Acta Universitatis Sapientiae, Philologica, **11**, 1 (2019) 93–107

DOI: 10.2478/ausp-2019-0007

Aspects of Residual Narratives as Spaces in Between Based on J. R. R. Tolkien's Fantasies

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Abstract. The primary aim of the present paper is to define *residual narratives* based on J. R. R. Tolkien's works. Our approach is comparative and interdisciplinary since we take a close look at how the term *residual* is used in different fields, such as sociology or cultural studies, and try to render the meaning of the new literary term by comparing it to and differentiating it from other similar concepts. Thus, on the one hand, the study is theoretical, based, for example, on Raymond Williams's "residual culture"' theory. On the other hand, there is the practical part of the research that analyses Tolkien's *The Lord of the Rings*, highlighting the main aspects of residual narratives. In the concluding part, we shall also examine to what extent these residual narratives can be regarded as spaces in between.

Keywords: residual culture, residual narrative, fantasy, Tolkien

Introduction

Tolkien's oeuvre can undoubtedly be considered an, if not *the most* important milestone in the development of modern and contemporary fantasy literature. Starting with the success of *The Hobbit* in 1937, continuing with the edition of *The Lord of the Rings* in 1954 and 1955, readers and critics are even now (re)discovering forgotten writings or new sides to the existing stories such as *The Silmarillion*, edited and published posthumously by Tolkien's son Christopher in 1977. The well-known film adaptations based on Tolkien's novels as well as several other forms of popular literature that have made their appearance, e.g. comics, have only contributed to spreading Tolkien's world.

Tolkien opened the path for high fantasy works to enter the mainstream and knock on the door of the literary canon, paving the way for authors and novels

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such as J. K. Rowling's *Harry Potter* series or George R. R. Martin's *A Game of Thrones*. Thus, a first imminent question would be what the key to the success of this genre is. What are its main characteristics and its possible definitions?

Tolkien established the main features of fantasy literature with *The Lord of the Rings* (henceforth *TLOTR*). Some of these attributes can be best described using the terminology from Clute and Grant's *Encyclopedia of Fantasy* (1997). In *TLOTR*, Tolkien creates and normalizes the idea of the existence of a secondary world that plays in Middle-earth. This world undergoes a process of "thinning" (Clute and Grant 1997), which is a decline from its former status due to the labouring of Sauron's evil forces. Since the appearance of the evil causes a sense of "wrongness" (Clute and Grant 1997) in Middle-earth, there is a need for the heroes to go on a "quest" (Clute and Grant 1997). On their quest, the heroes – here the hobbits – are guided by their mentor, Gandalf, who leads them from the world they know into and through unknown lands. On their journey, the heroes realize what role they play in the world of the story, which means that they reach "recognition" and "eucatastrophe" (Clute and Grant 1997), which can lead to a cathartic experience. Apart from these basic structural elements, Tolkien also makes use of several other means such as plot devices or landscapes that can be found in succeeding fantasies (cf. James and Mendlesohn 2012, 78).

Thus, one arrives at the conclusion that fantasy can be regarded as a "fuzzy set," a definition stemming from Brian Attebery, i.e. a group of texts which share a cluster of common tropes that can also be objects or narrative techniques. At the centre, there are the tropes of the completely impossible, whereas towards the edge, in subsets, those which include only a small number of tropes or which construct those tropes in such a way as to leave doubt in the reader's mind as to whether or not what they have read is fantastical or not (cf. James and Mendlesohn 2012, 29). Another interpretation of fantasy, according to Farah Mendlesohn, distinguishes four noticeable modes of it that are defined by the way in which the fantastic enters the text and the rhetorical voices which are required to construct the different types of worlds which are born. The first mode is that of the portal quest which introduces a new world into the text. The second is the immersive one in which the text is part of the fantastic world. The third mode refers to the intrusion of the fantastic into the primary world, with the last being the liminal one, which states that magic might or might not be happening (James and Mendlesohn 2012, 29–30). The latter approach offers readers and critics the opportunity to consider fantasy on its own terms and not in those used in case of mimetic fiction, thus giving the possibility for an evaluation of the quality of fantasy works, too (James and Mendlesohn 2012, 29–30).

We could see above the current state of relevant research in the field of fantasy literature, with the main features and structural elements that have to be followed when categorizing such novels. There is no doubt to the fact that the

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key to the success of these stories must partly lie precisely in the presence of the above mentioned items in the works, yet there seems to be more to the increasing interest in fantasy literature of *TLOTR* type. As a response, the present paper proposes a new way of reading these texts, namely as *residual narratives*. Thus, one of the aims of the present study is to define residual narratives based on Tolkien's works and secondly to look at some attributes of these narratives that make them function as spaces in between.

Theoretical Background

Raymond Williams introduces the term residual culture next to a dominant and an emergent layer of culture (1977). Culture appears as a complex of dynamic interrelations of "historically varied and variable elements" (1977, 121). Next to the dominant, effective, and hegemonic elements, there are the residual and emergent ones that are important in themselves and in what they tell us about the dominant as well. Residual is not to be mistaken for archaic/outdated. When we analyse the residual layers of culture, we look at the influence of old cultural practices on today's societies and can see that these have been built into the infrastructure of the dominant culture: "The residual, by definition, has been effectively formed in the past, but it is still active in the cultural process, not only and often not at all as an element of the past, but as an effective element of the present" (Williams 1977, 122).

Often the residual can have an oppositional or alternative relation to the dominant culture for there are some experiences, meanings, or values which cannot be verified in terms of the dominant layers but which are still practised based on the residue of former social and cultural organizations (Williams 1977, 122). Williams names three typical examples of residual culture within English society, i.e. organized religion, rural communities, and the institution of monarchy (1977, 122–123). In each case, besides the residual character, there is an alternative or oppositional attitude towards the dominant elements. Rural communities, for example, are engulfed by the dominant culture as idealized or exotic places of escape with a leisure function. On the other hand, they are the opposite of urban industrial capitalism (Williams 1977, 122–123).

A dominant culture cannot allow too many residual elements to function; otherwise, these would threaten to overthrow the established order. Therefore, it makes use of reinterpretations, dilutions, projections, inclusions, and exclusions in order to select and restrict residual elements (Williams 1977, 123). At this point, residuality can also be related to the character of literature, to the relations between the literary canon that belongs to the dominant culture and popular fiction which represents the residual layer of culture. According to Tony

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Bennet, popular literature can be defined as a residual concept which is to be characterized by enumerating the features that distinguish it from high literature and from the ingrained peculiarities of the latter (qtd. in Bényei 2009). Within popular literature, fantasy, at least beginning from the early twentieth century, seems to have become an important manifestation of Modernism rather than an anachronistic alternative of it (Attebery 2014, 42). Such a viewpoint is possible due to the fact that fantasy is no longer regarded as pure entertainment but as a real challenge to the canonical realistic models of fiction (Attebery 2014, 42). Whereas Modernism could stand for the dominant layer within literature, fantasy could be the emergent or residual component of it: "The residual might turn out to be the emergent, or at least another face of the emergent" (Attebery 2014, 42).

Thus, the concept of *residuality* works within the field of literature similarly to that of culture and can be applied to notions on the more general level of literary currents, movements, genres, and subgenres for there are always dominant, emergent, and residual trends within each literary period. However, it can also be used successfully when dealing with narratives of fantasy literature. Maybe popular literature and fantasy can be considered residual components of the dominant literary canon because of the residual narratives that build their core. The term *residual narrative* has not been coined yet;[1] hence, in what follows, we shall try to delimitate it from analogous phenomena and name its main characteristics.

A first approach derives from the meaning of the adjective *residual* as used by Williams when talking about culture. Applying the term to literary texts, this means that residual narratives carry some old/ancient pieces of information, elements that have remained from the past and have resisted time, some essence that contains a plus which allows the remainder to get active in a new context, too. These components are sort of recycled, offering the possibility for new ways of structuring, shaping, and interpreting the narrative itself.

This first attempt to define residual narratives is rather general and allows a large variety of literary texts, especially those that make use of past stories, to be read as such. However, in what follows, we intend to narrow down these types of narratives, on the one hand, by looking at those which primarily use myths and mythical elements and, on the other hand, by dealing with texts that belong to fantasy literature. Thus, first we have to differentiate between the way Modernist texts, for example, turn to and use myths and the manner in which Tolkien and fantasy literature imitating him handles mythical themes and components.

1 Arthur W. Frank talks about the rhetoric of self-change within illness narratives differentiating between three categories with special types of changes and a fourth residual class (1993). However, he uses *residual* as a synonym for *remaining*, referring, on the one hand, to the fourth category as the remaining one next to the three already mentioned. On the other hand, residual can also denote those authors who remain reluctant or ambivalent about whether their illness has changed them or not. *Residual* as an adjective would thus describe their feelings towards their illness experience and characterize the resulting narratives as unchanged, unaltered.

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There are several Modernist literary works which turn to ancient myths as a response to the fragmented reality of the age, e.g. Joyce's *Ulysses*, T. S. Eliot's *The Waste Land*, Hesse's *Steppenwolf*, Garcia Marquez's *One Hundred Years of Solitude*, etc. While original and great in different ways apart, each of these twentieth-century works shares a similar method of working with myths. Their poetics of mythologizing is primarily based on the interpretation of contemporary culture with the help of mythological tools (e.g. Joyce). At the same time, mythologizing can be used as a method to control, arrange, and give form and significance to deeds and events that build up the history of the period (e.g. T. S. Eliot) (Abrudan 2003, 45–46). Mythologizing remains an important artistic procedure in novels after World War II as well. These novels do not necessarily show the reader a universal model of our world, but by operating with mythical or biblical episodes they represent direct parallels to certain situations highlighting their symbolical significance (e.g. Nossack). Using the prefigurative technique (cf. White 1971), new, more modern and complex motifs appear in these novels which in their turn expand the line of structural possibilities (Abrudan 2003, 51).

The common aim of Modernist texts when turning to myths is thus to cope with reality; yet, paradoxically, by the universal validity asserted by the narratives, they actually reject the world existing outside the works (Hiley 2004, 842). They build closed entities which can be seen as secondary semiological systems (cf. Barthes 1972). The myths they use are the primary system (e.g. Homer's *Odyssey*), which loses its meaning and significance because another, secondary system (e.g. Joyce's *Ulysses*) is imposed upon it. By engulfing pre-existent sources or structures, textual authority is achieved (Hiley 2004, 843), yet the cosmic model established is based on the exclusion of certain texts by preferring others instead. This underlines Barthes's theory, according to which myths naturalize their concept, which brings them close to ideologies (cf. Hiley 2004, 843) and highlights their constructed character.

In many aspects, Tolkien's works are similar to the above mentioned Modernist texts. Though belonging to the genre of high fantasy, to the realm of the imaginary, Tolkien's works do handle reality: "[…] his work articulates some of the deepest and most specific concerns of the twentieth century – concerns such as industrialized warfare, the temptations of power, the origins of evil, the failure of good intentions and righteous causes" (Shippey 2001, n.p.). His works also construct a Secondary World, which can be interpreted using Barthes's theory as in the case of Modernist literature. By relating the Secondary World to the Primary World using different myths, authority is established, which intends to make the created natural and universal. However, next to the similarities, there are significant differences between Modernist writers and Tolkien, precisely in the way they use myths and the mythical method.

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It is well known that Tolkien was influenced by and drew inspiration from a great number of various mythologies, starting from the Greco-Roman and Norse gods and goddesses to the world of the Anglo-Saxon *Beowulf* and the Finnish *Kalevala*, not to mention Christian works such as the *Bible*. His aim was to create a mythology of grandeur similar to that of the above mentioned for England (cf. Day 2017, 1–15). While Tolkien's novels can surely be read as inter- and hypertexts using Genette's terminology,[2] in his case, we are not dealing with the rewriting of classical myths as, for example, the various versions of Phaedra throughout literary history, where the authors take the basic myth and present it according to the prevailing trend of their age, changing some items but sticking to the main events of the story line. Tolkien made use of mythemes[3] or monomyths[4] to create his own mythopoesis. The latter term was coined by the author himself in his poem "Mythopoeia" published in 1931. The word literally means "myth-making" as in ancient times, but since Tolkien's use of it the term has come to denote a narrative genre in which the author creates a fictional mythology integrating traditional themes and archetypes[5] from ancient mythologies. The purpose of these "artificial mythologies" (Dundes 1984, 1), apart from lending credibility and depth to the fictional world, would be to bring some sort of mythology to the readers of modern times who seem to have forgotten about the real importance and meaning of myths, namely: how to live a human life no matter of the circumstances (Johnson n.y.). In the rapidly changing society of the mid-twentieth century, today even more so, the mythologies of the past, i.e. of Zeus and the gods from Olympus, for example, seem to be outdated. People no longer believe or see the importance of such stories, regarding them as pure fiction or tales meant for children. Thus, myths take on a new shape or put on a mask (cf. Eliade 1957) because the world will no longer accept them otherwise. The mask they use comes in form of mythopoetic works which in their turn can be regarded as residual narratives. On the surface, they carry all the elements that are necessary to construct a similar world to the one presented in ancient myths – mythemes, monomyths, archetypes, motifs, symbols, characters, time and places etc. – and apply these in a new context, in a

2 Gérard Genette described five subtypes of transtextuality, namely: inter-, para-, meta-, hyper-, and architextuality. Intertextuality refers to the use of direct quotes from or allusions to other literary works. Hypertextuality denotes the relation between a text B and a preceding text A, which is the hypotext. Text B is derived from text A, while the derivation can happen via transformation or imitation (1992).

3 A term introduced and used by structuralist Claude Lévi-Strauss to denote a set of items which share one functional characteristic (cf. Cuddon 1998, 526).

4 Joseph Campbell borrowed the word from Joyce's *Finnegan's Wake* and started to use it as a term for a mythological archetype or a mytheme which reoccurs in different cultures all over the world. Campbell refers to the hero's journey as the utmost narrative archetype, differentiating seventeen stages of the monomyth (cf. Campbell 2004). In the terminology of Claude Lévi-Strauss, the seventeen stages would correspond to the individual myhtemes that are then assembled into the structure of the monomyth.

5 Greek "original pattern", a prototype, a paradigm (Cuddon 1998, 54–55).

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new manner so as to build up another world. Residuality adds an extra ingredient to mythopoetic narratives; it emphasizes the active traits of the old components in the new context. Thus, the main difference between the way Modernist texts and Tolkien's works handle myths lies in the residual character of the Tolkienian narrative. Though one can trace most mythical sources Tolkien uses throughout his novels, these are concealed in the texts and are at times hardly detectable. The aim is not to flaunt the sources, the old myths, as T. S. Eliot or Ezra Pound did (cf. Hiley 2004, 851) in order to offer a symbolic reading to decipher or to reflect reality, but to construct something new based on these ancient building blocks that one can take refuge in. What remains of these foundation stones is the essence, the residue that allows new meanings to emerge. In what follows, we shall try to show the multiple layers of residuality in Tolkien's texts.

Aspects of Tolkien's Residual Narratives

The outer shell of the Tolkienian novels follows the above mentioned characteristics of residual narratives as defined generally. Since there are numerous studies and comparative researches[6] that analyse and discuss the relations between the different mythologies and Tolkien's world of Middle-earth, we are going to look at only a couple of such aspects in order to prove the existence of residual elements on this level of the narratives based mainly on *TLOTR*.

As far as locations are concerned, Tolkien created an alternative mythical world. Middle-earth is at the centre of the spatial structure of *TLOTR*. The name itself is not Tolkien's creation, it can be found in Norse mythology as well as in Old English, among other sources:

> Middle-earth is [...] not my own invention. It is a modernization or alteration [...] of an old word for the inhabited world of Men, the *oikoumene*: middle because thought of vaguely as set amidst the encircling Seas and (in the northern-imagination) between ice of the North and the fire of the South. O. English *middan-geard*, mediaeval E. *midden-erd*, *middle-erd*. (Tolkien 1995, 211)

The Tolkienian *Middle-earth* becomes the land of men located between Heaven and Hell. Thus, the structure of space in *TLOTR* does not bear the characteristics

6 It is virtually impossible to list all relevant references or academic societies, journals dealing with and dedicated to Tolkien's works. Therefore, we have mentioned here the ones that have in some way been consulted to serve for the purposes of the present paper: Drout's *J. R. R. Tolkien Encyclopedia* (2007), Lobdell's *Tolkien Compass* (2003), Fritsch's studies upon mythological aspects of the Tolkienian world (2009, 2011), Solopova (2009).

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typical of our everyday spatial perception. It is the product of a mythical way of thinking that is specific to all the creations of the myths (cf. Mihály 2012, 201):

> When myth separates right and left, above and below, when it separates the different regions of the heavens—east and west, north and south—it is not concerned with locations and places in the sense of empirical-physical space, nor with points and directions in the sense of geometrical space. […] The east is at once the source of light as well as the source and origin of life; the west is the place of decline, of dread, of the realm of death. (Cassirer 2013, 326)

In *TLOTR*, however, Middle-earth is situated between the world of angels and that of the evil, yet on the horizontal level and not as usually thought of on the vertical one. To the west of Middle-earth, there lies "The Blessed Realm," also called "The Undying Lands," where the demi-gods, high elves, and the spirits of the dead dwell. While the west – as we could see in the quotation above – is most frequently associated with negative images, here it gets a positive connotation. It is the home of the elves/angels, it is blessed and undying, a land where one longs to belong to.

Hence, as far as space and places are concerned, the narrative can be regarded as residual from a double point of view – on the one hand, due to the recycled use of already existing concrete elements such as the name Middle-earth taken from Old English and Norse mythology. On the other hand, the narrative becomes residual due to the way it uses mythical space structures. The idea of the structure is the old one: each location has a different value from the one in the physical world, but at the same time it becomes renewed and unique within the novel.

Time frames in *TLOTR* move on a wide scale and are almost similar to the *in illo tempore* of ancient myths used for undetermined time in the past. Thus, Sauron creates the One Ring that would have the power to rule over the other rings and those who wear them thousands of years before the events of the novel, as we learn in the Prologue. The ring is found over two thousand years later, and after several turns gets into the possession of the hobbit Frodo Baggins, who, advised by Gandalf, sets off to destroy it (Tolkien 1968). Dating the events way back in time into an undetermined past is yet another proof of the author following the traditions of ancient myths and great epics, with a possible residual character as temporal elements gain a specific meaning within each novel apart.

A prolific aspect for us to analyse from the perspective of residual narratives is the set of characters and the journey of the hero(es). Several main characters share common traits with a number of known, mainly Norse and Greco-Roman mythical heroes, but there are similarities to Arthurian and Biblical protagonists, resemblances to fairy tale or historic figures, too.

The Norse god Odin, for example, seems to have inspired Tolkien in the construction of many of his protagonists. Since Odin is considered as a complex

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and ambivalent figure in Norse mythology, being the Almighty, god of wisdom, poetry and love, king and magician, he could easily become the model for Manwë, the King of the Valar and Morgoth the Dark Enemy or the wizards Gandalf the Grey and Saruman the White at the same time. Certain features of Odin can be even traced in Sauron's description too (Day 2017, 30–31).

Furthermore, behind Tolkien's half-elven twins, the immortal Elrond and the mortal Elros, we suspect the Greek divine twins Castor, the immortal, and Pollux, the mortal. Similarly, Isildur and Anárion, the founders of Gondor, can be compared to the founders of Rome, Romulus and Remus (Day 2017, 13). Within the theme of the "return of the king," we find remnants of tales about King Arthur and the mentor figure, Merlin the Wizard, that are embodied in the actions of Aragorn and Gandalf (Day 2017, 13). Ingwë, the Lord of the First Kindred of the Elves can be, on the one hand, depicted as Moses for he was chosen by the Valar to lead the elves out of Middle-earth to Elvenhome. On the other hand, Ingeld, a Northern heroic warrior, also served as a model for the construction of this character (Day 2017, 36–37). Some of Tolkien's heroines were inspired by fairy tale figures. Arwen Undómiel, Galadriel of Lórien, and Varda Elentári, the three greatest queens of the Tolkienian world are to be found in "Snow White and the Seven Dwarves" (Day 2017, 13). The historic King Theodoric the Goth (5th c.) provided inspiration for Tolkien's King Théoden of Rohan, while Charlemagne's rise to Emperor of the Holy Roman Empire can be linked to Aragorn's becoming High King in *TLOTR* (Day 2017, 13–14).

We shall conclude that Tolkien makes use of and combines a great variety of sources in drawing his characters in a way specific to residual narratives on the surface. He takes previously existing, known elements or features and mixes, recycles them so that when activated in their new context the old not only gets alive but gives birth to something totally new.

Tolkien does not only rely on different mythical figures to draw his characters but also makes use of old mythical structural patterns when constructing them. Several known theories, such as Propp's functions performed by the heroes of the story (2009) as well as Todorov (1966) and Bremond's (1966) models, can be successfully applied to an in-depth character analysis in *TLOTR*. However, in what follows, we shall look at Campbell's monomyth with its seventeen stages in the case of Frodo, the protagonist in *TLOTR*.

In *The Hero with a Thousand Faces* (2004), after having analysed several religions and myths from all over the world, Campbell describes the universal phases of the hero's journey, which in his opinion, despite the differences, can be found in most ancient mythical stories: A. *Departure* with five phases, namely *The Call to Adventure*, *Refusal of the Call*, *Supernatural Aid*, *The Crossing of the First Threshold*, *The Belly of the Whale*; B. *Initiation* with six stages, i.e. *The Road of Trials*, *The Meeting with the Goddess*, *Woman as the Temptress*,

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Atonement with the Father, *Apotheosis*, *The Ultimate Boon*; C. *Return* with six phases, i.e. *The Refusal of the Return*, *The Magic Flight*, *Rescue from Without*, *The Crossing of the Return Threshold*, *Master of the Two Worlds*, *Freedom to Live* (1–221). Though a modern myth, the stages mentioned and elaborated by Campbell are discernible in Frodo's journey as well.

There are several important characters and anti-heroes in *TLOTR*, yet the quest for the ring starts and ends with Frodo, and thus the hero's journey is actually that of Frodo's. Frodo, a hero to become, receives Gandalf's message in form of an urge to set out and destroy the one ring – this can be regarded as the call to adventure. Yet, at first, he does not want to take on the challenge for he feels he is not courageous enough to go on such an adventure and tries to convince Gandalf to destroy the ring himself – this corresponds to the refusal of the call. While still in the Shire, Frodo is helped by the High Elves when fleeing the Black Riders – which fits Campbell's supernatural aid. The literal crossing of the threshold corresponds to Frodo's stepping out of the Shire into the Old Forest, whereas there is a figurative move too – from not being aware of the ring's significance and power to becoming conscious of its force and thus arriving at the land of myths (cf. Kesti 2007, 38). The last stage of the first section, captured in the belly of the whale, in Frodo's case occurs when being kept underground in a grave by Barrow-wight. This stage also stands for a symbolic rebirth of the hero.

Once set off on his journey, escaping death, and being reborn, the hero undergoes several trials – the road of trials at Campbell. Frodo's trials begin when he starts from Tom Bombadil's land and end when he arrives at Mount Doom. On his way, he receives constant help from the elves and from Bilbo's gifts. Another character that helps Frodo is Galadriel – the goddess in Campbell's language –, who, by letting Frodo look into her mirror, gives him insight into the ring's power. Frodo is also tempted to offer the ring to Galadriel, who rejects him, and thus he can continue his mission and abide the call of destiny – atonement to the Father at Campbell. The moment of apotheosis is reached by Frodo when he puts on the ring, becoming divine precisely by what he feared and desired. The ultimate boon in Campbell's terms is represented in *TLOTR* in the moment of the ring's and Sauron's destruction. Once the evil dies, peace and harmony take its place.

The last section of the hero's journey consists of the phases of returning home. However, Frodo does not want to return to the Shire but to Valinor, the place of wonders and immortality – this corresponds to the refusal of return at Campbell. The two Campbellian stages of the magic flight and the rescue from without appear in *TLOTR* when Frodo is found on the hill surrounded by lava and gets help from Gandalf and the Great Eagles in order to flee the land of Mordor. When the ring is destroyed, evil forces diminish instantly, and the good can live without fear – this stands for Campbell's freedom to live. Frodo crosses the return threshold when he arrives home to the Shire, i.e. returns from the dark lands into the light. The

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return is not easy for the hero: Frodo suffers because of the acquired wounds every year on the same day these occurred. Frodo is respected in both worlds although he is more acclaimed outside the Shire than at home, though he is admired there as well. After having fulfilled his duties, Frodo leaves home to go to Valinor. As already mentioned, this moment corresponds to the refusal of return, yet, because Tolkien puts this stage last within the sequence, he does not follow Campbell's pattern in a very significant instance. Usually at the end of the return section, there stands the moment of arriving home and living in freedom and peace, yet Tolkien opts for a different outcome as he lets Frodo find happiness away from home, in Valinor. Another major difference would be the fact that usually the hero's journey implies that at the end the hero receives/finds something, whereas here the task is to destroy the ring. Yet, the object of destruction represents evil; so, in the end, evil is defeated and good prevails. Thus, we can conclude that once again Tolkien makes use of old elements on the structural level of character construction and applies them in a new context, combining and mixing the order of the events so that the narrative becomes residual in this respect too.

Besides the visible similarities and differences between various ancient myths and the Tolkienian world on the surface – names, places, time – and on structural level the hero's journey, there is proof of residuality on a deeper layer of the narrative as well, i.e. on the level of the language. This is connected to Tolkien's perception of the existing relations between myths and language: "It would be more near the truth to say that languages, especially modern European languages, are a disease of mythology. But Language cannot, all the same, be dismissed. The incarnate mind, the tongue, and the tale are in our world coeval" (Tolkien 1947, 7–8). Whereas thought, language, and stories are all considered to be ancient, myths seem to be prior to language as if the latter had evolved from the former and not vice versa. Tolkien speaks of a "mythical grammar" (Tolkien 1947, 8) in which each part of speech has an additional meaning, e.g. adjectives like *light*, *heavy*, *grey*, *yellow*, *still*, and *swift* appear in new and unusual combinations that make images of "heavy things light and able to fly, turn grey lead into yellow gold, and the still rock into a swift water" (Tolkien 1947, 8) look credible. While the primary sense of these words is preserved, they get further meanings through the new way of usage in a new context, contributing to the creation of a new story: "But in such 'fantasy,' as it is called, new form is made; Faerie begins; Man becomes a sub creator" (Tolkien 1947, 8). In this way, the language of the Tolkienian novels is yet another means through which the residual narrative is constructed. Closely connected to myths, language does not only represent or symbolically interpret the beauties and terrors of the world but becomes a tool of creation since mythologies are sub-creations themselves (Tolkien 1947, 8).

Thus, at the very base of the Tolkienian world, there stands the belief in the power of words and language that can make things more luminous by the mere

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change of the setting: "It was in fairy stories that I first divined the potency of words, and the wonder of the things, such as stone, and wood, and iron, tree and grass, house and fire, bread and wine" (Tolkien 1947, 20). Tolkien combines simple words with such imagination and skilful art that the result is an exceptional piece of high fantasy literature. Within Tolkien's formula, imagination refers to the mental power of image making, whereas art to the achievement of the expression, which gives the inner consistency of reality (Tolkien 1947, 15–16). Art establishes the connection between imagination and the final outcome, i.e. the sub-creation. From this perspective, Tolkien's novels can again be regarded as residual narratives since they take the core or prototype of creation and produce sub-creations based on and making use of the primordial model through language and myths so that the old is preserved, transformed, and recycled into something totally new.

Conclusions – Residual Narratives as Spaces in Between

In conclusion, we can say that *residual narratives* can be defined as stories which contain mythical elements, items that mostly stem from ancient or older primary or sub-created secondary worlds that with the help of imagination/fantasy and art are recycled and put into a new context which then they actively shape, just the way in which the residual layers of culture/literature influence the dominant ones. It is possible for these elements and items to vary from the smallest unit, e.g. words and language, to larger ones such as the structural pattern of a story. Thus, residual narratives preserve and carry something essential, pure either on the level of language, theme or that of structure that has survived over time and which gets (re)activated, often hidden behind a mask or taking on a totally new form but at the same time generating new meanings within the narrative.

As we could see above, Tolkien's fantasy novels can be regarded as residual narratives on several levels. On the surface, we could find numerous similarities between ancient mythical stories and the world created by Tolkien, e.g. the origin and sources for the name Middle-earth, time frames, or the resemblances between the characters and mythical figures such as Odin and Gandalf or Sauron. There were examples of residuality on structural level, too. We followed the hero's journey in Frodo's case and could again trace the analogous steps and the differences between Campbell's model and the Tolkienian protagonist's journey. We then looked at the phenomenon on the level of language and found that the way the words are used and combined could be regarded as residual, turning the text itself into a residual narrative.

Based on these conclusions, we can establish a further characteristic of residual narratives, namely that they function as spaces in between. In a first instance, we refer to the in-between-ness on textual level, meaning that these

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narratives are – as proven through examples in the paper – a bridge between some ancient story/world and the contemporary text/milieu. Basically, they create a common textual ground where the old and the new are present at the same time and their coexistence is fruitful. Secondly, this type of narrative makes up spaces in between in temporal respect as well since they link previously created texts to modern ones, suspending the time-gap. Such an interpretation brings the phenomenon close to Williams's concept of culture, where the dominant, residual, and emergent layers meet and are all active in the present, dismissing temporal linearity. Thus Tolkien's residual narratives as spaces in between also resemble Bhabha's third space since it is no longer of importance which culture or, in this case, source-text-element is original, more important, or prior to the other because "all forms of culture are continually in a process of hybridity" (Rutherford 1990, 211). At the meeting point of the different elements – here old and new –, it is not essential to identify the components and look at what has been created from them, but it is the hybridity in which they coexist which "enables other positions to emerge" (Rutherford 1990, 211). We have to look at the Tolkienian creation from a different perspective, namely as residual narratives that are characterized by hybridity. Tolkien's Secondary World can be regarded as a third space in Bhabha's terminology, which displaces its constituting, stories setting up "new structures of authority […] which are inadequately understood through received wisdom" (Rutherford 1990, 211). This reading is possible due to the residuality of the narrative, which works on several levels, allowing the past to be present and active in the *now*.

Finally, some elements of these residual narratives can also be compared to those of Pleşu's intermediary world or space between the Supreme Entity and the earthly world; his space in between is inhabited by angels moving up and down on Jacob's ladder (2003). This offers insight into Tolkien's world from yet another viewpoint. We leave the horizontal level and turn to the vertical, where Tolkien connects primary reality with the secondary world that he creates in such a way that transcendental and universal truths are revealed in a unique, residual manner.

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