



Architecture as Narrative: Art and Cultural Meaning in Peter Jackson's *The Lord of the Rings* trilogy

Ritu Rai

MA English, B.Ed., TGT English, Army Public School Kalimpong, Kalimpong, West Bengal, India

DOI: <https://doi.org/10.5281/zenodo.21070584>

Corresponding Author: Ritu Rai

Abstract

This paper examines the role of architecture as a narrative and ideological language in *The Lord of the Rings*, adapted from *The Lord of the Rings*. While previous studies have focused on mythology, adaptation, and visual aesthetics, this study explores how architectural spaces shape cultural identity, race, memory, and power in Middle-earth. Using qualitative textual and visual analysis, it compares Tolkien's literary descriptions with Peter Jackson's cinematic interpretation. The paper analyses four major architectural typologies-vernacular, naturalistic, grotesque, and archaeological-to demonstrate how settings such as the Shire, Rivendell, Mordor, and Minas Tirith contribute to characterization and narrative meaning. It argues that architecture in Jackson's adaptation is not merely a visual backdrop but an active storytelling device that constructs ideology, reinforces cultural values, and enhances the emotional experience of fantasy cinema.

Keywords: Peter Jackson, J. R. Tolkien, *The Lord of the Rings*, architecture, cinematic adaptation, Middle-earth, visual narration, cultural identity, fantasy cinema, ideology

Introduction

The spectacular adaptation of *The Lord of the Rings* from J.R.R. Tolkien's children fantasy text into cinematic creation underwent several challenges in terms of both thematic representation and visual architectural composition, Peter Jackson dealing with the dynamics of architectural genesis in respect to visuals in a screen as compared to an epic created by Tolkien through narrative text, he utilized all possible sources related to author's imagination even the children book illustrator, Alan Lee had been hired as a conceptual designer for his popularity in animated scenography. He had illustrated another Tolkien's book called *The Hobbits* which works as a prequel to *The Lord of the Rings*. Along with John Howe, Lee successfully created the high tension in its narration by engrafting his drawing from Centenary edition into an actual landscape with creative architectural machination. Their images became Jackson's version of the myth and his version of mythology dominated the world readers for the extensive elaboration of each space and character, most importantly because of its ability to generate the visual impression upon its viewers. Despite the elimination of some important character like

Bombadil^[1] from the screen and inclusion of prologues incorporating the historical background of Ring than the introduction of Hobbits like in the novel, the rest of the storyline tried to remain as faithful as possible to its original author.

In 'demystification' of this adaptation, this paper examines the images and the impression created by the architects of this movie. In the same manner, the emphasis will be drawn upon the artistic imagination that cultivated the resultant image and relative significance with characters and plot. The ideology behind the making of a movie cannot be ignored by simply considering it as Fantasy world, there is no intention of directing this course to show the negative aspect of their creativity but only to re-evaluate those structured myths that dominate the spatial minds of the fictional world. Although previous scholarship has examined *The Lord of the Rings* through mythology, adaptation, race, and visual aesthetics, comparatively little attention has been devoted to architecture as a narrative language that shapes cultural identity and ideological meaning in Peter Jackson's cinematic adaptation. This paper

¹ Tom Bombadil is one of Tolkien's characters present in Fellowship of the Ring (FOTR), whom Frodo and his company meet in the old forest.

addresses that gap by examining how architectural spaces contribute to the construction of race, culture, memory, and power in Middle-earth.

Methodology

This study adopts a qualitative textual and visual analysis of Peter Jackson's *The Lord of the Rings* trilogy in dialogue with Tolkien's literary descriptions. Drawing upon adaptation studies and architectural criticism, it analyses selected architectural spaces to demonstrate how visual design functions as a narrative and ideological device.

Visual Narration and Adaptation

A film production as a part of global capitalism recruits several labours in the process and for technology and information industry it greatly relies upon first world countries that use skilled labours from the periphery or anywhere around the world. For *The Lord of the Rings* set, at least designing of Middle-Earth it proved a large collaborative job including three thousand crew members along with three hundred people in the art department who worked for three-four years only to prepare perfect artistic backgrounds. The members of this production were hired from all around the world than catering it to only New Zealanders, the marketing was international that hired technology innovators and specialized information from among young mobile and diverse workers. The wide range of production though ensured cultural/racial diversity it failed to maintain the neutrality or unprejudiced in it's the final product. The architect of the film stepped on the same path as medieval fairy-tale would tread on ignoring the modern discourse and politics about race and gender. Tolkien has left the interpretation open its readers invoking multiple race and culture but the adaptation marks it ambiguity to profane level due to the infelicitous representation of cast members adhering to narrow cultural and racial stereotype. In a discussion of not reclaiming any moral or ethical standpoint, Tolkien's religious credence could be perceived in this manipulated frame of diegesis.

Like in any Gothic novels, the embodiment of goodness is light and 'white' while anything dark, black and savage is invariably evil incarnation. It portrays racially white actors from Australia, U.S., Ireland, England are necessarily heroes, adopting British accents whereas the people of dark or brown faces or aboriginals are taken into the roles of Lurtz, the Uruk-hai and Orcs, the villainous characters with coarse hairs and tattooed faces. The resemblance of Uruk-hai captain with the Zulus painted face with white paint and the whole race of Goblins and Uruks correlated with the structure of insects designed with layers of 'nasty' prosthetics bears a problematic discourse upon culture related to a complex belief system. Here Jackson endeavours to introduce a fantastical action-adventure based movie embodying a good folk's triumph over the savage creatures. Interestingly, the heroes are 'white' people of 'the West' trying to push back the evil power of 'the East'; while Mordor is the centre of evil to execute, it is quite predictable to visualize it as 'the land of Blacks'.

The filmmakers explained their intentions to remain loyal to "language of the books" and their "iconic images" and in the process to meet modern audience's perception they "modernize" the images in terms of "cinematic-language"

but it indicates a certain repugnancy when confronted with issues of race and politics (Kim 881). The visual art used in the production of Tolkien's characters operates within systemic racism, adhering to classical Hollywood film tradition with numbers of stereotyped images of various races. For instance, Galadriel is shown overwhelmingly 'white'; she is the keeper of Nenya^[2] and the supporter of good folks, so the costume designer intended to exhibit her "most white", "most elegant" and "most beautiful" among all other characters. Similar to which Arwen's first appearance in the movie could be relatable in this manner. Gandalf the Grey rides on the white horse Shadowfax^[3], defending the white people of Rohan and the "White City" of Minas Tirith (Kim 876). Conversely, the Nazguls are dark, faceless riders completely covered with a black costume riding black horses and flying monsters (pterodactyls /fell-beast). They are the servants of Souran, in charge of retaining his dark powers, here the 'dark' suggest an incarnation of evil.

Architectural Typologies in Middle-Earth:

The architecture of the Middle Earth has a pivotal role to play in the shaping of its inhabitants, and also the reader's experience because it is culturally loaded and conveyed in recognisable terms to its viewers. As Jonathan Hale remarks that the architecture is "a cultural, not merely technical activity". Likewise, Tolkien substantially intended to deliver 'asterisk' representation of his tale so he relied upon an 'untold' method of reconstructing the history, revising the legends of historical Europe, instancing upon the races like Romans, Anglo-Saxon, Scandinavian, Celts, etc., especially their culture and traditions to reconstitute the elements of his characters. No doubt Jackson based his idea adopting the same lens, by casting the elves, dwarves and men with the same cultural traits, like Elves are more like Celtic people, they are sophisticated and well-bred, whereas Dwarves are more like Jews as Tolkien himself said, quite indulgent with wealth, without any a proper homeland and somewhat Vikings like for the extraordinary barbaric strength and potential for heavy fights. Men, on the other hand, are greedy for power, could easily succumb to wealth and power than any other object. It is no surprise Hobbits are culturally British like, from every way of living. There is no wonder why they are ignored by the outside world. By emphasizing Hobbits to be ordinary folks in contrast to the people of Middle Earth who are deeply engaged on war and politics, both Tolkien and Jackson's film intent to highlight the significance of country life which is less advanced in both technology and political complexity of the world. In this case, Hobbits are the central race, in spite being surrounded by the best warriors like Gimli, Aragon, Legolas and sometimes Gandalf himself, our focus is drawn towards Frodo, Sam, Merry and Pippin and their little heroic acts, only to generate a space for a new set of perspective among readers/audience. Which could be sensed as an impact of the text upon its reader that the author/director advertently or inadvertently trying to convey through their narrative

² The white ring is one of the three Rings given to Elves, it is also called Ring of Adamant/the Ring of Water, the ring preserves and conceals against the evil power.

³ Lord of all horses, decendent of Falarof, capable of understanding human speech.

technique. Finally, the political nature of this text could be unveiled through the visual anthropologic reading of this film.

Filmmakers drew their sites corresponding to the homogeneous and heterogeneous environment directly from books and unearthed them by the fusion of real and virtual with elaborate mechanisms and digital confabulation. The architecture is culturally loaded and becomes an indication of its progression, its 'principles and temperament' (Brooke 1). Tolkien's theory about his fantasy relied "on blurring worlds and recognition of this assimilation, for the reader to interpret what is in Middle-earth from the knowledge of their own world" (Brooke2). Jackson escorted this view in manufacturing an alternative universe of complex landscape with an amalgamation of stone with Polystyrene and flesh with latex, unseen utilization of propellers, cranes, rails, and smoke machine, and manipulation of those pictures through computer-generated special effects (Kourelis and Woodward 190). Indeed, critics regarded Jackson's *LOTR* as the masterpiece of set design and the actual props used during the shooting were hike up to the position of real artwork, which gained potential for exhibition in museums all over the world. The Middle-earth was a fantastical version of Britain where Tolkien grew up but it does not lack architectural specificity as novel drives through; it is abundant with spatial and architectural significations. Here the environment becomes the character to ensure the perfect synthesis of characters with spatial elements of fantasy. At the same time, Jackson adopted conservative ways in the formation of architectural sets to produce a high degree of realism, tending to the conflict between the natural and man-made, unlike Tolkien's Middle-earth where the line of natural and fabricated is removed. Jackson's Middle-earth is superficial and exploits these spatial binaries to enrich the visual point of conflict in Middle-earth.

Having established the broader ideological significance of architecture, the following sections examine four major architectural categories employed in the trilogy to demonstrate how spatial design contributes to narrative meaning. Jackson relentlessly adapted the four already set European standards of architectural categories like, the vernacular, the naturalistic, the grotesque and the archaeological, adding a sense of command, a high-quality impact and history in the movie that provides a background appropriate for any heroic narration. These typologies are coherent to each other, sharing an aesthetic characteristic enabling easy readability to consumers of popular culture. The first glimpse of Bag End, its luscious green hills, the wooden panels and typical rustic settings are delineated in the language of the British Vernacular which evokes a comfortable English life in the countryside. According to Lee "the houses have the look of English vernacular architecture from different periods, suggesting that the area had been inhabited for several hundred years." (Kourelis and Woodward 199). The architecture of Shire unfolds Tolkien's childhood years in English country village Sarehole, near to the industrial centre of Birmingham, an environment whose disappearance Tolkien always lamented. The hobbits are described by Bilbo in his writing

'Concerning Hobbits', as peaceful folks and largely satisfied with an agrarian lifestyle. The Hobbits are shown tilling their lands with the help of cows, tending their fields; milking cows and pulling a pig, leading pastoral lives, peaceful and harmonious. In this scene, Gandalf enters through a round door and the camera rolls along with Gandalf tracing every minute detail of Bilbo's house, from the semi-circular fireplace above which the round photo frames are hanging, a round window, which is 'a chief peculiarity of hobbit-architecture', the old box, various jars, wine glass, scattered books and finally an old map of Middle-earth on the table. Here Alan Lee faithfully brings all the description into reality diverging from vernacular to an aura of domesticity. The kitchen table is ample with food, plates, teapots, bread loaf and garlic hanging by the ceiling suggesting the hobbit's passion for food reflecting a typical English house arrangement. Tolkien's interpretation of hobbit's culture deeply ingrained in the digging of holes suggest their 'close friendship with the earth' and secretive nature, they are 'quite content to ignore and be ignored by the world of the big folks of Middle earth' (Bilbo, *FOTR*). Gandalf enters on his horse cart moving forward passing through the pastoral bridge, a water mill, small roofed houses build with bricks above the ground and hails above the hill full of *smials* (earth sheltered houses). Kinsella points out that the "hobbit associate the hole... with their historical character, but one which may only be adopted by those with certain economic classes" (Brooke 3). The hill demonstrates the physical and social elevation of people in society either economically weak or wealthy folk can adopt this kind of 'primitive' ^[4] living. Like Bilbo's house is at the top with several windows, garden, sitting benches, quite equipped compared to other hobbit houses. There is a clear indication of class division in the attires of Sam and Frodo also; Bilbo and Frodo clothes are made of rich fabric while Sam's decent clothes signify his 'working class' background. Like shire, Bree is too designed in the model of the rural village, the Prancing Pony, a creaky wooden country club serves an uncanny space of friendly but intimidating sensation combines to bridge the upcoming precarious journey with missing peaceful comfort of home. The place is dark and muddy, inhabited by men folks and vulnerable to Ring Wraiths, this coarseness of construction introduces the Strider as the only saviour whom Frodo could rely on. Thus, every single peculiarity has been maintained in the same imaginative level that Tolkien designed it to be. Thus, the Shire functions not merely as a geographical setting but as a visual expression of pastoral identity, domestic stability, and cultural memory that establishes the moral centre of Middle-earth.

A conceptualization of Rivendell and Lothlorien was majorly contributed by Alan Lee, along with other visual artists who made sketches and painting to blend the pictures of Lee with the almost dream-like earthly place. Paul Lasaine expressed "we knew it had to be beautiful, but it had to be epic and magical as well" (17). The architecture of Rivendell involves the Naturalistic architectural type, set in woods and vegetative valley, unlike vernacular or folksy

⁴ Hobbits are considered to follow their ancient way of living, with evolving time, they maintained their culture of living inside the hole with new innovative construction of interiors and chimneys above the ground.

Shire. However, the purpose of these architectures is a symbolism of protection, like mother's womb because both are hidden from other creatures of Middle-earth. Even the name Rivendell or *Imladris* means is 'deep valley of the cleft', which is (established in second age) protected by the power of lord Elrond. In connection to Elvish style, the Art Nouveau has been used with 'some Italianate and other stuff, mingling with Celtic designs' (Russell 48), so the sophistication, elegance and disciplined hallmark of their character would complement with nature itself. Frodo opens his eyes in Elrond's house where statues, artistic paintings and twisted and turned artefacts like candle stands and a curvy flower vase are decorated around to depict their skill in artistry. In stage design, leaves are falling on the background of the council, a magnificence is bound in an artificial illusion, of the natural roots and twigs strongly holding the structure of buildings (inspired by Japanese temples) designed in slender wooden forms resembling the tress, and inclusion of leaf motif in every carving of those mansions to evoke a certain affinity with nature contributed by both art nouveau and psychedelic naturalism. The costume designed for the Elves is Anglo-centric particularly influenced by Pre-Raphaelite, for instance, the dress of Galadriel (the lady of Lorien) is girdled in silver, heavily embroidered intricate flower and petal shapes white silk gown with glass beads and trumpet sleeves that communicated angelic beauty. Even her jewellery are designed like woods and leaves in silver to convey the intimacy of Elves with their graphic environment. Rivendell, therefore, represents architecture as an embodiment of harmony between culture and nature, reinforcing the Elves' role as guardians of memory, beauty, and continuity.

All the 'evil' cities are depicted in the style of Grotesque, this architectural category used in the creation of Mordor, Isengard, Barad Dur, Minas Morgul and the Black Gate traces the elements of the Gothic genre. The black shade is predominant to provide conjuring images of these places and Jackson's previous horror film like *Dead Alive* contributed in the embellishment of grotesque horror in *LOTR* with its element of amputation, cannibalism and mutation (Hall, 55). Linda Badley pointed out in *Film, Horror, and the Body Fantasy*, "Jackson is one of several talented young directors who found in splatter and grotesque fantasy the elements of a distinctive expressionistic style" (156). Fortunately, *LOTR* born out incredibly successful at the box office and even won Oscar Awards for its cinematography, visual effects, makeups, costume etc. Alan Lee was asked to present the miniature of those building and certainly, the architecture was adapted from the Gothic style, like the pointed arches, tall and thin, found in Islamic architecture, with flying buttresses and ornate decoration with green and black lights reflecting everything heavy and oppressive. In order to make the Black Gates appear more devilish numerable spikes, fangs, teeth, and hooks like elements were employed along with rocky mountain covered of black and greasy mud. Understanding the motivation behind the construction of Black Gates is fascinating since the designer used dozens of wooden cloths-pegs to imitate the distorted adornment of Mordorish architecture. The grotesque architecture of Mordor thus externalizes ideological anxieties surrounding

industrialization, violence, and moral corruption, transforming space itself into an active participant in the narrative.

During the nineteenth century, a revival of gothic architecture started with manipulation of iron to provide desired shapes to the monuments. Similarly, heavy metals and molten fires become an environment of evil, the growing industries of Orcs destroying the forest and drastically burning of wood for the production of weapons hinted upon the negative impact of industrialization. Here the Orcs are Zombie-like inhuman creature; they eat human and sometimes their own kind, it crosses the 'border' of normal. According to Kristeva, breaking of the border "disturbs identity, system and order", the birth of Uruk-hai from slimy dirt of earth is an instance of 'abject' (Hall 58). Thus, the connotation of 'evil' is closely related to the feeling of abject or beyond the accepted boundaries. However, the gothic works consisted of such characteristics involving threat over the civilization of light by the shadow and darkness (Ferdynus 38). Thus, there is no brightness in these lands though the Orcs utilizes the fire, their monuments are dark and horrific like the statues of Minas Morgul. Indeed, the Orcs have metal prosthetics decorated with metal spikes and weapon-like tools that denotes their engagement with machine culture, contrasting to pre-industrial lives of Rivendell or shire.

Finally, the fourth architectural category is archaeological type; all the buildings belonging to the heroes, i.e., Minas Tirith, Gondor, Rohan, and Helm's Deep are portrayed in the fashion of medieval archaeological monuments. These buildings are influenced by the architecture of Viking, Byzantine, Romanesque and early Gothic age (Woodward and Kourelis 204). The village of Rohan and capital city Edoras are built on wooden architecture, houses built upon the mountain region with a thatched roof are modelled on Vikings and Anglo-Saxon settlement. Edoras, a city upon a hilltop is crowned with the Golden Halls of Meduseld, the exterior infrastructure of those building found its similarities with Scandinavian architectures. Their longhouses and decoration of roof contained the theme of horses since their culture was horse-based even their flag bear the picture of horse and stables are heavily decorated with similar carvings. The interiors of the grand Golden hall of King Theoden was created from the knowledge of medieval wooden edifice of Germany and Denmark, the position of the dais is "facing north towards the doors... with three steps; and in the middle of the dais... a great gilded chair" make the king look superior in his throne, however, when Gandalf and other heroes arrive a ray of light is horizontally appears from a small window (clerestory) and the entire room is engulfed in vague light emphasizing Théoden's decay in an evil spell. Inside this hall, the head-horse carved in wood is attached to the round pillar and every sculpture visible in the chambers is carved in horse motif. Another decoration present in the hall is that of typical golden Norse design like the fireplace in the hall where Gandalf and friends advice Theoden for open war after he is released from Saruman's spell.

Comparing the architecture of Rohan and Gondor, there is a cultural difference between these men, the wooden monuments of Rohan consist of long halls whereas Gondorians preferred the tall towers. Minas Tirith is more

archaeologically correct architecture with a city built of stones; it is constructed in seven tiers and at the top lays the hall of king and the tower of *Ecthelion* ^[5]. The exterior part of the buildings is of Romanesque style, the seven tiers had respective walls build to protect the city each had gates to pass over and the widest of the wall is the *Ortham* (the lowest level defensive wall). The walls of this city are white, including the white tree of Gondor. The buildings are made with perfectly carved white stone blocks. The King's house is designed like a cathedral somewhat similar to Romanesque basilica, the interior of this place has geometrically correct bichromatic appearance combination of black and white in arch and pillars. Along the walls, there are long and narrow windows allowing the light to enter the room, in one of the absidioles a statue of Old King of Gondor is noticed by Pippin, an arch above it perhaps an adaptation from Romanesque Basilica or the churches of Northern Italy, architectures of early Renaissance. Since, Alan Lee regarded the city "an equivalent for Ancient Rome or Ancient Byzantium" (Woodward and Kourelis 2006). The leaning towers and building of Minas Tirith represent the power of kings and the hierarchical structure of their power. Minas Tirith represents the culminating point of human progression in middle earth and also a profusion of diverse architectural form reminds us of the pinnacle point of architectural Eclecticism during the late 19th century Europe. Consequently, Minas Tirith symbolizes political legitimacy and historical continuity, demonstrating how architecture reinforces both authority and collective cultural identity.

However, city of Osgiliath, the last defending city of Minas Tirith is semi-circular arched shaped settlement but abandoned by the people and a great site for archaeological study. Helm's Deep, on the other hand, resembles World War I bunkers and the fortifications of the walls are like Roman's forts. A depiction of culture through different forms of achievements presented by these architectures and the corruption of those rulers like Theoden (before Gandalf released him from the spell) and the steward of Gondor, whose selfish motives almost ruined the quest, dwelling in these monuments trying to disrupt the course, declare it vividly that 'evil' persists in all kinds irrespective of their race or position. Gollum could be a perfect example of conflict (good versus bad) occurring in the middle earth, his integration with the environment either dark or light decides audience's perception of his character which is diluted and difficult to separate one from the other. Without this variation in architectural settings, the exact nature of diversity in race, culture and the class would not have been clear especially the major conflict occurring in Middle earth, where evil Souran is raising an industrial army of Orcs and against which different races intimately grown with nature and animals and recently transformed 'white' wizard is fighting united with a motive to re-establish the lost monarchy. It must be acknowledged that the architectural typology bears a larger discourse in terms of any cinematic adaptation, especially with fantasy fiction; it accumulates the meaning of unknown through already recognised

elements in combination with the costume, light, characterization and creative use of a camera. Tolkien is regarded Anglo-Saxon purist because of his opinion about the Norman invasion (1066), which he thought diluted the purity of Anglo-Saxon, his vision was probably located at the age of Beowulf without any architectures of introduced after Norman conquest but Jackson invented a new architecture into the story to meet the standards of a modern audience and complete the imagery related to Middle Earth. Thus, Jackson's objective to visualize the Middle-Earth on-screen invited numerous architectural innovations contrived through the derivation of objects/ideas belonging to different historical space and rendering it in uncontested singular narration. Ultimately, Peter Jackson's adaptation demonstrates that architecture is not a passive cinematic backdrop but an active narrative language through which fantasy communicates history, ideology, and cultural identity.

References

1. Jackson P, director. *The Lord of the Rings: The Fellowship of the Ring* [DVD]. New Line Cinema; c2001.
2. Jackson P, director. *The Lord of the Rings: The Two Towers* [DVD]. New Line Cinema; c2002.
3. Jackson P, director. *The Lord of the Rings: The Return of the King* [DVD]. New Line Cinema; c2003.
4. Tolkien JRR. *The Fellowship of the Ring*. New York: Houghton Mifflin Company; c1994.
5. Brooke JH. Building Middle Earth: An exploration into the uses of architecture in the works of J.R.R. Tolkien. *Journal of Tolkien Research*. 2017;4(1).
6. Hall RD. Through the dark lens: Jackson's *Lord of the Rings* as abject horror. *Mythlore*. 2007;25(3-4):55-59.
7. Young H. Diversity and difference: Cosmopolitanism and *The Lord of the Rings*. *Journal of the Fantastic in the Arts*. 2010;21(3):351-365.
8. Woodward S, Kourelis K. Urban legend: Architecture in *The Lord of the Rings*. In: Croft J, editor. *From Hobbits to Hollywood*. New York: Rodopi BV; c2006.
9. Ferdynus K. *The Shadow of the Past: The Lord of the Rings and the Gothic Novel* [dissertation]. Lublin: Maria Curie-Skłodowska University; c2016.
10. Badley L. *Film, Horror, and the Body Fantastic*. Westport (CT): Greenwood Press; c1995.
11. Varady A. Reading J.R.R. Tolkien's Shire as a planned community [Internet]. Cincinnati (OH): University of Cincinnati (DAAP); c2006 [cited 2020 Jun 18]. Available from: Academia.edu.
12. *The seven levels of Minas Tirith...or Minos Tauros?* [Internet]. Architecture of Middle Earth; 2014 [cited 2020 Jun 23].
13. *Fantasy to reality: The designer who brought Tolkien's Middle Earth to the screen* [Internet]. BBC Arts; 2018 [cited 2020 Jun 19].
14. Auger EE. Lord of the Ring interlace: The adaptation to film. *Mythlore*. 2011;30(1-2):143-162.
15. Kim S. Beyond black and white: Race and postmodernism in *The Lord of the Rings* films. *Modern Fiction Studies*. 2004;50(4):875-907.
16. Tolkien JRR. *The Fellowship of the Ring*. Boston (MA): Houghton Mifflin; 1994.

⁵ The White Tower at the top of Minas Tirith, the highest point of the city, it was rebuilt by Steward Ecthelion I, three centuries before the war of the Ring.

17. Tolkien JRR. *The Two Towers*. Boston (MA): Houghton Mifflin; 1994.
18. Tolkien JRR. *The Return of the King*. Boston (MA): Houghton Mifflin; 1994.

Creative Commons (CC) License

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license. This license permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.