

WOJCIECH J. CYNARSKI

Chair of Cultural Foundations for PE, Tourism and Recreation,
Faculty of Physical Education, University of Rzeszów, Rzeszów (Poland)
e-mail: cynarski@ur.edu.pl

Anthropology according to Tolkien's mythology

Submission: 17.01.2015; acceptance: 25.02.2015

Key words: mythology, theology, Middle-earth, Europe, heroes, values

Abstract

Background. Research perspective is given to us by: the personalistic integral anthropology, the anthropology of psychophysical progress, concepts of radical humanism and genetic immortality, selected theories of myth and archetype, and the anthropology of martial arts.

Aim. The aim of the analysis is to extract and present the deeper (ontological, epistemological, and axiological) meaning of the main epic works by Tolkien and their film adaptations by Jackson. This includes references to the timeless, moral and spiritual spheres, and to the history and today's threats to Western/Latin civilization.

Methods. The main method is a hermeneutic analysis of literature and qualitative analysis of mass media content. The source material is selected from epic works by Tolkien and their film adaptations by Jackson.

Results. Middle-earth mythology is akin to the Christian tradition. Tolkien opposes good and Western civilization, and the forces of evil. Individuals of different power of the spirit - from giants to small hobbits - fight. We find here the fairytale archetypes (dragons, magic) and the military culture. Jackson films perfectly reflect the meaning of the novel.

Conclusions. Jackson works simultaneously fit into film genres of fantasy and martial arts. They are concerned with warriors and warfare. Then there are the ethical dimensions, which fit significant educational value of books and films about Middle-earth. The saga of Middle-earth gives a valuable message of the righteous and the wicked attitudes, in the eternal spiritual warfare of Good and Evil forces. Today the descendants of Indo-European warriors can follow the example of courage and bravery of those archetypal heroes of Europe.

Introduction

“Myth is the only way to tell the transcendent truth that only in this form can be understood by us, humans. We come from God and myths that spin (pagan beliefs, fairy tales), although it may contain errors inevitably also conceal the true sliver of light, this ‘eternal truth that is with God’. Myths may be wrong, but follow, though sometimes a bit unsteadily, towards a real marina.” [Operacz 2013]

By analyzing the content of Tolkien's and Jackson's mythology, the aspects of anthropology are worth considering. This is actually the anthropology of human spirituality. To what extent is it close to the canon of the Christian religion?

We can talk about the mythology of Tolkien and Jackson. Thanks to Jackson Tolkien's work became known widely to mass culture, on a global scale. But it is also

a cultural heritage of the area of high culture. According to the author, Tolkien creates a new mythology for Europe [cf. Pearce 1998, 2002; Wainwright 2004; Cynarski 2008]. It is much more relevant and understandable to today's Europeans, than, for example, the story of *Iliad*. His world of Middle-earth has a deeper metaphysical and theological meaning.

At the same time it is a review article of the selected novels and films based on them. Or maybe these films, as shown recently *The Hobbit: The Battle of the Five Armies*, they give the author an excuse to comment about matters of importance, perhaps the most important for the man and for Europe.

What is the main problem? The aim of the analysis is to extract and present the deeper (ontological, epistemological, axiological, spiritual and theological) meaning of the main epic works by Tolkien and their film adaptations by Jackson. This includes references to

the timeless, moral and spiritual spheres, and to the history and today's threats to Western/Latin civilization.

This essay is patterned on the interpretation of Tolkien particularly in the light of Catholicism that critical debate has already been defined as legitimate but obviously limited. However, the author wishes to take the problem in a new way, considering a selected international literature by comparison of approaches and conclusions.

Material and Methods

The main method used here is a hermeneutic analysis of literature and qualitative analysis of mass media content [Krippendorf 2004; Mayring 2004]. The selected epic works [Tolkien 1937, 1955, 1977] and their film adaptations [Jackson 2001-2003; Jackson *et al.* 2012-2014] are the source material.

The issues of eternal conflict (war) of Good and Evil forces are analysed sequentially, and theological threads in the novels of Tolkien's Middle-earth types of anthropology, Tolkien's mythology as European mythology, and the picture of an Oxford professor. The author proposes a distinction between categorical and dimensional motifs of fight.

Research perspective is given to us by: the personalistic integral anthropology [John Paul II 2005; Hiebert 2008], the anthropology of psychophysical progress [Cynarski 2012a], concepts of radical humanism [Fromm 1989] and genetic immortality [Szyzsko-Bohusz 1996, 2003], selected theories of myth and archetype, and the anthropology of martial arts [Cynarski 2012a: 24-265, 2014].

1. The war of Good forces against the forces of Evil

Tolkien (photo 1) by describing the first and second era of Middle-earth relates to the spiritual realms (immaterial reality, non-historical). But shouldn't, like in fairy tales, all content be considered in the archetypal, symbolic and transcendent meaning?

Eru Ilúvatar, the God, created the Ainur (angels): first the Valar, then Mayar. In fact, he created 14 Valars, the guardians of the world. They are spiritual beings, but divided into 7 beings male and 7 female. The Valar created the Earth and settled on it, to prepare it for elves and humans. Melkor was the most powerful of the Ainur Valar. He was later known as Morgoth, Black Enemy of the World and "The Lord of the Rings", the equivalent of Satan, who rebelled against God. Then the leader of the Valar was Manve (Manvë). Morgoth was cast into the abyss, ("Walls of the Night") because of his pride, jealousy and hatred, and creating evil. He fell before the creation of the physical world.

Eru Ilúvatar created the Mayars, he gave to the world of the Istari (wizards of the immortal lands). In the novel and film trilogies there are three named with the name of the Istari: Saruman, Radagast and Gandalf. Sauron the Dark Lord, and Balgras (demons of fire), which were Mayar stood on Margoth's and evil side. Then the power of evil (the temptation power) also tempted magician Saruman.

Eru Ilúvatar created elves and humans, as well as the Ents - shepherds of trees, and put them on Earth. Elves (Quendi) have the characteristics of angels (they do not get old and do not get sick, a kind of immortality) and humans (corporeality, may die by the sword). They were able to give up the ring of the authority and power. Elves clearly stood on the side of Good. And humans? Original sin is a shadow in the hearts of men. Only God (the One) can heal the world and the people [cf. Szyjewski 2004: 139].

Both Tolkien's novels and their film adaptations by Jackson, contain unparalleled battle scenes. The war and struggle are an important content of this epic. We can distinguish three motives of fight:

1. In defence of the homeland (the Decalogue, the fourth commandment, "Honour thy father and thy mother" [cf. John Paul II, 2005];
2. In defence of the civilization of Europe (hazard leftist ideologies of National Socialism, Soviet Communism, and others) [Milcarek 2002; Garth 2003];
3. The fight on the side of good against evil [cf. Sieber, Cynarski, Litwiniuk 2007; Hiebert 2008; Cynarski 2014].

The latter is of a purely spiritual dimension. In any case, the characters are fighting and dying. Even the elves, who did not die a natural death. Can mortality be a blessing [cf. Aldrich 2002]?

Armies and entire nations are fighting, but there are also individual struggles. The most difficult part is the individual struggle against evil in the spiritual dimension. There is a force for good, e.g. a smile and a kind word, a small gesture of kindness, daily kindness to others. Individual way of every man is the way of psychophysical progress (from hobbit to hero) or a fall (as in the case of the opportunist Saruman).

Gandalf teaches that evil must be first recognized and named. Then you can remove it from our lives. Or at least it is worth trying.

2. Tolkien's Theology

Tolkien Middle-earth theology developed especially between the years 1950 and 1973 [Szyjewski 2004: 31-32]. His work matured from a fairy tale, the mythology of the kind of theological concepts, resulting from a Catholic worldview of an Oxford Professor.

In the first era of Middle-earth, Tolkien [1977] describes in the *Silmarillion*, the One (God), called

here Ilúvatar, who created the Valar. They correspond to the angelic choirs in heaven. Then he created *mayars* (something like archangels), elves (like the angels) and people. Dwarves were created by Aule, one of the Valar for Ilúvatar. So it is just like in the book of *Genesis*, but not quite. Here all these beings are men or women. Incidentally, Tolkien did probably not wonder about the need of spiritual essence of sexuality [cf. Stepien 2009].

While the evil in Middle-earth comes from Morgoth: Black Enemy of the World, the equivalent of Satan, similarly, as in the *Bible*, the world and the people are working with the dark forces subordinate to Morgoth-Satan against God. In addition, *The Lord of the Rings* (movie Part I and II) there is present full analogy to the Scriptures, for example passing through the abyss of death. Gandalf the Grey becomes Gandalf the White, which resembles the most important content of the *Gospel*.

Istari (wizards of the immortal lands), who have been sent to Earth, are similar to the archangels. The *Bible* gives the names of the three archangels: Michael, Gabriel and Raphael. Here we have three incorporated *Istari*: Saruman, Radagast and Gandalf. The latter is fighting the forces of evil, an informal leader of the united forces of angels and men, as St. Michael the Archangel. However, the fact of their participation in the fighting makes them similar to the prophets and chivalrous heroes, like St. George.

Four years before the completion of the novel Tolkien wrote in a letter to his friend Robert Murray: "*The Lord of the Rings* is a fundamentally religious and Catholic work, originally written so unintentionally, but in the amendments consciously" [Operacz 2013]. And indeed, it is a unique work of Tolkien contains the values resulting from the Scriptures. The author is referring to the three books by Tolkien [cf. Pearce 1998, 2002; Aldrich 2002; Milcarek 2002; Stratford 2002; Hart, Kovacs 2007; Milbank 2009, 2012].

Tolkien's trilogy contains a wealth of theological content. These are: recognition of the one God as the Creator of the world and its ultimate goal, a clear distinction between good and evil in the moral imperative to fight the evil embodied, and finally recognition of sacrifice for others as the highest value. And also: "All the important plot of *The Lord of the Rings* refers to the time of Christ, from birth to death, which the resurrection has become both his conception" [Szyjewski 2004: 214-215].

3. Anthropological types

Tolkien's anthropology of the spirit / soul is the following:

There are evil individuals in the world, big and strong at the expense of small intellect, Giant trolls, Fallen Angels (elves) are the Orcs and Uruk-hai. Narguls are demons, fallen souls of evil people. Dragons symbolize the accumulated evil forces. In contrast, on the side of

good there are the elves (persons more perfect than people, like the angels), the majority of people, and the spirit of a small breed and growth: dwarves and hobbits. On the good side there are eagles, too. They symbolize (in the military cultures) bravery and nobility.

Elves - *Quendi*, or "talking" are slim, human size. They are excellent archers and great warriors; they possess good command of different weapons (martial artists). And their women are of unearthly beauty. As the primary race in Europe they can be so identified with Pre-Indo-European (Pre-Slavs, Scythians?), whose tribes occupied the areas of the Elbe Central Europe and Eastern Europe; the Urals and further to the East and the Caucasus in the south, for several thousand years (in the light of new research Y-DNA genetic [Klyosov 2009; Underhill *et al.* 2009-2010; Hellenthal *et al.* 2014; Underhill *et al.* 2014-2015]). They succumbed to the Mongol tribes before they finally gave in to the Huns and Avars, They could have started the tribe of contemporary Slavs in the area of Eastern Europe between the Elbe and the Dnieper, the Baltic Sea and the Danube. It would be Tolkien's unique intuition, because he saw as (in the light of contemporary knowledge) the roots of European civilization in the Celtic, Germanic, Greek and Finno-Ugric peoples, mainly by analyzing the Nordic legend.

In *The History of Wars* Procopius of 6th c. says that the Slavs are tall, strongly built and have dark-coloured hair. The Slavs with blond hair have also bright eyes: from blue through blue-gray and gray to green. The same applies to the Aryans and the Scythians (Skolots, Saks, Sarmatians). They are Indo-Europeans with Y-DNA haplogroup R1a1 genes. 60% have bright eyes, fair skin and hair [Ricaud *et al.* 2004], and they are genetically very similar to today's Poles. They speak a language similar to the Slavs, and follow a similar religion. They may have been the ancestors of today's Slavs. So tall blonds, like Tolkien's Elves, maybe Pra-slavs and Scythians with the Y chromosome haplogroup - R1a1, which is in the male lineage of genes. While the Pre-Indo-European peoples, as Finno-Ugric (haplogroups N1B, N1c) are black-haired and of the Mongoloid physical characteristics.

After the victory over Sauron and Mordor angels (Gandalf and last elves) do not have to actively intervene in the affairs of men. They go out and take with them the two hobbits: Bilbo and Frodo and the ring contaminated by evil. Can a man heal his soul alone?

People of Middle-earth are like today: some noble and capable of heroic deeds, others cowardly, selfish and wicked. They are particularly noble descendants of noble and royal families, as Bard the Bowman of Dal (descendant rulers of Dal, the dragon slayer) and Aragorn (a descendant of the kings of Arnor and Gondor, then the king of the lands). Could it be another Tolkien's intuition, this time concerning the theory of genetic immortality and inheritance of consciousness [cf. Szyszko-Bohusz 1996]? Rohirrim are like the warlike Goths. But Boromir

dies in the fight of a shot like that Longinus Podbipięta of *With Fire and Sword* by H. Sienkiewicz. In turn, Aragorn is similar to Zawisza Czarny of Garbów and Rożnów, Sulima (1370-1428), Polish perfect knight, a symbol of knightly virtues.

One of the human races are **Hobbits**; generally individuals with small ambitions, deprived of noble aspirations, hedonistic-minded (in a spiritual sense, smaller than dwarves). They move with large shaggy barefoot feet. They are like simple agricultural people, generally not manifesting heroic ethos. But among them there are brave and noble individuals.

Dwarves were created by the Valar Aule (patron of craftsmen and blacksmiths), and later adopted by Iluvatar. They are (spiritually) smaller than humans, but bigger than the hobbits. Dwarves live longer than men, for about 300 years. They are strong and hard, perseverent, stubborn, and stingy. They are stocky with short legs, and abundant facial hair in both men and women. This race or species is characterized by: courage and a sense of dignity, pride and stubbornness, greed for gold and greed in general. Thorin Oakenshield, the king of dwarves is such an example. He was killed in a battle, but he managed to kill the leader of the orcs.

Dwarves, especially some of them, are greedy people, with a fragmented soul, as it was similar defined by Inazo Nitobe [1900; 1993]. In the film, they are more heroic and patriotic than in the original. In the book *The Hobbit* theme of the expedition is “to regain the lost dwarves riches” [Pawlicki 2014]. The similarity to the Jews is evident here [Ratelifff 2011]. Temptation and greed (love for the “golden calf” mammon), and lust for power (power ring, magic), pose a threat especially for humans, dwarves and hobbits.

But there are also giants of the spirit, as the wizard Gandalf, who appears in the novels *The Hobbit* and *The Lord of the Rings*, and reminds, as stated above, the Holy Archangel Michael [cf. Tolkien 1937, 1955; Stratford 2002; Pawlicki 2014]. He leads the defenders of civilization to fight the forces of Evil personal and fiery dragon overcomes himself underworld.

Margoth, with the help of Sauron, with the use of torture and magic changed part of the ents in trolls, and elves in orcs. Thus, the **orcs** and uruk-hai are fallen elves, and giant **trolls** and dog-hai are fallen ents. Also **goblins** serve the forces of evil and other creatures from the underworld, especially the big wolves and dragons like Smaug. Servants of evil are Nazgul - Ringwraiths - the number nine. They were once the kings of the people whose lives were destroyed by the sin of greed of power.

4. The New Mythology of Europe

After the myths of the Sumerians and the Egyptians, Aryans and Persians, Greeks and Romans, there was

probably a need to create the mythology of Europe today, to prevent blurring the cultural foundations of Western civilization. A largely successful attempt was undertaken by the Oxford philologist - John Ronald Reuel Tolkien (1892-1973, photo 1) [cf. Pearce 1998].



Photo 1. Tolkien with a pipe: He had some features of Gandalf [alternativaeuropeaasociacioncultural.files.worldpress.com]

In the global mass culture of 21st century films based on Tolkien's novel compete with another fantasy book, with the magic of Harry Potter and the mania of 'potteroid' magic. Tolkien and Jackson's message is, from the perspective of pedagogy, better for promoting ethos [Cynarski, Obodyński 2005]. *The Hobbit* and *The Lord of the Rings* show the danger of yielding to the temptation of magic and power, in the absence of a clear option on the side of Good. In the other popular productions magic is presented without reference to the supernatural, spiritual forces and human moral choices.

In the era of globalization, the cultural mass media disseminate certain patterns. In particular, the film can create new myths [Pearce 2002; Cynarski 2003; Caldecott 2012]. So thanks to Jackson's films Tolkien has become known around the world (the audience being the people unfamiliar with the English language or those who do not read the books), and the director became co-creator of this new European myth. In a world of moral relativism the need of clearly positive, winning heroes caused huge success of similar ethos films [Mintz 1978; Cynarski, Obodyński 2004, 2005]. Today the descendants of Indo-European warriors can follow the example of their courage and bravery.

Timeless content concerns not only European and Western civilization. It is attractive to many people; especially dilemma whether to expose the evil (a compromise, right step) or fight. Some people might wonder in the same way as Saruman (very intelligent rationalist and opportunist) whether it is better to side with the power of evil, which is actually stronger and which in his opinion, has more chances of winning. Meanwhile, others, like two little hobbits Frodo and Samwise, could perform extraordinary deeds and save the world. Whether

or not we achieve immortal spiritual happiness depends on ourselves, on our daily moral choices and actions.

Appropriate, "historical" Middle-earth history begins in the third era [Tolkien 1937; Rateliff 2011; Milbank 2012]. Of course, these days and all reality of Middle-earth are influenced by the events of earlier eras. An eternal struggle of good and evil forces take place. In the *Battle of Five Armies* the fighting sides include: elves with the King of the Wood Elves Thranduil and his son Legolas, Gandalf the Grey, dwarves and humans against the army of orcs, trolls and goblins. Thorin is able to overcome his greed. A hobbit, Bilbo Baggins, who has been a selfish and cowardly individual turns into a hero, both right, brave and wise also fights on the good side.

A parallel battle for Middle-earth in the spiritual realm is fought by Gandalf, Elrond, the king of the Western elves, Galadriel, Queen of the Elves, and Saruman (even if on the side of Good). They fight against Nazgul and Sauron, who, although are not destroyed, they are driven away for some time.

Decades later, there was another attack on the evil forces of Middle-earth. The film trilogy *The Lord of the Rings* talks about it. Gandalf, who varies from Gray to White, once more must fight both in the spiritual sphere and physically with the forces of Sauron and Margoth. There is only one dwarf (Gimli), there are elves (Legolas and others), but to a greater extent heroes are the people: the knights of Rohan and Gondor, and four young hobbits of the Shire countryside. Here again, the main problem is how to overcome the temptations of power, authority and ownership.

Tolkien defied the warriors of Europe (West) barbarians from the east and south, referring to the Battle of Chalons (20 VI 451 AD). There, in front of the Huns, Ostrogoths and their allies stood Roman legionaries, Germanic Visigoths and Sarmatian Alans [cf. Todd Alfree, Cairns 2005: 205-211]. It was a fight in the name of goodness and freedom, country and civilization, it was upheld by the ethos of chivalry. It was a reference to the heroic myths of the Indo-European or also before Indo-European peoples. But not only tribes of northern Europe (Germans, Celts) developed norms of valor. Similarly, they were developed in other Indo-European peoples [cf. Dumézil 1968].

In the *Lord of the Rings* the mentality of the characters and the values professed by them are understandable to the reader, because the author based them on the foundations of the European tradition. There is no reference to foreign cultures, so also the symbolism in the work is clear. While originally it was to be a mythology for England, Tolkien managed to create a mythology for today's Europe and the Western World [cf. Helms 1974; Wainwright 2004]

Incidentally, because of the similarity of Mordor to the Soviet Union (the two countries lie in the east, there is a depersonalization of man and other social pathologies), the authorities for a long time did not allow for

the publication of *The Lord of the Rings* in the countries behind the "iron curtain" [cf. Miller 1975; Szyjewski 2004: 233; Cynarski 2008].

Some other essential symbolic functions in the literature include: dual structure of reality, the physical and the spiritual; the quest and the return of the king – the question of power, which should come from God and the ecological one against technology created at the expense of nature. These threads have already been described and explained by other authors [cf. Evans 1972: 3-206; Kocher 1972; Montgomery 1974; Manlove 1975: 1-12, 152-206, 258-261, 284-289; Bridgwater 2012]. Some issues, however, are worth highlighting.

Aragorn as Strider and his return home after a long hike (a kind of maze) are forms of wandering and struggle with evil (*Homo viator*); after a trip similar to the kind of tourism (adventure), and finding a spiritual purpose [cf. Jirásek 2008; Eichberg 2009]. *Return of the King* is back of hope. We see the love of angels for the eternal light (and God - the Creator), and they wait for the Star of Hope [cf. Szyjewski 2004: 269]. Is the *Return of the King* a prophetic announcement for Europe and the West; optimistic vision of the return of Christianity and victory?

In other tales, such as *About the Duke Godfrey, knight of the Eve star* [Górska 1971], Godfrey is also the rightful ruler who returns. In Górska's work we find a direct reference to the ethos of chivalry¹ and the Christian religion. The main events take place in the night of Christmas, and God's power and indomitable human will are stronger than the power of evil. Similarly Eärendel is both an angel and the "star of hope" [Szyjewski 2004: 52]. However, in Tolkien's prose there is no reference directly to the Christian knights.

Aragorn, as the Guardian (of values, traditions), is back and wins. Gandalf, a hale old man, is also a knight, a wise man and a priest [Montgomery 1974; Jung 1976; Dickerson 2003]; he has also Tolkien's attributes (photo 1). Gandalf crowns Aragorn, doing so in the name of the forces of Good. This is what legitimizes the legitimate authority.

5. More about the films of the trilogy *The Hobbit*

The first part (*The Hobbit: An Unexpected Journey*) contains an introduction to the main themes: initial

¹ "Among the accomplishments of humanity there are very few things more sublime than those which were developed by the Catholic Church and formed in the Christian culture of knighthood. Is there any other axionormative system more praising of virtue, but which also respects power? It is not easy to be a knight, who faithfully serves the King and the Church, takes care of the weak, respects women, abhors a lie and who obeys the Decalogue" [Cynarski 2014].



Photo 2. Legolas, a Prince of Woodland as an excellent archer [3.bp.blogspot.com]

characterization of the form, a description of the situation with reference to the previous events and the beginning of the expedition. The plot develops in Part II, and the climactic scene and settlement is found in Part III. It is also a kind of prequel to the previously filmed *Lord of the Rings* [Jackson 2001, 2002, 2003; cf. Tolkien 1955].

Just as before, the creator and director was Peter Jackson of New Zealand [Jackson *et al.* 2012, 2013, 2014].

Peter Jackson, his wife - Fran Walsh, as well as Boyens P., G. del Toro were working on the scenography. Perhaps that is why the original Tolkien's book was supplemented with some romantic threads (?). Probably it came out in favour of the blockbuster, because the human world without love would be incomplete, so untrue.

Especially the third part of the plot runs smoothly. A common victory of elves, dwarves and humans over the two armies of evil forces hard-fought with many victims. But victories have also positive changes of Thorin Oakenshield and Thranduil, the king of forest elves gloomy before. Luckily, no one here wants to negotiate with the indigenous Evil, and the only cowardly individual is rightly ridiculed. In the case of progressive mass culture relativism of values, the saga of Middle-earth gives us a valuable message about the righteous and the wicked attitudes.

What martial arts are used by heroes of Middle-earth? Dexterity (fencing) here is similar to that of medieval treatises on fencing [Żabiński, Walczak 2002; Price 2007; Tobler 2010]. The fight of elves reminds *aikido* [cf. Westbrook, Ratti 1970; Dykhuizen 2000] with spherical movements occurring here, the speed of the body, mainly with cold steel. They are very agile, nimble and saltatory. Their technique is sometimes combined with acrobatics (prince Legolas). But they are especially excellent in archery (photo 2). The dwarves prefer axes and hammers. They are more primitive and fight rather forcefully. Rohirrim are Tolkien's warriors like the Goths (photo 3). Meanwhile, elves were also excellent riders, and historical representatives of Scythian tribes and cultures. The Goths and Scythians had a tradition of women warriors.

For centuries in fighting there has been a strategy known as the truth, that hope (believe and trust in



Photo 3. The Rohirrim [media-cache-ak0.pinimg.com]

God) is a driving force of behind life [Lasker 1907: 9-10]. Here you meet the spiritual dimension, the moral and the practical art of war.

6. Discussion

Some time ago Lipińska [2014b] wrote: “For now, nothing indicates that the *Battle of the Five Armies* managed to surprise the audience.” And, indeed, it was not a great surprise. However, does the viewer have to be constantly surprised by something special? Lipińska [2014 b] speaks critically about *The Hobbit II* and the entire second trilogy, as a project. But how such an assessment can be made before we have watched the third part?

Recently deceased British writer, philosopher and psychologist Stratford Caldecott (1953-2014), who certainly deserves to be called *homo creator nobilis* [Cynarski 2009: 66-78, 249-250], in the expedition team of Thorin and the “team of the Ring” saw an archetypal journey [Caldecott 2012]. In a sense it is an allegory of the human way of the pilgrim. But, there is a way of the warrior, and the similarity to the way of martial arts or martial arts tourism [Cynarski 2012b] here is clear. Hikers learn fencing (Hobbits), they wanted to prove themselves in the fight or compete (Legolas and Gimli). They achieve physical or spiritual victory and the mastery. We have here an analogy to the rites of passage in martial arts [Rosenbaum 2002: 74-79; cf. Guiroud 1974; Grossman 1998; Dykhuizen 2000; Cynarski 2002; Caile 2006; Cynarski, Obodyński 2009]. Archetype of the searcher is one from 6 described by Bolelli [2008: 88-98]. So it is a part of the tradition of martial arts.

In Tolkien's novels we find cultural archetypes and symbols, and myths transformed [Fromm 1977; Jung 1976; Caldecott 2012]. Saint Michael, the Archangel, the leader of the Army of God and the leader of heaven's forces in their triumph over the powers of hell, is the patron of the Idokan Poland Association (scientific society for martial arts research). This is an archetype of the warrior, the strongest possible, in dimension of transgression and transcendence. The second symbol of European chivalry is Saint George. Saint George, the dragon slayer, is located e.g. in the logo of the American Schola Saint George (European historical martial arts – art of fencing) [Price 2007] and in the Chivalrous Order *Homo Creator Nobilis* of the European Nobility Club.

Caldecott said about Jackson's last film that: “What Jackson has done is brilliant, and a few of the scenes capture the spirit of the book well enough. But then he also plays up the horror, the violence, the sense of dread, at the cost sometimes of the contemplative atmosphere in the book which I think is very important. It shouldn't all be about running and fighting and killing.” [Collie 2013; cf. Caldecott 2012].

Similarly, the author of the book *Moments of Grace and Spiritual Warfare in the Lord of the Rings* [Gazzolo 2012; Bador 2013]. In turn Christopher Lawrence [2014] in his review wrote:

<<Thankfully, director Peter Jackson saved the best for last, because the greatest thing about the first two installments of his “Hobbit” trilogy was the menu they inspired at Denny's” Seriously, that Hobbit Hole Breakfast was fantastic. *The Battle of the Five Armies* isn't so spectacular as to erase the memories of the bloated slog *An Unexpected Journey* and *The Desolation of Smaug* were at times. But it is good enough to make you wonder just how much more enjoyable the experience could have been for everyone except the die-hards if Jackson had stuck with his original plan to make two movies instead of three.>>

In the fragment on ‘New Publications’ Sieber and Cynarska wrote on *Hobbit II*: “Why include such a product of mass culture among scientific publications? Maybe because it is a good way to speak about the most important issues, such as the eternal struggle between good and evil forces. Director Peter Jackson completes Prof. Tolkien's work, adding more than there is in the original. Heroes are shown fighting the temptations of power and greed, laziness and fear. The fight scenes are also interesting.” [Sieber, Cynarska 2015: 62]

Conclusion

Jackson works simultaneously fit into film genres of fantasy and martial arts as they are concerned with warriors and warfare. Then there are the ethical dimensions matching significant educational value of books and films about Middle-earth. In the case of progressivism in mass culture relativism of values, the saga of Middle-earth gives us a valuable message about the righteous and the wicked attitudes, in the eternal spiritual warfare of Good and Evil forces.

Today the descendants of Indo-European warriors can take the courage and bravery of these archetypal heroes of Europe. And Tolkien gives us the new, hopeful mythology which is against of the spiritual dwarfing in today's Western civilization.

Sources / Filmography

1. *The Lord of the Rings: The Fellowship of the Ring*, New Zealand/USA 2001;
2. *The Lord of the Rings: The Two Towers*, New Zealand/USA 2002;
3. *The Lord of the Rings: The Return of the King*, New Zealand/USA 2003 (Peter Jackson was director, writer and producer of the series).
4. *The Hobbit: An Unexpected Journey*, New Zealand/USA 2012, dir. Peter Jackson, screenplay: Fran Walsh and Philippa Boyens.

5. *The Hobbit: The Desolation of Smaug*, New Zealand/USA 2013, dir. P. Jackson.
6. *The Hobbit: The Battle of the Five Armies*, New Zealand/USA 2014, 144 min., dir. P. Jackson, screenplay: F. Walsh, P. Boyens, G. del Toro, P. Jackson.

References

1. Aldrich Kevin (2002), *The gift of dying. Sense of time in Tolkien's „Lord of the Rings”* [Time, death, and eternity in Tolkien's stories], „Christianitas”, no. 11/12, pp. 53-63.
2. Bador D. (2013), *Moments of grace and spiritual warfare in the Lord of the Rings*, „Mythlore”, vol. 32, no. 1, Fall-Winter.
3. Bolelli D. (2008), *On the Warrior's Path. Philosophy, Fighting, and Martial Arts Mythology*, 2nd edn., Blue Snake Books, Berkeley, Calif.
4. Bridgewater Sue (2012), *The Steward, the King, and the Queen: Fealty and Love in Tolkien's the Lord of the Rings and in Sir Orfeo*, „Mythlore”, vol. 31, no. 1-2, Fall-Winter.
5. Caile Ch. (2006), *Budo Belts and Ranks: The Forgotten Symbolism*, „Fighting Arts”, <http://www.fightingarts.com/reading/article.php?id=89>.
6. Caldecott Stratford (2002), *Above the Abyss fire. Christian heroism in the „Silmarillion” and „Lord of the Rings”*, trans. Paweł Milcarek [Christian origins of heroes in the Tolkien's legendarium, in Polish], „Christianitas”, no. 11/12, pp. 39-51.
7. Caldecott S. (2012), *The Power of the Ring: The Spiritual Vision Behind the Lord of the Rings and The Hobbit*, 2nd edn., The Crossroad Publishing Company, New York.
8. Collie P. (2013), *Interview with Stratford Caldecott, author of the Power of the Ring* (Jan. 7), <http://www.tolkienlibrary.com/press/1073-Power-of-the-Ring-interview-with-Stratford-Caldecott.php> (access: 3.01.2015).
9. Cynarski W.J. (2002), *Mastery in Far-Eastern martial arts*, „Sport Wyczynowy”, no. 1-2, pp. 96-106.
10. Cynarski W.J. (2003), *Globalization and the meeting of cultures*, 2nd edn., Rzeszów University Press, Rzeszów [in Polish].
11. Cynarski W.J. (2009), *Martial Arts – Idō & Idōkan*, IPA, Rzeszów.
12. Cynarski W.J. (2008), *Towards a new mythology of Europe for example Tolkien's fantasy*, „Dydaktyka Literatry”, vol. 28, WSH Leszno, pp. 183-191.
13. Cynarski W.J. (2012a), *Anthropology of Martial Arts. Studies and Essays of the Sociology and Philosophy of Martial Arts*, Rzeszów University Press, Rzeszów. The Lykeion Library edition, vol. 16 [in Polish].
14. Cynarski W.J. (2012b), *Travel for the study of martial arts*, „Ido Movement for Culture. Journal of Martial Arts Anthropology”, vol. 12, no. 1, pp. 11-19.
15. Cynarski W.J. (2014), *Moral values, and the people of the noble way of martial arts*, „Ido Movement for Culture. Journal of Martial Arts Anthropology”, vol. 14, no. 1, pp. 1-10. doi: 10.14589/ido.14.1.1.
16. Cynarski W.J., Obodyński K. (2005), *Ethos of Martial Arts in the film at the beginning of the 21st century*, „Ido – Ruch dla Kultury / Movement for Culture”, vol. 5, pp. 107-117.
17. Cynarski W.J., Obodyński K. (2004), *Ethos of martial arts in the movie at the beginning of the 21st century* [in:] J. Kosiewicz, K. Obodyński [eds.], *Sports involvement in changing Europe*, PTNKF, Rzeszów, pp. 136-152.
18. Cynarski W.J., Obodyński K. (2009), *The symbolic dimension of Japanese budō* [in:] D.H. Jütting, B. Schulze, U. Müller [eds.], *Local Sport in Europe*, Waxmann, Münster-New York-München-Berlin, pp. 67-75.
19. Dickerson M.T. (2003), *Following Gandalf: Epic Battles and Moral Victory in The Lord of the Rings*, Brazos Press, Grand Rapids, MI.
20. Dumézil G. (1968), *Myth and Epic, Vol. 1: The ideology of the three functions in the Indo-European peoples epics*, Paris [in French].
21. Dykhuizen J.C. (2000), *Culture, training, and perception of the martial arts: Aikido example*, „Journal of Asian Martial Arts”, vol. 9, no. 3, pp. 9-31.
22. Eichberg H. (2009), *Wandering, winding, wondering: Moving in the labyrinth*, „Ido – Ruch dla Kultury / Movement for Culture”, vol. 9, pp. 210-225.
23. Evans Robley (1972), *J.R.R. Tolkien*, Warner Paperback Library, New York (Writers for the Seventies, 4).
24. Fromm E. (1977), *Forgotten language*, PIW, Warsaw [in Polish].
25. Fromm E. (1989), *To Have or to Be. The Spiritual Foundations of a New Society*, (trans. J. Miziński) Otrycki Club, Warsaw [in Polish].
26. Garth J. (2003), *Tolkien and the Great War: The threshold of Middle-earth*, Houghton Mifflin, Boston.
27. Gazzolo A.M. (2012), *Moments of Grace and Spiritual Warfare in the Lord of the Rings*, WestBow Press, Bloomington, Indiana.
28. Górka Halina (1971), *About the Duke Godfrey, knight of the Eve star*, Nasza Księgarnia, Warsaw [in Polish].
29. Grossman E. (1998), *Towards a semiosis of the martial arts: Aikido as a symbolic form of communication*, „Journal of Asian Martial Arts”, vol. 7, no. 2.
30. Guiroud P. (1974), *Semiology*, Warsaw [in Polish].
31. Hart T., Kovacs I. [eds.] (2007), *Tree of Tales. Tolkien, Literature and Theology*, Baylor University Press.
32. Hellenthal G., Busby G.B.J., Band G., Wilson J.F., Capelli C., Falush D., Simon Myers S. (2014), *A Genetic Atlas of Human Admixture History*, „Science”, no. 343, p. 6172 (Feb. 14).
33. Helms Randel (1974), *Tolkien's World*, Houghton Mifflin, Boston.
34. Hiebert P.G. (2008), *Anthropology, missions and epistemological shifts* [in:] C.E. Van Engen, D. Whiteman, D.J. Woodberry [eds.], *Paradigm shifts in Christian witness: insights from anthropology, communication, and spiritual power: essays in honor of Charles H. Kraft*, Orbis Books, Marykoll, pp. 13-22.
35. Jirásek I. (2008), *The Labyrinth, not a barrier but instead a call to wandering*, „Ido – Ruch dla Kultury / Movement for Culture”, vol. 8, pp. 11-16.

36. Jung C.G. (1976), *Archetypes and symbols. Selected writings*, Czytelnik, Warsaw [in Polish].
37. John Paul II (2005), *Memory and Identity*, Znak, Kraków [in Polish].
38. Klyosov A.A. (2009), *DNA Genealogy, Mutation Rates, and Some Historical Evidence Written in Y-Chromosome, Part II: Walking the Map*, "Journal of Genetic Genealogy", vol. 5, no. 2, pp. 217-255.
39. Kocher P.H. (1972), *Master of Middle-earth: The Fiction of J.R.R. Tolkien*, Houghton Mifflin, Boston.
40. Krippendorf J. (2004), *Content Analysis: An Introduction to Its Methodology*, Sage, Thousand Oaks, CA.
41. Lasker E. (1907), *Fight*, Verlag der Lasker's Publishing C., New York [in German].
42. Lawrence Christopher (2014), „Las Vegas Review-Journal”, Dec. 16. <http://www.reviewjournal.com/columns-blogs/christopher-lawrence/battle-five-armies-runs-rings-around-other-hobbit-movies> (access: 3.01.2015).
43. Lipińska Urszula (2014a), *The Hobbit will not be the ruler* [in:] *The world of Tolkien on the screen. "The power of the ring"*, SPECIAL, „w Sieci”, no. 2 (Jan. 7-12), pp. 50-51.
44. Lipińska U. (2014b), *Battle of everything*, „w Sieci”, no. 34 (Aug. 18-24), pp. 58-60 [in Polish].
45. Manlove C.N. (1975), *Modern Fantasy: Five Studies*, Cambridge University Press, Cambridge.
46. Mayring P. (2004), *Qualitative content analysis* [in:] U. Flick, E. von Kardoff, I. Steinke [eds.], *A Companion to Qualitative Research*, Sage, London, pp. 266–269.
47. Milbank Alison (2009), *Chesterton and Tolkien as Theologians*, T&T Clark.
48. Milbank A. (2012), *The Hobbit: An unexpected theological journey*, „Thinking Faith, The Online Journal of the British Jesuits”, December 18, www.thinkingfaith.org.
49. Milcarek P. [ed.] (2002), *Dossier: War of the Ring continues. World „Lord of the Rings” in the light of the author's letters*, „Christianitas”, no. 11/12, pp. 66-91.
50. Miller S.O. (1975), *Middle Earth: A World in Conflict*, T-K Graphics, Baltimore, Md.
51. Mintz M.D. (1978), *The Martial Arts Film*, A.S. Barnes and Company, South Brunswick and New York, Thomas Yoseloff Ltd., London.
52. Montgomery J.W. [eds.] (1974), *Myth, Allegory and Gospel: An Interpretation of J.R.R. Tolkien/C.S. Lewis/G.K. Chesterton/Charles Williams*. By Edmund Fuller, Clyde S. Kilby, Russell Kirk, John Montgomery, Chad Walsh, with Introduction, Revue Critique, and Unpublished Letter from C.S. Lewis to the Editor, Bethany Fellowship, Minneapolis, Minn.
53. Nitobe Inazo (1900), *Bushido: the soul of Japan, an exposition of Japanese thought*, The Leeds and Biddle Company, Philadelphia (1899 – first edn.).
54. Nitobe I. (1993), *Bushido – the Soul of Japan*, Keiko Publishers, Warsaw [in Polish].
55. Operacz Joanna (2013), *Marks 40 years since the death of J.R.R. Tolkien*, „Niedziela. Tygodnik Katolicki”, Sep. 2 [in Polish].
56. Pawlicki Maciej (2014), *Crushed by a mountain of gold* [in:] [in:] *The world of Tolkien on the screen. "The power of the ring"*, SPECIAL, „w Sieci”, no. 2 (Jan. 7-12), pp. 46-48.
57. Pearce Joseph (1998), *Tolkien: Man and Myth*.
58. Pearce J. (2002), *The real myth. Catholicism in the Lord of the Rings* [in Polish], „Christianitas”, no. 11/12, pp. 29-37.
59. Price B.R. (2007), *Sword in Two Hands*, The Chivalry Bookshelf, Mayfair Lone, Texas.
60. Rateliff J.D. (2011), *The History of The Hobbit. One-volume Edition*, Leicester.
61. Ricaut F. et al. (2004), *Genetic analysis of a Scytho-Siberian skeleton and its implications for ancient Central Asian migrations*, "Human Biology", vol. 76, no. 1, pp. 109-125.
62. Rosenbaum M. (2002), *Fighting arts. Their evolution from secret societies to modern time*, (2nd edn.) YMAA Publishing Center, Boston, Mass.
63. Sieber L., Cynarska E. (2015), *Chronicle: Facts and Comments 2014*, "Ido Movement for Culture. Journal of Martial Arts Anthropology", vol. 15, no. 1, pp. 57–65, doi: 10.14589/ido.15.1.8.
64. Sieber L., Cynarski W.J., Litwiniuk A. (2007), *Spheres of fight in martial arts*, „Archives of Budo”, vol. 3, no. 3, pp. 42-48.
65. Stępień T. (2009), *A new approach to the metaphysical nature of angels in angelology by St. Thomas Aquinas*, "Studia Theologica Varsaviensia", vol. 47, no. 2, pp. 167-182.
66. Szyjewski Andrzej (2004), *From Valinor to Mordor: the world of myth and religion in the work of Tolkien*, "M", Kraków [in Polish].
67. Szyszko-Bohusz Andrzej (1996), *Genetic immortality. Do we inherit consciousness?*, Barbara, Kraków [in Polish].
68. Szyszko-Bohusz A. (2003), *Theory of Genetic Immortality in relation to the Holistic Pedagogy and Far Eastern martial arts* [in:] W.J. Cynarski, K. Obodyński [eds.], *Humanistic Theory of Martial Arts and Combat Sports: Conceptions and Problems*, Rzeszów University Press, Rzeszów, pp. 17-23.
69. Tobler C.H. [ed.] (2010), *Secrets of German Medieval Swordmanship. Sigmund Ringeck's Commentaries on Johannes Lichtenauer's Verse*, Chivalry Bookshelf, Hong Kong.
70. Todd C.B., Alfree J.B., Cairns J. [eds.] (2005), *Warfare of the Ancient World*, Polish edn., Bellona, Warsaw 2008.
71. Tolkien J.R.R. (1937), *The Hobbit*.
72. Tolkien J.R.R. (1955), *Lord of the Rings*.
73. Tolkien J.R.R. (1977), *Silmarillion* (ended by Ch. Tolkien).
74. Underhill P.A., Myres N.M., Rootsi S., Metspalu M., Zhitovovsky L.A., King R.J., Lin A.A., Chow C.E.T., Semino O., Battaglia V., Kutuev I., Järve M., Chaubey G., Ayub Q., Mohyuddin A., Qasim Mehdi S., Sengupta S., Rogaev E.I., Khusnutdinova E.K., Pshenichnov A., Balanovsky O., Balanovska E., Jeran N., Havas Augustin D., Baldovic M., Herrera R.J., Thangaraj K., Singh V., Singh L., Majumder P., Rudan P., Primorac D., Vilems R. Kivisild T. (2010), *Separating the post-Glacial coancestry of European and Asian Y chromosomes within haplogroup R1a*, "European Journal of Human Genetics", vol. 18, pp. 479–484; doi:10.1038/ejhg.2009.194; published online 4 November 2009.

75. Underhill P.A., Poznik G.D., Roots S., Järve M., Lin A.A., Wang J., Passarelli B., Kanbar J., Myres N.M., King R.J., Di Cristofaro J., Sahakyan H., Behar D.M., Kushniarevich A., Šarac J., Šarić T., Rudan P., Kumar Pathak A., Chaubey G., Grugni V., Semino O., Yepiskoposyan L., Bahmanimehr A., Farjadian S., Balanovsky O., Khusnutdinova E.K., Herrera R.J., Chiaroni J., Bustamante C.D., Quake S.R., Kivisild T., Villems R. (2015), *The phylogenetic and geographic structure of Y-chromosome haplogroup R1a*, "European Journal of Human Genetics", vol. 23, pp. 124–131; doi: 10.1038/ejhg.2014.50; published online 26 March 2014.
76. Wainwright Edmund (2004), *A Middle-earth Companion: Tolkien's Mythology for England*, Anglo-Saxon Books.
77. Westbrook A., Ratti O. (1970), *Aikido and the Dynamic Sphere: An Illustrated Introduction*, C.E. Tuttle, Vermont.
78. Żabiński G., Walczak B. (2002), *Codex Wallerstein. A Medieval Fighting Book from the Fifteenth Century on the Longsword, Falchion, Dogger, and Wrestling*, Palladin Press, Boulder, Colorado.

Antropologia według mitologii Tolkiena

Słowa kluczowe: mitologia, teologia, Śródziemie, Europa, bohaterowie, wartości

Abstrakt

Założenia teoretyczne. Perspektywę dla badań dają: personalistyczna antropologia integralna, antropologia psychofizycznego postępu, koncepcje radykalnego humanizmu i nieśmiertelności

genetycznej, wybrane teorie mitu i archetypu, oraz antropologia sztuk walki.

Problem i cel. Celem analizy jest wydobywanie i ukazanie głębszego sensu (ontologicznego, epistemologicznego i aksjologicznego, duchowego i teologicznego) głównych dzieł epickich Tolkiena oraz ich adaptacji filmowych Jacksona. Dotyczy to odniesień do wartości ponadczasowych, sfer moralności i duchowości, ale także do historii i dzisiejszych zagrożeń cywilizacji zachodniej – łańciskiej.

Materiał i metody. Główną metodą jest hermeneutyczna analiza literatury przedmiotu oraz analiza jakościowa treści przekazów masowych. Materiałem źródłowym są wybrane prace epickie [Tolkien 1937, 1955, 1977] oraz ich filmowe adaptacje [Jackson 2001-2003; Jackson *et al.* 2012-2014].

Wyniki. Mitologia Śródziemia pokrewna jest tradycji chrześcijańskiej. Tolkien przeciwstawia dobro i cywilizację Zachodu siłom Zła. Walczą osobnicy o różnej mocy ducha – od gigantów po małe hobbity. Znajdujemy tu archetypy bajkowe (smoki, magię) i kultury militarne. Filmy Jacksona dobrze oddają sens powieści.

Wnioski. Dzieła Jacksona zapisują się jednocześnie w gatunkach filmowych *fantasy* i sztuk walki. Rzecz dotyczy bowiem wojowników i wojennego rzemiosła. Dochodzą do tego wymiary etyczne, nadające znaczący walor wychowawczy książek i filmów o Śródziemiu. W sytuacji postępującej w kulturze masowej relatywizmu wartości, saga o Śródziemiu daje nam cenne przesłanie o postawach prawych i nieczemnych, w odwiecznej duchowej wojnie sił Dobra i Zła. Dzisiejsi potomkowie indoeuropejskich wojowników mogą czerpać z odwagi i waleczności owych archetypowych bohaterów Europy.