in setting is between Lothlorien, the kingdom of the royal Elves Galadriel and Celeborn, and Mordor, the realm of Sauron.

Although they are only across the river from each other, the Black Land of Mordor casts no shadow on the Land of Lorien (*the Hobbits 364).* It is to Lorien that the weary Fellowship of the Ring comes to revive and rest after the trials of Moria, the Black Pit, where Gandalf the Grey met his fate. As Barber states, "Lorien is an island of creativity in Middle Earth; only here

is daylight so close to being Good itself." Opposed to Lothlorien is the blackness of Mordor and the storm of evil that it sends out to engulf the world of light (Dorothy136).

The most powerful characters of the struggle are also those most purely the essences of Lightness or Darkness. Gandalf the White, the wise old man, meets death deep in the Mines of Moria at the hands of the dragon Balrog, an emissary of Evil. In this act, more than in any other, Tolkien uses fire as a substitute for Light or Dark .It's context-sensitive, which fire acquires the equivalence of Light to Good and Dark to Evil. Agentive fire is associated with both the Balrog and Gandalf, but Gandalf's purificatory fire is superior to that of the Balrog and extinguishes it (The hobbits 344-45). Nevertheless, Gandalf falls to his death in the chasm. When he occurs after his return from death, he is no longer the Grey, but the White *(*the Fellowship of the Ring98*)*. His status on the scale of purity has been elevated. On the side of Blackness and Evil are the Nazgol, the Black Riders, and wraiths under Sauron's power. The Nazgol are "So black ... that they seem like black holes in the deep shade behind them" (the Hobbit 207). The Nazgûl lord is described as "a shadow of hopelessness" (102). And he calls himself Death.

The Catholic notion that so as to resist devil one must be able to resist one's own desires, is one that Tolkien utilizes as a theme throughout *The Lord of the Rings*. This central idea within the epic was exemplified by the capacity or inability of the protagonists to resist temptation. We discover that those characters that depict one level of consciousness and have successfully undertaken their personal individuation process, like Gandalf the White, Galadriel and later Aragorn are able to resist the temptation of the One Ring where others who have not yet fulfilled their quest after individuation like Frodo, Gollum, Boromir and Saruman the white cannot. Our shadow holds the key to our understanding of the totality of ourselves, which is that it starts towards resolving inner and outer conflicts (Letters).

Sauron himself is repeatedly referred to as the Dark Lord. He is a dark shadow, the negation of positive being itself " (Heller and Macris12). His ruination is described in terms of darkness (the Return 227). The only picture drawn of Sauron is as a cloud of darkness

empowered by pure Evil. Furthermore, the greatest weapons used by both sides are literally the Light and the Dark. As Sauron's power grows, his darkness reaches out across the West, smothering all light, imposing an unnatural night that the morning sun cannot pierce (*the Return of the King38-39*). Night in this context symbolizes the destruction of all positive things (Haller 202) .Frodo, the Ring Bearer, has for his most useful and powerful weapon a phial of water, given to him by Galadriel, in which is caught the reflection of the sacred star Earendil. At one point in the story, he and Sam are trapped in the black horror of a giant spider's cave- "in a black vapour wrought of veritable darkness itself that brings blindness not only to the eyes, but to the mind" *(the Fellowship of the Ring327)*. It seems that "Night had always been, and always would be, and night was all" (327).

As Sam Gamgee stands surrounded by darkness with black despair and anger in his soul, "it seems to him that he sees a light: a light in his mind. The light becomes color: Green, gold, silver, white" (Fellowship329).He recalls Galadriel's words   and, with them, hits upon the means of extrication: "'The lady's gift! The Star Glass! A light to you in dark places.... A light when all other lights go out*" (The Two Towers 329).*

In this direct confrontation between the forces of Light and that of Darkness, it is the courage-giving Light that wins.

3.4. Tolkien and Shippey Perspectives on the Notion of Good and Evil

Tolkien himself noted that "evil can and does originate from an apparently good origin" (Letters146). Therefore, in many cases there are characters that are considered and yet share some common attributes with good characters. Nothing in Tolkien's world is evil from the beginning. The idea of an absolute Evil is "pure, unmixed, without a trace of mitigation" (Paulson1). Tolkien claims that evil is ultimately nothing, merely the absence of some good, and perhaps even a positive good in another context. Additionally, this means that evil cannot create but can only warp or destroy; that evil arises from rebellion of free creatures; that evil will

ultimately be defeated and be good to have been; and that the fall was answered and healed by the Incarnation and Death of Christ (Shippey159). Boethius argues, on Shippey's reading, that evil is internal, psychological, negative, worthy of pity, and actually more harmful to the perpetrator than to the victim (Shippey 161).

Shippey states that Tolkien "sets up a running ambivalence" throughout his work as to the nature of evil, that Tolkien is torn between two contradictory poles: one drawn from Catholic orthodoxy and one drawn spontaneously from the trenches of the second world war (Shippey130). Tolkien's solution, according to Shippey, admirably "acts as an answer at once orthodox and questioning to the whole problem of the existence and source of evil in a universe created…by a benevolent God," (Shippey 2001, 130). He does not consider Tolkien to have been unorthodox in his personal views on evil.

In Tolkien' story, "He unequivocally writes in one letter that he does not deal with absolute evil. Tolkien does not think there is such a thing, since that is Zero. He does not suggest   that at any rate any rational being is wholly evil" (Letters243). Perhaps the closest Tolkien comes in his fantasy for making this kind of claim is Elrond's statement at the Great Council, in regard to Sauron, that "nothing is evil in the beginning" (FOTR 281).Similarly, in his letter to Peter Hastings, Tolkien contradicts the latter's claim that anything Sauron made "could not have a tendency to good, even a very small one," countering instead that in the Creator's "accepting or tolerating Sauron's making necessary to their actual existence even Orcs would become part of the World, which is God's and ultimately good" (Letters 195). In his book, Tolkien clearly aligns himself with the classic Augustinian tradition according to which evil exists as a privation of being and consequently as a non-entity in and of itself. The Augustinian understanding of evil with non-being has its origins in the thought of Plato, whose views on the subject were deeply ambiguous. In the Republic, for instance, Socrates makes the claim that "the good is not the cause of everything; rather it is the cause of the things that are presented in a good well, while it is not responsible for the worst things" (Republic 379). And in the Georgia's

Plato almost seems to assume that evil exists in its own right when he says that things can be either good, bad, or neutral (Gorgias 468)

3.5. Analysis

The Lord of the Rings is a story that exemplifies with an astonishing degree of accuracy the Jungian concepts of shadow, self, the wise old man, the hero, the one ring and the devil archetypes. One of the striking elements in *The Lord of the Rings* which points towards a literary interpretation of a Jungian model of the psyche is the archetypal nature of all major characters we encounter throughout the story. The journey of transformation takes us through different stages of awareness and consciousness, with its beginning point in the familiar conscious state through to the deepest and darkest corners of the unconscious, symbolized by Mordor. As we follow Sam and Frodo through Middle-earth, we find that their journey through unknown landscapes mirrors the exploration of the unconscious by the ego.

Thus each new area of the unknown that the hobbits must transgress is marked by different landscapes and inhabitants. In particular the number four seems to bear special meaning as we encounter four rivers and fours forests. If we accept the theory that the hobbits are symbolic of our ego and consciousness, then their journey through to Mordor becomes a description of the expansion of consciousness, a mystical journey of individuation. Furthermore, as we follow Frodo's journey from the Shire, through Middle earth and into Mordor, we face different images of our psyche in the archetypical characters that we meet. Each one of these characters marks a stage in the evolution of Frodo's consciousness. The first archetype we encounter is the spirit archetype portrayed by Gandalf *(*Andersen 11 -21*)*.

It is at this time that Frodo becomes the bearer of the one ring which brings with it the enormous power of the shadow. Thus, it is no coincidence that Frodo's individuation process begins with his adherence to the One Ring and advanced as he encounters different archetypal figures on his journey. On the outer edges of the Shire, we meet the trickster archetype in the

form of Tom Bombadil. This meeting marks the crossing of the first threshold into the unknown and the beginning of adventure. As the journey continues, Frodo meets the hero archetype in the guise of Aragorn who he befriends at The Prancing Pony. Later in Lothlorien, he faces the *anima* archetype in Galadriel, who not only acts as a spiritual guide for him but also gives him a magical gift (Skogemann10). As the fellowship's journey follows towards Mordor, the shadow images become stronger and more occurring in many different physical forms such as the RingWraiths, goblins, Orcs, villains and other proponents for shadow. Furthermore, the nine members of the fellowship are matched by their collective shadow consisting of the nine RingWraiths, whose faceless images portray their loss of self. Also each of the members in the fellowship has distinct personalities; the nine RingWraiths are lost to them and are in complete servitude to Sauron.

The shadow archetypes are numerous, but it is Gollum in particular who has the deepest effect on Frodo as he is the living embodiment of what Frodo is most afraid of becoming. Just as Frodo has his personal shadow in Gollum, so do most of the major protagonists in the story. Each archetype is represented in their positive as well as negative form, thus each archetypical figure has a shadow self to conquer in order to achieve individuation.

Some of the prominent archetypal figures we encounter are: The anima depicted by Galadriel as the positive picture and Shelob the Dragon as the negative. The hero who is portrayed by Aragon considered as the positive aspect, and the King of the Dead as the negative aspect.

Finally, the archetype of the self and the negative of which is represented by the One Ring and its master Sauron. The positive aspect of self is somewhat more ambivalent and difficult to pin-point with a high degree of certainty. The character of Frodo and Aragorn it could be confirmed that they both are representatives of the positive image of self. However, it is also possible to interpret Gandalf the White as a representation of the integrated self, in particular in view of his resurrection and role as a guide.

Conclusion

Tolkien has written, essentially, about a conflict between good and evil for the dominion of the world. This archetypical thought demanded for a clear understanding of the two powers that are to struggle for the imposition of their beliefs. Tolkien succeeded at amalgamating the different influences that make his own personal understanding of good and evil .This chapter divided into three parts. The first one has attempted to show how Tolkien symbolized the notions of good and evil in the *Lord of the Rings*? The second part was provided by Tolkien and Shippey perspectives on both opposite sides, also it explored the hierarchical structure of both notions. Third part conducted an analysis of the characters by applying certain Jungian archetypes .The first archetype is the wise old man. The second is the shadow archetype. The third is the hero archetype. The fourth is the devil. The last one is the one ring.

ملخص

الخير والشر مفاهيم نسبية في الأساطير. تصورهم يخضع لمعايير اليوم. يهدف البحث الحالي لمعالجة الطريقة التي يرمز بها تولكين إلى فكرة الخير والشر في كتابه سيد الخواتم ؟ كيف جسد مفهوم الخير والشر من خلال الشخصيات؟ الغرض من هذا البحث هو دراسة التحليل النفسي لشخصيات تولكين وما الشخصيات التي تجسد فيها صورة الخير وصورة الشر ، والعثور على النماذج الأصلية المختلفة التي استخدمها تولكين لتعكس جوانب الشر والخير لشخصياته الرئيسية. هذه الدراسة تحليلية وتفسيرية بطبيعتها ، حيث يتم استخدام كلا النهجين النفسيين كتصورات نموذجية. يستخدم نهج التحليل النفسي لتتبع البنى النفسية الشخصيات. في الوقت نفسه ،

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