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**Mapping Real Meanings through Fictional Spaces in J.R.R Tolkien's
'the Lord of the Rings':
A Psycho-Geopolitical Reading**

A dissertation submitted in partial fulfilment for the requirements of the degree of
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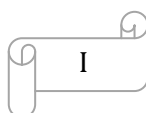
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Dedication

First of all, I would like to dedicate this humble work to my precious parents Akli Rashid and Heddad Noura who supported me along the way and always believed in me. Also, to my dear Sister Akli Lillia and my other two brothers Akli Rabeh and Akli Omar.

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Dedication

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Abstract

The current dissertation undertakes a psycho-geopolitical approach that aims at reading John Ronald Reuel Tolkien's fictional cartography in *The Lord of the Rings* (1954). Fantastical literature used to be constructed mainly upon fictive characters and plot. However, due to the spatial turn in literary studies, the genre was revolutionized with having writers focusing more on the creation of meaning-laden fictional spaces. This aspect has led to elevating the genre of fantasy to become more sophisticated and known as high fantasy. One of the most celebrated authors who used this newly-emerging aspect is J.R.R. Tolkien in his noticeable work, *The Lord of the Rings*. Thus, this research argues that the intention behind Tolkien's skillful fiction is his deft creation of mesmerizing realms and spaces that make the story more engaging and identifying for the reader. Through his fictional cartography, we assume that Tolkien creates a whole fictional world where different elements like maps, races, languages, and cultures are to constitute one whole story; one whole fictional geography. In this respect, our research seeks to ultimately read the diverse geography of Tolkien's rich literary cartography, as well as his acute awareness of the significance of maps in his novel.

Keywords: Psycho-geopolitical approach, Fantastical Literature, High Fantasy, Literary Cartography.

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General Introduction

[My heart has wings and i can fly, i will touch every star is the sky, so this is the miracle i have been dreaming of]

Cinderella the Grimm Brothers

Over the course of our childhood, each one of us has dreamed about something especially after reading or listening to a fantastical story. We used to wish to have a fairy godmother who would grant us with the slippery glass shoes or a giant gene that would make three of our wishes come true. All these dreams were and are still engraved in our hearts and minds. Speaking about fantastical stories; they consist of stories containing fictional characters alongside events. They were inspired by the old mythology and oral folktales and seen as a source of joy, happiness, and entertainment. Yet, as time is seen like a river that never stops, our world is regarded as no different. It is constantly changing and evolving cause cracks along the way.

Throughout time, the world has witnessed events that led to the appearance of fractures along the way. One of those events is the World War 2 and its disastrous results, especially on the individual scale. People have witnessed the loss of their beloved ones causing them to feel empty inside. They have witnessed the harshness of the war leading them to lose connections with the real world. The war left a scare inside those who lived or witnessed the journey of despair. As a result, people became detached and fragmented. This would simply describe our post-modern era or simply the post-war era. However, we cannot ignore the fact that this era which is postmodernism was characterized by the birth of multiple study interests and one of these studies is the spatial studies.

From the 1940s till now, many theories have proved themselves in the platform of research. One of these theories is Einstein's theory of relativity. When time was regarded as

an important component and literary works were based on the flow of events while space was regarded as mere representation, the coming of such theory would turn things upside down with space finally having some attention.

Following the appearance of Einstein's theory of relativity, other new scholars and researchers started to shift their focus to studying spaces and highlighting its importance. Starting by Michael Foucault's notions of power, knowledge, and space. He argued that the three previous notions are interconnected. In other words, when someone knows about space, this would him/her powerful since knowledge is seen as a source of power. Then, moving forward to Lefebvre Henry's theory of Spatial Triad. In his theory, He claimed that space is not only a simple geographical area; however, it is indeed more than, it encompasses all the different social practices of each individual. Through his contributions to the field of space and place, many upcoming researchers were influenced, and one of them was Soja Edward and his Thirdspace theory. Soja through introducing such a notion went beyond what Lefebvre has claimed. He argued that there exists three different spacing when looking at an object. The first space represents a superficial picture of the place by only looking at objects and symbols that are apparent to any human eye. Then moving to the second space where the objects are much closer and have the ability to see the object's components. As for the third one, space becomes more personalized and goes beyond a geographical area making these attempts contribute to the reinforcement of spatial studies and their importance.

As indicated previously, the postmodern era was marked by the huge interest in studying spaces and this has resulted in influencing many fields. Literature, for instance, is one of these fields. A new tendency among the postmodern authors has emerged as a response to such a turn in space which is the insertion of literary cartographies or simply maps. One of those writers who introduced such a technique is John Rueil Ronald Tolkien in his fantastical work *The Lord of the Rings* (1954); this made him become the father of modern fantasy.

Fantastical literature used to be bounded by fictive characters and plot. However, with the changes appearing daily and the witness of the spatial turn, the genre was resurged back again but with an additional element which are fictional spaces elevating it to become from low to high fantasy. One of the most celebrated authors who used this is J.R.R.Tolkien in his noticeable work *The Lord of the Rings (1954)*. His masterpiece has been regarded as the book of the century when millions of copies were sold worldwide.

The intention behind Tolkien's skillful creation of these mesmerizing realms is to make the story more engaging and identifying for the reader. He created a whole fictional world where multiple races, languages, and cultures are to be found. He also gave each geographical space its own characteristics which makes it different from the other areas. Therefore, to read such spaces, a new approach has emerged referred to as Geocriticism. The latter was first theorized by a figure known for his contributions in spatial studies who is known by Bertrand Westphal. He argued that Geocriticism can be used as an approach in studying different social practices in relation to spaces, as well as, revealing real meanings through fictional spaces.

Nevertheless, many critics have read Tolkien's novel and agreed on the fact that it is not done for the purpose of entertaining the reader only. His masterpiece has been approached by multiple researchers. Yet, every one of them tackled a different angle. For instance, there is a book entitled *J.R.R.Tolkien Encyclopedia* by Michael D.C.Droute (2006). This book is regarded as a guideline to any Tolkien's reader who aims at relating history and literature because he provided the readers with endless interpretations of terms, places, and names mentioned in the novel. Another author who tackled Tolkien's work from a religious perspective is Joseph O'Day in his book *The Ring of Truth: Truth and wisdom in Tolkien's The Lord of the Rings (2014)*. Through introducing such a work to the platform, he gave all the religious references in the book related to characters and events considering that Tolkien

was a Christian. In addition to this, another work has been approached recently by Sleia Mohammed Elamine in his entitled dissertation *Fantastical Reality in J.R.R.Tolkien's the Lord of the Rings*(2018). He tried to highlight on how the construction of such imaginative worlds can, in fact, be an effective way of approaching reality. In other words, Tolkien used fantasy as a tool in linking between reality and fiction.

All of the above mentioned works; they directly tend to interpret Tolkien's works focusing on different angels mostly tackling the novel thematically speaking. However, missing the importance of space and the role of the map inserted. Therefore, in our humble dissertation, a Geocritical approach will be added to read those fictional spaces. In other words, Tolkien was interested in constructing spaces as much as in constructing the plot, and since not much work has been done to read those spaces, for the purpose at hand, the significance of this study lies in reading the meaning layered in those spaces and trying to see why they were created. In this sense, to follow a proper academic investigation, tended questions are to be raised:

Does following a Geocritical approach in mapping reveal real meaning?

Many other questions have to be set forward as well:

Is there a relationship between high fantasy and spatial studies?

What is the more suitable approach to study literary cartography?

Can literary texts be read through the lens of Geocriticism? And can it reveal real meanings?

Following the questions raised above, the following hypotheses are for the purpose of providing answers:

- High fantasy is characterized by the addition of fictive spaces which constitute a great importance in a certain fantastical work. In order to study those spaces, approaches are needed. Consequently, the analyzer will be heading towards spatial studies. That is to say, there is a relationship between the two concepts since fantastical spaces cannot be read without counting on spatial theories.
- Geocriticism is thought to be suitable when reading literary cartographies for it paves the way for a better understanding of the different social practices in a certain geographical area.
- Geocriticism is regarded as a approach for reading literary texts for it allows the reader to explore the space of a certain literary work with its different social practices. Following the exploration, the reader will find out real meaning behind those spaces since nothing is created from vain.

Through this research paper, we tend to depend on in our interpretation on a psycho-geopolitical approach that comprises a wide range of theoretical critical insights dealing with high fantasy in relation to spatial studies. This research is divided into three chapters. In the first chapter, as a starting point, defining the genre of fantasy, then moving forward to the postmodern condition and see why was fantasy resurged back with a new element, ending it with a sort of theoretical background about spatial studies in relation to literary cartography. The second chapter will be mainly about the theory of Geocriticism and its appropriation in literary texts, then mentioning two different aspects which are psychology and politics. As for the third chapter, following a geocritical approach, the inserted map would be read through the lenses of politics and psychology, as well as, revealing real meanings.

Chapter One

Literature between High Fantasy and Spatial Studies

I. Introduction

I.1. Fantasy in Postmodernism

I.1.1. Definition of Fantasy

I.2. Postmodern Condition and Fantasy

I.3. Resurgence of Fantasy in Postmodernism

I.4. High Fantasy and Spatial Studies

I.4.1. Michel Foucault's Space, Power, Knowledge and Heterotopia

I.4.1.1. Space, Power, Knowledge

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I.4.2. Lefebvre's Spatial Triad

I.4.3. Edward W. Soja's Thirdspace

I.5. Literary Cartographies and Mapping

I. Conclusion

I. Introduction

The world as everybody knows it today is not the same as it was before since everything has changed radically. As a result, different areas would be affected with no doubts. Literature, for instance, has witnessed multiple changes that certainly changed its face over time. Talking more precisely, its different genres are constantly changing and adapting to each era's circumstances. Fantasy for example, if we trace back its origins we notice that it was about heroic stories and happy endings. Yet, with time it became more than a simple heroic literary genre due to the complexity of our present days. This genre has become all about representing reality in a total fictive scope where the author creates a whole new fictional space so as the reader can familiarize himself with the text and try to see its reflection on the reality he/she is living in. Consequently, a strong focus was put on studying spaces in any given literary work which led to a new approach of reading fictive literary spaces which is geocriticism that was later on used to read the maps of imaginative spaces and bring real meanings out of them.

This chapter will start by defining the term genre and the main criteria followed in order to classify a certain literary work. Then it will explore the genre of fantasy with a brief background. After this, it will talk about postmodernity as an era with stating some of its characteristics leading us to the next point which is the resurgence of fantasy, and exploring what are the additional elements added in order to be different from the way it first started. Eventually, it will end up with an approach used in reading fictional spaces through the use of literary cartographies.

I.1. Fantasy in Postmodernism:

It might seem to be easy when it comes to labeling literary works. In other words, which type of literary genre does the work belong to? However, the problem is not in the classification itself, but rather, on which basis the work could be classified. Before getting into this question, one needs first to understand what is the meaning of the term genre.

Etymologically speaking, according to Merriam Webster's dictionary genre means a style, or a category of art, music, literature, and it was not used fully until the 19th century. Literally speaking however, as Sleia Momahed argued in his dissertation entitled "Fantastical Reality" since the word genre means type, when put it in a literary work, genre becomes a whole text that serves a specific interest (9). In other words, a piece of writing, thanks to its particular literary elements, it can represent a whole genre by itself.

The world is constantly changing and evolving. Thus, new ideas, new concepts, as well as new ways of thinking appear. Also when the conditions under which the person lives change, his view changes along with them. Literally speaking, if an author gets affected, this would be manifested in his works as well. As a result, literary work shapes new topics, new motifs, and new problems of the time. Thus, classifying literary works have been made difficult for both analyzers and readers. When reading a piece of literary writing, one usually gets confused due to its richness and interconnectedness in terms of literary elements such as themes, and symbols. Thus, it is nearly impossible to find a piece of literature that perfectly embodies a certain genre. Yet, some scholars have tried to make certain classifications so as to make it easier when it comes to distinguishing between literary work's genres. According to Montgomery Martin et al, in their work *Ways of Reading: Advanced Reading Skills for students of English Literature* (2012), they stated some classifications that are based on formal arrangement (form) such as Sonnets, literary works based on themes, and topics

tackled such as love, war, and independence struggles, literary works based on the mood, as well as the mode (Montgomery et al. 42.43.44). Although these classifications seem helpful to spotlight a specific elements belonging to each genre, this does not say that this particular literary work can be fully categorized into a certain type.

I.1.2. Definition of Fantasy:

Speaking about genres, there exist multiple ones when talking about English literature. Taking fantasy for instance, it did not appear just recently; it existed way back before. At the very beginning, it appeared through the oral folktales and myths. According to Behrens Katie in an article entitled “Myths, Fairytales, & Children: A Brief History of Fantasy” (2015), she stated, “The oldest stories of humanity – myths – ought to be considered fantasy? Tales of the creation of the world, powerful gods and goddesses, heroes and battling monsters – the tradition of myth laid the groundwork for our ancestor’s love of imagination and wild fantasy”. As people back then wanted to know and hear about the fabulous events, new heroes were created, and adventurous epics were formed. Eventually, the doors of imagination were opened. It was a period that is characterized by a simple yet fantastic lifestyle.

Many attempts were put in order to fix a certain definition for the genre of Fantasy. However, as it was mentioned before, the accurate classification of a certain literary type is unreachable but one can at least distinguish some elements from each genre. Fantasy is seen as a type of literature that describes situations that are very different from real life, usually involving magic¹.

Fantasy plays a big role in creating sort of an escape from reality and gives the ability to go beyond what is around us. Jackson Rosemary in her book of *The Literature of Subversion (1981)*, in her volume on “*Fantasy*”, she defined this genre on the basis of being a

¹Definition provided by Oxford dictionary.

critical term as ‘Fantasy’ being applied indiscriminately to any literature which does not give priority to realistic interpretation: Myths, Legends, Folk, and Fairy Tales, Utopian allegories, Dream visions, Surrealist realms other than the human (13-14). Following this definition, fantasy is not just any simple genre that can be easily grasped. Yet, it is more than that. It consists of a combination of imagined and creative elements that enables every reader to escape and go beyond reality.

I.2. Postmodern condition and Fantasy:

Postmodernity surely differs from postmodernism. On one hand, Post modernity refers to the period just right after the World War 2. It was considered as a historical period that marked the end of Modernity though there was no absolute timeline that marks its beginning. But still, its characteristics were with no doubts distinguished from those of Modernity. On the other hand, Postmodernism refers to a theory that involves a radical reappraisal of modern assumptions².

As far as postmodernism is concerned, it is hard to skip one of the prominent figures who gave a defying definition of the term. Jean - Francois Lyotard in his notable work *The Postmodern Condition (1984)* in which he considered postmodernism as incredulity towards metanarratives. This incredulity is undoubtedly a product of progress in science (xxiv). Through his claim, Lyotard tried to highlight the idea that we are living in an era where no universal truth exists anymore. Each individual has his own way of perceiving things, and even this particular way can change with time due to the constant progress, and this surely leads to question the nature of reality in an era where everything is becoming an illusion.

Forward march, the world started to change and evolve creating cracks along the way. The early 20th century was marked by themes of destruction, chaos, and war. This created

²Definition provided by Merriam Webster dictionary.

some sort of social fragments. People no longer knew who they were; they instead alienated themselves ending up by locking their minds inside a dark box of sorrow and despair. Also, this led to questioning the nature of truth and reality they were living in, as Dennis Ford puts it in his famous work *The Search for Meaning* (2007) that we cannot take our world for granted, because we find ourselves wondering why there is something rather than nothing, we insist on the answer to the question ‘How do people – and, particular, how do I invest life with meaning?’ (xxii). Therefore “meaning becomes not only something we once had, but have now lost” (xxii). From this context, it can be understood that people lost the meaning of every detail in this current life due to different changes that occurred in the past decades leading them to a meaninglessness of this real world.

I.3. Resurgence of Fantasy in Postmodernism:

Individuals of the postmodern era needed and wanted to escape from the mood of despair and instead live in a world where they can guarantee that good after all can overcome evil, and find hope again after it has been lost. This resulted in the call for a revival of fantasy as being thought to be the only cure to escape from reality. However, fantasy started with simple fictive elements. Thus, new elements were needed to be added so as to perfectly represent the current complex reality.

Speaking of modern Fantasy, one of the prominent figures who have contributed in rising its prominence is John Ronald Reuel Tolkien with his most appraised works *The Hobbits* (1937), and *The Lord of the Rings* (1954). His epic trilogy *The Lord of the Rings* has been considered as a modern masterpiece and an exact embodiment of the high fantastical genre. With the production of such literary work, he resurged the genre again, and even elevated it to a different level. This has caused Tolkien to be popularly identified as the 'Father of modern fantasy literature'. As Stableford Brian argued in his work *Historical*

Dictionary of Fantasy Literature (2005) that: “it is thanks to Tolkien that the modern commercial genre of fantasy came into being when it did and in the format that became typical of it. Tolkien was its Homer, *The Lord of The Rings* its *Iliad* and *Odyssey*” (xiv). Also, there was another scholar who appraised Tolkien’s influence on modern fantasy. Shippey Tom, in his work of *J.R.R Tolkien; Author of the century* (2010), he gave credit to Tolkien by claiming that it was thanks to him that the conventions of a new and flourished genre were established again (xxvi). From this, it is possible to assume how much Tolkien’s works have been influential especially during the postmodern era.

Speaking of High Fantasy or Modern Fantasy, this term was first introduced by Lord Alexander in his 1971 essay “High fantasy and Epic Romance”. In this regard, High fantasy was known as Epic Fantasy, where both Kenneth J. Zahorski and Robert H. Boyer have defined High Fantasy in *On Fiction* as “fantasy fiction that is set in an alternative and an entirely fictional world (imaginative world) rather than the real or primary “world” (Stableford 198), according to Zahorski and Boyer’s definition, High Fantasy consists of creating new imaginary worlds where everything seems to overpass reality, and the existence of the concept of good can overcome evil.

One of the most well known essays that have been written concerning modern Fantasy was the one of Tolkien which is called “On Fairy – Stories”. In this essay, Tolkien tried to reshape the wrong assumptions concerning the genre of Fantasy; He claimed the following:

Fairy-stories are not in normal English usage stories about fairies or elves, but stories about Fairy, that is Faërie, the realm or state in which fairies have their being. Faërie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants, or dragons: it holds the seas, the sun, the moon, the sky;

and the earth, and all things that are in it: tree and bird, water and stone, wine bread, and ourselves, mortal men, when we are enchanted. (113)

From the quote above, one comes to understand that the genre of fantasy is more than just a simple fictional work where magic can function, fairies can be found, and unicorns are real. However, it is about a whole new world, with its beautiful fantastic seas, creatures, and spaces. It goes beyond the ability of our imagination to grasp this highly imaginative space.

Fictional spaces, characters, alongside events, all these elements are embodied in the genre of modern fantasy. Once the reader starts reading one of these books, he starts creating and shaping his own fictional space and this definitely helps him/her to escape from the harsh reality people are living in. These new spaces contribute in understanding someone's view for this world since nothing comes out of nothing and there must be reality behind every fiction.

Since literature is like an endless chain of elements, every newly discovered one leads to the birth of another. In this case, the creation of new realms and characters that are out of our reach, indeed, opened new doors for different ways of seeing things in life. New areas to focus on are needed as an attempt towards understanding the real and discovering the truth. For instance, the creation of fictional spaces in this case for sure was a great and a special addition to the field of literary analyses. However; this made it a little bit harder for readers to build what is known by the cognitive map as long as they have not seen the created space or world, it became harder to try and imagine the exact and the intended map. As a result, a new additional language called literary cartography was added so as to picture the fictional space and give extra understanding.

I.4. High Fantasy and Spatial Studies

As the world that we are living in has evolved and still is evolving till nowadays, human bodies, minds, practices, and their ways of living have been and are still evolving as well. These changes in our world do not affect human beings only, but their productions and reproductions of ideas, ways of talking, to the arts including literature. Since literature is a mirror of reality, literary works change accordingly with the change of the era's conditions, everyday life, and the dominant ideas of a specific time. Yet, the period during which humanity witnessed the greatest changes and the significant scientific developments was during and after the Second World War.

From the 1940's until now the world has changed radically. Computers, medical penicillin, space technologies, radars, and other numerous developments were introduced to humanity. Furthermore, many theories were developed in the post-war era. One of these theories that made a revolution in the world of science is Albert Einstein's theory of relativity. This theory explained that except the speed of light, everything else is relative with the consideration of space and time. If this idea is to be applied on humans, the way they conceive things and reacts to them is different from one to another. Thus, nothing is totally true, and you cannot find similar people having a similar way of thinking. This theory has ever affected the notion of history. Since everything is relative, then history is not completely true. In this case, the accuracy of what is written in history books is not accountable. In other words, history became questionable.

Along with his theory of relativity, Einstein introduced another theory; the space-time theory. The dimension of time has long been used to be separated and independent from the dimension of space. Although some works did give importance to space, yet, most literary works before the postmodern era (1940's) were focusing mainly on the flow of the events.

Spaces were merely represented and depicted as passive settings; a setting where the story takes place. However, after Einstein's theory, space became a very important aspect not only in literature but in many other fields. This was when the spatial studies start to be given importance over historical ones.

Etymologically speaking, the term spatial means relating or involved in the perception of relationships (as of objects) in space³. Spatial studies are not used only in the scientific fields such as astronomy, topography, and geography but also in artistic fields like cinematography and literature. Robert T. Tally wrote in his work *Literary Cartographies: Spatiality, Representation, and Narrative*(2014): "...spatial critics have also explored the otherworldly space of literature such as those to be found in myth, fantasy, science fiction, video games, and cyber spaces". Tally's argument emphasizes the idea that not only scientific fields are related to spatial studies, but artistic fields as well, and since literature is part of art, it is concerned too with spatial studies due to the shift from time-history to space-geography. The last idea goes back to the time when the postmodern theory in literature was given birth, where settings became more than just a place where events took place to an actual important aspect of the work. One of the well known literary genres that space took a big role in, is high fantasy. The fantasy works in postmodernism moved from creating imaginary characters with sometimes super powers to creating a whole new world. Worlds that no one ever heard of them or seen them in real life.

Due to the importance of spatial studies in many fields, it attracted many scientists, philosophers, and thinkers who added a lot to the notions of space and place by studying it in relation to other fields of study such as social, linguistic, and religious studies. This chapter mentions three of the most influential ones in literary studies. These three are Michel Foucault, Henri Lefebvre, and Edward Soja.

³Definition provided by Merriam Webster dictionary.

I.4.1. Michel Foucault's Space, Power, Knowledge and Heterotopia:

One may ask, how Foucault's notions and theories are related to high fantasy literature, or how can they be used in reading a fantastical literary work? As it was mentioned above, space in contemporary literature is not a setting where the story takes a place, but rather a setting that plays a role in shaping the characters as well as the events. Alongside Soja's, and Lefebvre's notions, Foucault's notions helped in explaining how is that too. Thus, his theories were chosen to be part of this work.

I.4.1.1. Space, Power, Knowledge:

According to Foucault⁴, power reaches into the very grain of individuals, touches their bodies and inserts itself into the very grain of their attitudes, discourse, learning process and everyday life (39). Power is not separated from neither individuals nor societies. On the individual level, each and every person has a desire for power; except the strength of power differs from person to another. However, everyone can reach a specific level of power according to his knowledge and his place in society. For example, a teacher has power over his students because he knows more than them so he can guide them and because simply he is a teacher. A parent too has a power over his kids thanks to his place in society as father/mother.

On the other hand, socially speaking, power can be seen in multiple shapes. It can be seen through architecture, big castles, skyscrapers, or ancient buildings. Also, it can be seen in the domination of a country over the other or in the history books since history is written by the victorious. In addition to that, knowledge gives power not only to individuals but to

⁴A French philosopher, historian, literary critic, and social theorist. He is widely known for his theories about space, power, knowledge, and the relations between them. Also his works inspired many people to the extent of using the term "foucauldian" to describe something related to his ideas or describe a follower of his approach.

societies as well. If a country is developed scientifically it means that this country is powerful. There are many examples such as South Korea, Germany, and the U.S.A.

Power and knowledge have an interconnected relation. Power can be reached by knowledge, and knowledge can be practiced through power. Yet, both of them cannot be separated from space. Space is able to give a lot about the power of the owner as an individual, or as a society as a whole. Knowledge as well is affected by space. For example, the way of teaching and the availability of materials in developed countries are better than the ones of third world countries.

This power-knowledge act could be seen in the institutions, schools, prisons, hospitals as well as laws and treaties. This is a result to the structure of the modern world which is to Foucault is a disciplinary world. People are not free; there is a social obligation through which rules and laws should be followed. If not, there will be punishment. In other words, humans are not separated from the spaces they live in. Their lives, words, every day practices are controlled by the relation between space, time, and knowledge.

I.4.1.2. Heterotopia:

Utopia and Dystopia are very known terms in the field of literature. The first means an ideal space or society while the other denotes a society where chaos and destruction are dominance. In addition to those two terms, Michel Foucault introduced another one which is heterotopia. According to Foucault, heterotopia is a world within a world, a layer of places put together; a state of juxtaposition. This state had at least six principles to define it as Foucault mentioned them. These six principles are as follow:

- Heterotopia of crises which is a separated place. For example, a hotel, a space that has its own rules and individuals come from every place with their differences to stay in it with following them.
- Heterotopia of deviation. This term is used to describe places where people who act outside the norm are put in such as mental hospitals, and prisons.
- Heterotopia of time. A closed place where times meet. The best example is a museum where items from different periods of time are put together in the same place.
- Heterotopia of ritual. A closed place where it is not for public and not everyone is allowed to enter, such as some temples in South East Asia where women are not allowed to enter.
- Heterotopia can be one place that juxtaposes many others. Foucault gave the example of a garden where plants from different places in the world are put in the same space.
- Heterotopia of illusion. This last one is the most significant one to the field of literature because according to this principle people can create imaginary worlds to express the real one.

As a summary, Foucault explained the social life of human beings by arguing that it is not separated from the space they live in. Spaces and places have a huge impact on the mind, decisions, and ideas of the individual, with the connection to power and knowledge. Alongside this triangle, Heterotopia has big effects too. It changes the spaces from isolated, abstract places to places where times can meet, punishments are needed, rules should be followed, places could be juxtapositioned, and imaginary settings are created.

I.4.2. Lefebvre's Spatial Triad:

Spatial Triad is a theory by the Henri Lefebvre⁵ that explains the different modes or elements of producing spaces. These elements are the "representation of space", "representational space", and "spatial practices". The first refers to what people conceive when looking to a certain space. More than that, the representation of space has no relation to what is lived or what people go through in their daily lives. While the second moves beyond the conceived and the abstract to the values and symbols that the inhabitants give to a certain place. For example, New York is known as the city that never sleeps and its symbol is the statue of liberty; whereas Paris is known by the city of lights and the Eiffel tower is its symbol. Whereas the last element which is "spatial practices" refers to the routines and everyday experiences of the people and their relation to a specific space; in other words, a social space. These elements conclude the idea that a certain space is not only a geographical area, topography, and nature, it goes to the level of function, symbols, and representations which could be seen clearly in Lefebvre words: "an existing space may outlive its original purpose and the *raison d'être* which determines its forms, functions, and structures; it may thus in a sense become vacant, and susceptible of being diverted, reappropriated and put to a purpose quite different from its initial use" (167).

⁵ French philosopher and sociologist most known for his work on the production of social space. In his career he wrote more the sixty books and three hundred articles.

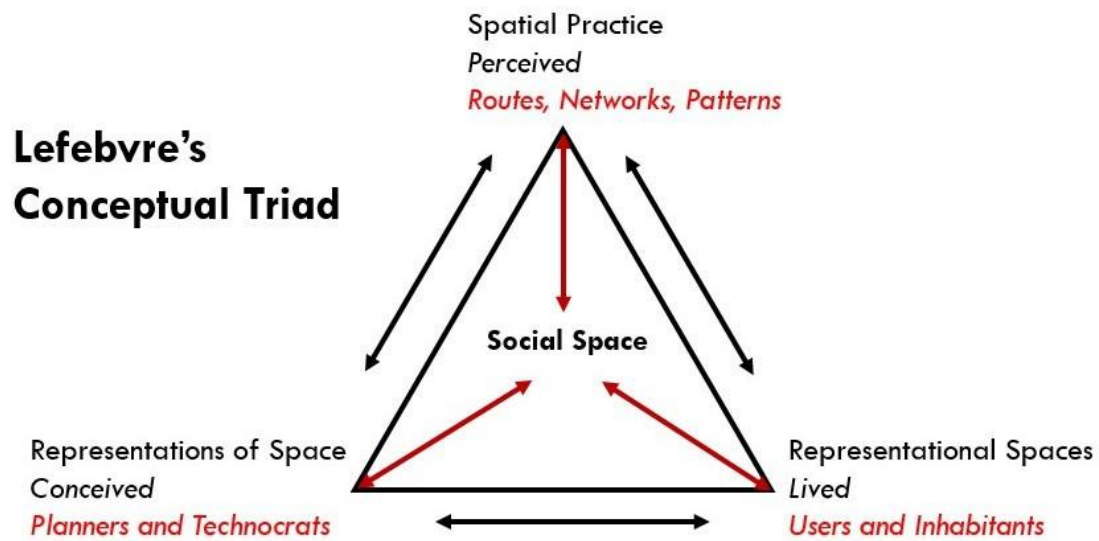


Fig. 1. Chart explains Lefebvre's spatial triad

I.4.3. Edward W. Soja and Thirdspace:

Lefebvre's works on space and place influenced many other thinkers, professors, and scientists. One of them was Edward Soja⁶ who is known widely for his thirdspace theory that he defined as follows:

a knowable an unknowable, real and imagined life world of experiences, emotional events, and political choices that is existentially shaped by the generative and problematic interplay between centers peripheries, the abstract and concrete the impassioned space of the concept and the lived, marked out materially and metaphorically in spatial praxis, the transformation of (spatial)

⁶ A postmodern political geographer and urban theorist who is distinguished as professor of urban planning in Los Angeles University, California.

knowledge into (spatial) action in the field of unevenly enveloped (spatial) power. (31)

By these words, Soja moved forward in the concept of space. His theory of thirdspace was not only about Lefebvre's spatial practices, but about the three elements mentioned by Lefebvre. Soja went beyond the discourse or the meaning that people give to certain a space of creativity, imaginary, and development. For Soja space is not only a geographical area, but it is also power, knowledge, and creation. Thus, it is an exchangeable relation between people and places where one influences the other.

Furthermore, Edward Soja said in an interview with Christian Borck that he uses thirdspace to refer to a particular way of thinking about and interpreting socially produced spaces. He added that it is a way of thinking that sees the spatiality of our lives, the human geography in which we live, as having the same scope and critical significance as the historical and social dimensions of our lives. By these words, Soja emphasized on the importance of the dimension of space to human life. Spaces are no less important than history or social life interaction in the lives of people, the existence of these dimensions is what makes the interpretation of the practices, ideas, and language of the individuals possible.

To sum up, spatial studies had a big effect on contemporary literature. Spaces and places started to have more importance in the literary work. They shifted from passive settings to settings that influence characters and events. Thus, more attention was given to describing and sometimes even drawing the spaces mentioned in literary works. As a result, literary cartographies were introduced and eventually held an importance in term of studying fictional spaces.

I.5. Literary Cartographies and Mapping

As it was mentioned previously, literature witnessed changes throughout time just like the world and human's lifestyle have changed and still are changing. Literary genres have witnessed changes through time as well. One of these genres is fantasy. Fantasy uses imagination; its events have supernatural elements and mythical creatures such as werewolves, vampire, and creature. In postmodern works, fantasy went beyond imaginary events and characters to the creation of imaginary settings. Some of these worlds' exist within the real world like J.K Rowling's Diagon Alley; others were totally imagined like J.R.R Tolkien's Middle Earth. In both cases, it is necessary to give a full and focused description of those settings since the spaces became important and since they are new and the readers are not familiar with.

Sometimes, the description or "the cognitive map" alone is not enough to give the correct image to the imaginary places. As a result, some writers chose to draw a map to their unreal worlds like J.R.R Tolkien did in his masterpiece *The Lord of the Rings*. He draws a detailed map that explains every part of this world from geography, topography, to the characteristics of the imaginary spaces. The aim of this kind of maps is to illustrate what the words wanted to say and to give the reader a clear view of where the events took place, and how these spaces are affecting the characters and their decisions.

Both cognitive and drawn maps are not useful or meant to explain imaginary worlds only. James Joyce said once in Oxford University press about his work *Ulysses*: "to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth, it could be reconstructed out of my book"(69). That is to say that there are writers who use their works to either keep their cities alive forever or introduce them to the whole world to see their

magic. In any case of the ones mentioned before, mapping has the full credit for better understanding the settings.

I. Conclusion:

Fantasy is a genre that goes back longer than the written literature. It existed since the old times in the cultural stories of the oral literature. It kept on living till nowadays. People can see it in every literary movement and can notice its development through time. In postmodern literature, it flourished greatly where many writers were interested in this genre. Their works were marked by the importance of settings thanks to the shift from time-history to space- geography as well as the huge use of imaginary places built by the wonderful ability of imagination of the human being. Those new imaginary worlds made it necessary to create literary maps built on spatial studies which became known as literary cartographies. In order to analyze those works a new approach was necessary and this when geocriticism was given birth.

Chapter Two

Space, Geography, Literature: Towards a Geocritical Approach to Literary Texts

II. Introduction

II.1. Geocriticism and Spatial Studies

II.1.1. the Relation between Space, Geography, and Literature

II.2. Defining the Geocritical Approach to Literary Texts

II.2.1. Westphal's Theory of Geocriticism

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II.3. towards a Psycho Geopolitical Reading of Literary Texts

II.3.1. Geocriticism and Psychology

II.3.1.1 Social Psychology

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II. Conclusion

II. Introduction:

Recently, concepts like space, place, or spatial studies in general became important in the field of literature. Although the use of spatiality in literary works could be traced back to the Greek mythology -for example, Odyssey- where spaces were as important as the events and characters, spatiality has become more relevant in defining the postmodern condition. In other words, after the Second World War space theories were getting more attention. They influenced many fields apart from literature such as architecture, linguistics, social studies, and environmental studies.

The introduction of spatial theories and the emphasis on the importance of space in the life of human beings led to a variety of changes in many fields. Literature is one of those fields that got influenced by the ideas of space, place, and their relation with time. Postmodern literary writings witnessed the shift from time-history to space-geography. Thus, spaces are no longer just conceived parts that have no importance on the events or the characters. Spaces and places have turned out to be one of the important elements to express, explain, and reflect what is happening in the literary work. Alongside the rise of spatial studies in literature as an important element, fantasy was coming back to the front line. After years of realism and modernism where writers tend to capture and criticize reality, postmodern literature brought back the element of fantasy with adding to it the creation of new imaginary worlds which became known as high fantasy.

In high fantasy works, authors went beyond the typical ideas of imaginary creatures – vampires, witches, werewolves-, magic, and super powers. They created new spaces and different worlds from ours. A good example of this is J.R.R. Tolkien and his underworld in *The Lord of the Rings* (1954), or J.K Rowling’s Hogwarts and Diagon Alley in her *Harry Potter* series (1997-2007). The birth of these imaginary worlds made it necessary to give a full and detailed description of everything in this new space. Thus, the readers can keep up

with what is happening and how it affects the characters. And this is what is known as the cognitive map. Sometimes, the writers do not use only cognitive maps, they add to it a drawn map to make readers better understand the meaning embedded in these maps. As a result, literary cartographies turned out to be a very useful tool in reading and studying high fantasy literature. In order to analyze and study spaces, places, and literary cartographies, a new approach was needed. Throughout the second half of the last century and until nowadays, many theories, ideas, and elements were developed in order to help analyzing this type of works. The most known and recent approach is Geocriticism.

This chapter will explain what geocriticism is, and its relation to spatial studies. It will provide readers with important space theories (Foucault, Lefebvre, and Soja) and their relation to geocriticism and literature. Also, this chapter will be dealing with both Westphal's theorization of Geocriticism and Tally's appropriation of it in literary texts. At last, an insight into the aspects of geocriticism will be given with the focus on psychology and politics.

II.1. Geocriticism and Spatial Studies:

Geocriticism, as it was mentioned, is an approach to read literary texts. The term is a combination of two words which are geography and criticism, so geocriticism deals with space and place in literature. Space has become an important part in many fields since the end of the Second World War. Many thinkers and scholars developed theories about spaces, places, and their relationship with time, as well as their relationship with human beings. Spaces turned out to be more than just a part of the world where human beings live. They started having their own identities through influencing people and get influenced by them in return.

In literature, spaces could be put in two different categories. The first one is for the real spaces that exist in our world. The writers who use real spaces have different aims. Some

may criticize a place, others may show how beautiful these spaces are, while others may use the description of real places in their works as a reference. “To give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth, it could be reconstructed out of my book” (69) this is what James Joyce stated in Oxford University press when he was talking about his work *Ulysses*. Thus, some books can be seen as a memory or as a historical book where events alongside spaces and places are preserved.

The second category is the one of imaginary spaces. Some writers went further than the usual. They made up places that do not exist in reality and no one would see them for real, except in movies. This type of writers did not create spaces only but they gave them meanings, so whenever the reader reads about these spaces, he can easily understand what they stand for. For example, J.K Rowling’s Diagon alley shows joy, goodness, and a place where family and friends can have fun. Unlike Knockturn Alley that is related to despair and hatred.

In other words, what both real and imaginary spaces mean can be seen through geocriticism. It studies a given space in relation to different aspects like psychology, politics, or economy. It aims to reveal what spaces and places stand for and how they influence human beings.

II.1.1. the Relation between Space, Geography, and Literature:

Geography is a science that deals with the description, distribution, and interaction of the diverse physical, biological, and cultural features of the earth⁷. This definition leads to the following question: is space a part of geography, or is it the opposite? In both cases, space and geography are connected, and by studying some important space theories, one can come to an

⁷Definition provided by Merriam Webster dictionary

assumption that they are nearly the same. Some of these theories are Michel Foucault's space/power and Heterotopia, Henri Lefebvre's spatial triad, and Edward Soja's third space.

Starting with Foucault's theory about space/power, he explained that power is the goal of every individual. He argued that it inserts itself into the very grain of their attitudes, their discourse, learning process, and everyday life. However, power is not only about individuals but about societies as well. On the level of individuals, every human being has the desire to reach power. It may not be to the same extent, but in the end, it is all about power. To understand that more, a small comparison between a teacher and an MP can be helpful. A teacher's power is over his learners; he can give the permissions to whomever he wants to speak or go out, he can give home works and tests, and he also can punish when an unacceptable action is done. Whereas the MP's power is over a president or prime minister since he is a representative of a large number of people. Although the level is different, both of the teacher and MP are seeking power in their own ways.

This idea of the level of power can be seen in societies just like in individuals. Every nation seeks power to be stronger and more dominant. Yet, not all nations are on the same level. Powerful society can be seen through its architecture (big castles or ancient buildings) too. So when a nation is dominant and has a rich history then it can be considered as a powerful one. Of course one must not forget the importance of knowledge and how it can influence and get influenced by power.

The other theory that was developed by Foucault is heterotopia which according to him is a world within a world, a layer of places come together; a state of juxtaposition. Heterotopia can be found in different types, but the one that could be easily seen in postmodern literature -fantastical one- is the heterotopia of illusion. In this type, people tend to create an imaginary world to express the real ones. In other words, for Foucault, these

unreal worlds that people develop are a way to show others how they see the real world. Since everything is relative and two individuals do not conceive what is around them the same way, the untold can tell in a way the truth.

Moving to Lefebvre's spatial triad, he explained that there are three elements to produce spaces. These elements are the 'representation of space', 'representational space', and 'spatial practices'. The first refer to what people conceive regardless of what they experience or go through in their daily lives. The second element moves furthermore. It is no longer about what is conceived; it is also about the values and the symbols that the inhabitants give to a specific place. The third element which is the last one is about the relation of people with a specific place and their everyday experiences. People are not separated from spaces, and spaces are no longer just geographical areas; they are to be regarded more like symbols, memories, and even consist of some historical events.

Alongside Foucault's space/power and heterotopia, and Lefebvre's spatial triad, Edward Soja's thirdspace was no less important in spatial studies. The major influence in developing his theory was Lefebvre's spatial triad. He took the three elements of space (conceived, perceived, and lived) beyond the discourse or the meaning that people give to places by explaining how each one of them influences the other. In other words, humans are affected by places and they affect them in return.

II.2. Defining the Geocritical Approach to Literary Texts:

Being in an era where the turn towards spatial studies has become prominent, space is gradually occupying all spaces. The shift from 'time history' to 'space geography' did not start overnight. Yet, it was due to multiple efforts performed by researchers in the field, and it was not until the 20th century that scholars inserted concepts of spatial studies inside the field of literary criticism. Beginning with Lefebvre's work *The Production of Space* (1974), then

Soja's thirdspace, in addition to Foucault's heterotopia and power/space, all these seem to have contributed in highlighting the importance of space.

Each one of those above-mentioned figures has paved the way to the birth of new approaches in reading literary texts. One of these approaches is called geocriticism which was first theorized by Westphal Bertrand, then it was appropriated to particularly looking into literary texts by T.Tally Robert J so as to value the study of spaces in particular literary works.

II.2.1. Westphal's Theory of Geocriticism:

In 2007, a prominent figure called Westphal Bertrand theorized a new lens of study called geocriticism in his published work *Geocriticism: Real and Fictional Spaces (2011)*. It was an attempt to better understand the relationship between time and space, and the relationship between space and its different practices. According to Westphal, time and space were no longer regarded the same as they were before the appearance of Einstein's theory of Relativity. He explained this as follows:

Western culture's views of space and time are still beholden to models inherited from the Enlightenment or, more directly, from positivism. Just as time is not reducible to a river metaphor that establishes its reversibility, space is not the empty container of a Euclidean geometry adapted for the use of positivists. The Einsteinian revolution broke through these metaphors.
(Introduction)

According to Westphal's perspective on space and time, one can see how much the notion of space has evolved over time. Space is no longer regarded as a pray for time, so does time which is no longer seen as a continuous river. As a result, new approaches were given birth to such as geocriticism.

Regards to Westphal's vision, Geocriticism constitutes a new way of analyzing different components on the overall scale rather than on the individual one, as T. Tally Robert puts it in his work *Geocritical Explorations: Space, Place, Mapping in Literary and Cultural Studies* (2011) "Geocriticism is a geo-centered rather than an ego-centered approach, that is, the analysis focuses on global spatial representations rather than on individual ones" (XIV).

One of the main principles of this theory is that it supported the concept of relativity (no absolute truth). According to Westphal (2011), "Geocriticism ceases to privilege a given point of view in order to embrace a broader range of vision regarding a place" (qtd. in. Tally XIV). This helps the reader to familiarize himself more with the text when taking this theory as an approach in reading literary texts for this approach invites and allows personal interpretations.

Another important vision is that this theory celebrates the importance of senses and their relationship with particular spaces. As Westphal claims "Geocriticism promotes the empire of the senses, a polysensuous approach to places _ places meaning concrete or realized spaces" (qtd. in. Tally XIV). In other words, as human beings, we generally identify a specific place using our visual ability. However, it is deeper than this. We unconsciously feel those places using different senses such as smells, sounds, and even tastes rather than focusing on the visual one only.

By introducing such theory, Westphal intends to let geocriticism to be an explanatory critical practice. Put differently, by using such theory as an approach, the reader or the scholar can engage himself in the different practices in a particular space, and bring life out of it (qtd. in. Tally XII).

II.2.2. Tally's Theoretical Appropriation of Geocriticism:

Spatial turns in literary studies have attracted a great deal of interest especially in the relationship between space, place, and literature. This was the result of previous works and among them geocriticism. The latter was first theorized by Westphal Bertrand in (2007) through his published works where he offered the outset of geocriticism. Meanwhile, a new critical lens for reading literature was needed, so another important figure in the field came to hold the torch in a way and finish what Westphal has started that is T.Tally Robert. He presented a new way of reading what he calls literary cartography using a geocritical approach. The usage of literary cartography allows the writer to map and draw all different spaces that are in a way representing our real world. Then, with using a geocritical reading, spatial practices of that created world would be drawn attention to and in a way are going to be analyzed differently. As Tally puts it in his work *Geocritical Explorations: Space, Place, Mapping in Literary and Cultural Studies* (2011), “Geocriticism, whatever it may be, is a way of looking at the spaces of literature, broadly conceived to include not only those places that readers and writers experience by means of texts but also the experience of space and place within ourselves” (8). That is to say, through geocriticism, the critic analyses and examines the manner in which we are situated and how our different practices can contribute to shaping our own existence in that particular space.

II.3. towards a Psycho-Geopolitical Reading of Literary Texts:

In today’s dynamic global economy centered on the development and the exchange of knowledge and information, individuals prosper who are fluent in several disciplines and comfortable moving among them. Creativity, adaptability, critical reasoning, and collaboration are highly valued skills. When it comes to fostering such skills, an integrated study is an extremely effective approach, helping students develop multifaceted expertise and grasp the important role interrelationships can play in the real world.

Interdisciplinary studies consist of involving two or more academic, scientific, and artistic disciplines⁸. Such blend would open doors for researchers to be more accessible in other fields of studies other than the one he/she might be specialized in. For instance, there has been an emergence of a new method of literary analysis due to such merging referred to as geocriticism. The latter as Robert T. Tally puts it in the work that he translated *Geocriticism: Real and Fictional Spaces* (2011), he declared, “Geocriticism allows us to emphasize the ways that literature interacts with the world, but also to explore how all ways of dealing with the world are somewhat literary” (X). Regarding this context, geocriticism is certainly an interdisciplinary approach used to read geographical spaces with its multiple aspects. From here, one gets to know how the convergence between literature and geocriticism can bring out something that is promising.

The first hybridization of the two disciplines has been called for the first time by J.K Wright in the 1920s. In an article published in 1926; Wright coined the term ‘geosophy’ so as to indicate that Geography was not an exclusive property of professional geographers, but as a sphere of ideas which fed the history of geographical ideas. Another researcher who urged for such blend is Brosseau Marc in his published work *Des Romans - Geographes 1996*, he claimed that:

among the mass of written documents on which geography relies, literature has attained a place of honor as a field of investigation. If the real expansion of geographical research on literature seems to begin in early 1970, where there was no consensus about the legitimacy of using such sources, today it is generally assumed that literature is relevant to geography. (Brosseau IV)

⁸ Definiton provided by Merriam Webster Dictionary.

This explains any literature nowadays is not separated from spatial studies and geography. On the contrary, geography is playing an important role in contemporary literature. Thus, the new approach which is geocriticism is getting more attention every day. This approach does not study space or geographical areas as separated elements. It studies them in relation to many other fields and aspects such as topography, climate, water sources, language, economy, psychology, and politics.

This research paper will spot the light on two disciplines that have a relation to geocriticism. The first is going to be about psychology where an explanation about how spaces affect human behavior while focusing on the social level rather than the individual one. The second discipline is politics, this part of the research would answer the following question: how does geography affect politics?

II.3.1. Geocriticism and Psychology:

The nature of human beings is characterized by being bound to their society, they cannot stay away or neglect themselves from it since it consists a part of who they are, and since society is important in shaping someone's identity, so does space. A large part of how we know ourselves is in relation to the places we inhabit and the way in which we inhabit them. We shape our homes, and places of work. However, when we move to another place and empty out our old space, our lives change. In other words, once we go out from an old space, we grieve and feel as if our life is destroyed. We feel as if we lost a part of ourselves that we struggle to understand and recapture. From this point, it can be seen how much space is crucial for the construction of someone's self and how space itself effects in humans. Spaces that people inhabit and each thing within them hold an extended sense of self, but sometimes, we do not shape our spaces, yet spaces shape us and influence our sense of self.

When people move across state lines, they usually start thinking about what their new place would be like? Their neighbors, their new town, all these changes that come with the change of the address. But what individuals do not realize is that the move will change them as well. In an article by Natalie Jacewicz called “where you live affect your personality” (2017), she spoke about a case study concerning romantic relationships. She made the distinction between Northeast and mid-Atlantic where she found out that they were more anxious in their relationships than those living in the West coast. We deduce from this survey that people are very influenced by the environment they live in, and sometimes even by people they are surrounded by, and this influence is what makes and shapes who we are; it shapes our personality which is related to psychology. This influence is not only on the individual level but also on the social level. As mentioned previously, this research paper’s main focus is on societies not individuals.

According to the Merriam-Webster dictionary, psychology is the science of mind and behavior. Moreover, this science studies human actions and their reaction to what they face. Not all people like the same food, color, places, or climate. You may find a group of people sitting together and having fun, yet, one of them like salty food and bright colors while the other prefers spicy food and dark colors. In bad and tough situations we can see that not all people act the same way as well. Taking for example the situation of a car accident, someone may go directly to the accident location to give help while another one may enter in shock and do nothing.

However, how all this talk or rather this science is related to space and geography? In his article, “is who you are...Where You Live?”Stephen Mason said: “If you agree that who you are as an individual is really a combination of perhaps fifty percent your inner self and another fifty percent your surroundings, then it's easy to appreciate how regional foods and

weather, standard of living and the physical characteristics of your neighborhood will all come together to determine your **personality**.

People cannot be separated from where they live. Their surroundings have a major effect on their personalities. In order to understand a human being's nature, study his personality, and expect what he would do or how he would act, one must have a look at his environment and where he lives. Human behaviors are not bound only to their inner selves, but to where and how they live. The psychology and personality have a great connection to spaces and geographies. Things like climate, topographies, neighbors, food, and religion alongside the genetic elements are what shape one's personality. Yet, these surrounding elements do not affect psychology on the individual level alone, but they affect social psychology as well.

II.3.1.1. Social Psychology:

Psychology, as it was mentioned, is the science that studies the mind and the behavior, society on the other hand, is a group of people who live together in a specific geographical area. However, is it possible to study the mind and the behavior of a society as a whole? The answer to that question is yes. It is possible to study the psychology of a group of people living in the same area. This answer leads to another question which is how can that be done?

Geographical areas can tell about people a lot since geography is not only about space, but it is related to other aspects as well such as topography, climate, religion, and traditions. There are many examples that can be used to explain social psychology with the consideration of the mentioned aspects. For example, people who live on the coastline or near the sea usually like seafood. They eat it a lot and they have many recipes on how to cook it, unlike people who live in internal places away from water sources. The latter usually don't have a strong appetite for fish or seafood in general.

The differences are not due to topographies only; climate can have an effect on psychology as well. If we are to ask someone from the northern part of the earth, what does the month of July remind you of? The expected answer is summer, holidays, ice cream, or heat. However, if you ask the same question to a person who lives on the Southside of the planet, the answers will be completely different. This is not applied to the south and the north of the earth only, maybe if you asked two people from two different societies who live in the same country you may find different answers. This difference is due to the change in the geographical areas as one may be living in a mountain while the other lives in a desert.

Religion and traditions do the same to the psychology and the behavior of societies. If we take for instance the color white, for many societies, it is related to happiness and peace, white flowers or a white wedding dress. But, in some regions in India, white is for funerals. Another example, if we put a person from England and another one from America in a room full of people that they do not know, it is most likely to find the American person more comfortable and friendly than the English one. It is because the two of them were raised in different places where traditions are different. On the level of religion, in Islamic society for example, you cannot find pork meat, unlike Non-Muslim countries.

Thus, geography and the surroundings in relation to other aspects can shape not only the individual's psychology, but the social one as well. By observing places one can determine how a group of people live. What they eat, how do they think, and many other questions could be answered only by reading the geography.

II.3.2. Geocriticism and Politics:

Geography is not a simple word to define a space or a place where people live. It is much more than that. It is the climate, the environment, the topography, and the natural sources. Thus, geography can be studied in relation to other disciplines. One of these

disciplines is politics. The latter as Merriam-Webster defines it, it is the art or science of government, and it is concerned with guiding or influencing governmental policy. But, how is this science related to the science of geography? Before answering that, one must understand the difference between political geography and geopolitics.

Political geography is the study of the application of power to a particular space, while geopolitics is about the interaction of the relative powers of these different spatial units. Thus, what this research is concerned about is geopolitics and not political geography. A great leaders and smart politicians never take decisions randomly. They usually think about all the circumstances and the results before they act. Decisions of wars, treaties, and alliances are all connected to geography. In other words, before acting or deciding anything, politicians tend to study what is needed to be done, and the consequences. In case of war for example, a study on the topography and the surroundings of the enemy's geography is a must. Also, the demography where most people live, and how they live is necessary. In case of economic treaties, countries tend to have deals with the countries that can provide them with their shortfalls. For example Italy, a beautiful country with a very cold winter that needs gas to face it, as a result, a treaty was made with Algeria to provide it with what it lacks.

Geopolitics has a strong relation with power as well. As most of people know that wars nowadays are because of oil, and nuclear weapons that both of them give power, only a few know that this competition is also related to who can control the water. In these days, May 2019, the conflict is about the Strait of Hormuz on its peace. America and Iran are a step from declaring war against each other because of this strait. The importance of it lies in its location. It is where most of the oil ships move around the world. The smallest spark and it can stop the ships of oil causing the prices to rise. And whoever controls it means he has a lot of power. Geographically, it belongs to Iran, however, America sent its army to keep control.

This was just an example of how geography can affect directly political decisions. Topography, demography, climate, culture are all elements that help to analyze, study, and even expect countries policies. In addition to those elements, the aim and the desire to have more power can also have a great effect on politics and a strong relation to geography.

II. Conclusion:

Thanks to spatial studies the notion of space became important, not only in the field of exact sciences, but also in other disciplines such as anthropology, social studies, art, and literature. In the latter, three thinkers had the greatest influence Michel Foucault, Henri Lefebvre, and Edward Soja. Their theories were very relevant to the field of literature. Spaces started to have more importance. The stories were and are not about characters and events only; spaces influence was/is a part of the story as well. Furthermore, the spaces are not real ones only, some writers created new imaginary worlds.

The emergence of those imaginary worlds made it necessary to pay more attention to the description of them. Some writers went to the creation of maps to their new worlds. One of these writers is J.R.R Tolkien's who draws a map of Middle Earth that he mentioned in his masterpiece *The Lord of the Rings*. As a result of this emergence, a new approach was needed to study this work which is geocriticism.

Geocriticism was introduced as an approach to study and analyze contemporary literature work where spaces had a great importance. This approach is an interdisciplinary one. It studies geographies in relation to other aspects such as politics, psychology, economy, and language. Since humans are not separated from where they live on the contrary they get affected by their surroundings, and since literature is a way to express, represent, and criticize humans; geographical studies can be applied on literary works.

In order to have a better understanding of the characters as individuals and societies and in order to have a better understanding of the events, one can simply study spaces. Yet, he must not separate space from its elements that are Topography, climate, demography, and natural sources since they can provide a better understanding of the literary work.

In this work, a geocritical approach will be used to study and analyze J.R.R Tolkien's work *The Lord of the Rings*. The focus would be on psychological geography on the level of societies, and on geopolitics. Furthermore, an attempt to reveal real meaning of fictional spaces through using geocriticism and spatial studies will be the purpose of the next chapter.

Chapter Three

Reading Tolkien's Novel through the Lens of Psycho - Geopolitics and the Revelation of Real Meanings through Fictional Spaces

III. Introduction

III.1. Plot Summary

III.2. Mapping as a Tool in Reading Literary Texts

III.2.1. Psycho-Geographical Reading of the Shire

III.2.2. Geopolitical Reading of Mordor

III.3. Real Meanings through Fictional Spaces in the Novel

III.3.1. Insights from J.R.R Tolkien's life

III.3.2. Spaces of Illusion: Heterotopia in Tolkiens Novel

III.3.2.1. Heterotopia of Places

III.3.2.2. Heterotopia of Characters

III.3.2.3. Heterotopia of Language and Items (The Ring)

III. Conclusion

III. Introduction:

Since childhood, we used to read about fairytales, heroic stories, and fantastical characters. These stories have always made our imagination grow fonder, and somehow have given us the desire to live in their world and experience their journey. This was quite impossible because the focus of old fantastical stories was on the plot neglecting the space where the events take place. However, by the 20th century, everything changed. Writers of fiction belonging to this era started to highlight the importance of space through their writings since it consists of a basic element of any story. One of those who changed the face of modern fantasy was J. R. R. Tolkien. He was seen as the father of modern fantasy because he created a whole new fictional space accompanied by multiple languages, cultures, and races. This was regarded as a revolutionary step in modern literary works. He also accompanied his masterpiece with a map in which he drew his whole fictional world in order to make readers more familiar with the places and relate them with the events. In parallel to this, spatial studies started to attract the attention of analysts. This turn was the fruit of several researchers in the field such as Soja and Lefebvre. Thus, we can assume in this case that the 20th century was characterized by a spatial turn. Following this, a new theory was introduced to the world of knowledge by Westphal called Geocriticism. Whereby he explained the importance of space and its relation to our existence. Then, another figure called Robert T Tally J came to put the theory of Geocriticism into practice by using literary cartographies in literary texts. He highlighted the crucial role of the map and how it can contribute to understanding fictional spaces and building an accurate image of a certain story.

Throughout the third chapter, first an introduction to the plot summary of the whole trilogy will be given so as to prepare the reader to understand better the upcoming points. Then, this chapter will try to explain how mapping is important, by inserting Tolkien's map of

Middle Earth while extracting some meanings out of it. Shortly after, while undertaking geocriticism as an approach, reading two different spaces with the choice of two different aspects, psychological and political are to be next. In the first geo psychological reading, this research will highlight the idea of how one can recognize someone's characteristics by looking at the space he/she lives in focusing on the social scale rather than on the individual. In the second geopolitical reading, the reader will see how a geographical area can tell about the policies taken and the reasons behind its inhabitant's choice for that specific space. Then, at last, this paper will try to reveal real meanings behind some fictional aspects mentioned in the novel, but before this, an insight of the author's life is going to be introduced then juxtapose it with the details put inside the trilogy so as to see the reality behind the fiction.

III.1. the Plot Summary:

Three Rings for the Elven-kings under the the Sky

Seven for the Dwarf-Lords in their Halls of Stone,

Nine for Mortal Men Doomed to Die,

One for the Dark Lord on his Dark Thrown

In the Land of Mordor Where The Shadows Lie.

One Ring to Rule them All, One Ring to Find them All,

One Ring to Bring them All and in the Darkness Bind them

In the Land of Mordor where the Shadows Lie

J.R.R Tolkien

After the creation of the Ring by Sauron to rule all other rings, he gained more power which enabled him to build his army to take over Middle Earth. However, king Isildur took over the ring and Sauron disappeared. Yet, his soul remained inside the ring since he was immortal. The ring was supposed to be destroyed inside the Mount Doom where it was initially created, but due to the greedy nature of human beings it has not been destroyed and Isildur has died. Years after, Smegal and his friend were haunting until his friend found the

ring, Smegal wanted to have it so he killed him as a result. The ring then started to take over his soul and control him due to the crime he did. Over time, the power of the ring started to grow and Smegal started to hallucinate to the extent of him calling it my Precious. Years after, Bilbo started his own adventure and suddenly met Smegal holding the ring, and then he successfully stole it to make it his own. He told everyone including Gandalf that he won it in a competition. Gandalf did not believe him and did not even recognize that the ring was the one and only until one day, when Bilbo was on his way towards another adventure, Gandalf by chance heard him calling the ring My Precious. He directly recognized that the truth behind that ring and asked him to give it to Frodo since he is the supposed heir of the ring.

While the truth about the ring was hidden, Sauron was coming back to life due to the power gained by the ring over time. During those times, The Nazgul came to the shire in order to take the ring to Rivendell thinking that it might be safe there; however, the king rejected this proposal after he knew the truth behind the ring. They decided then to take the ring to Mount Doom and destroy it there. Frodo, as a result, volunteered to do so, and he was followed by his friend Pippin, Mary, Sam, Gandalf, Strider, an elf called Legolas, and a dwarf. Starting their journey together, the first thing they thought is to go through a safe roadmap; however, they were attacked by orcs on their way towards Mordor, while trying to run away, they woke up a demon and prevented them from moving, so Gandalf proposed to carry on moving while he faces the demon himself. He successfully managed to destroy him but he fell off the bridge with him. At this point Frodo realized that in case he carries on with his friends, he will put them in danger ... so he left by himself. On his way, he met Golum and proposed to show him the way to Mount Doom. He then arrived there and destroyed successfully the ring by throwing it to the lava and so did Golum threw himself inside following the ring. While the others had waged a war against Sauron and Gandalf was

resurrected but not as Gandalf the Great yet as Gandalf the White and they proudly defeated the evil power and Strider took over the throne.

III.2. Mapping as a Tool in Reading Literary Texts:

“Not All Who Wander are Lost”t

As individuals, we grew up reading about fairy tales and fantasy stories. We grew up hearing and trying to picture the fictional spaces created by such stories, and thanks to such kind of settings that our imagination grew fonder. However, sometimes as readers go through the process of reading the story, they might get lost especially if the literary work is full of details. As a result, a new tool is needed in order to read and create accurate images concerning these spaces, as well as not to be lost. This tool is referred to as literary Cartography or simply maps. For instance, Peraldo Emmanuel argued in his book *Literature and Geography: The writing of Space throughout History* (2016) “Literary cartography is sometimes contested as a method of analysis but it can be fruitful to better understand literary texts” (4). So in order to have a better understanding of any sort of literary texts, a map is inevitably needed.

Literary Cartographies play an important role in any piece of literary writing since they bring texts back to life and give them a sort of an image. As it is agreed upon that the human brain treats pictorial and textual information differently. The right hemisphere is responsible for language while the left is responsible for pictorial representation. If these two elements were present in a literary work, this would give it a profound understanding and clarification.

The 20th century was marked by the insertion of maps in certain literary works since a map has a great importance in reviving what has been said in a particular text. One of the

most prominent figures who used such a tool is J.R.R.Tolkien in his legendarium trilogy *The Lord of the Rings*. This value judged author has created a whole new world and put it inside a map in order to make the reader visualizes the whole story to eventually feel connected. By inserting a map, Tolkien was creating a whole new geographical space with a new history and different cultures.

Part of J. R .R. Tolkien’s fictional world is produced as an imaginative space that is called Middle Earth which constitutes the essential setting for his first part’s events called *The Fellowship of the Ring*. For him, sketching a map was a necessary step to put the story altogether. In an article entitled "how J. R. R. Tolkien Created the Most Popular Literary Work of the Century"(2017), Melissa Chu asserts, “Tolkien’s writing was not just based on words, they were the result of imagery that he pictured sketched, and perfected. To describe objects and places, he first had to visualize them on paper”.

While reading the first part of the trilogy, we get to dive into the world of Middle Earth and realize how brilliant Tolkien was with the creation of such a combination of different people with different races, languages, cultures and even geographical spaces. This made him on the top of the list of high fantasy writers with every little detail that is fictional and out of logic.

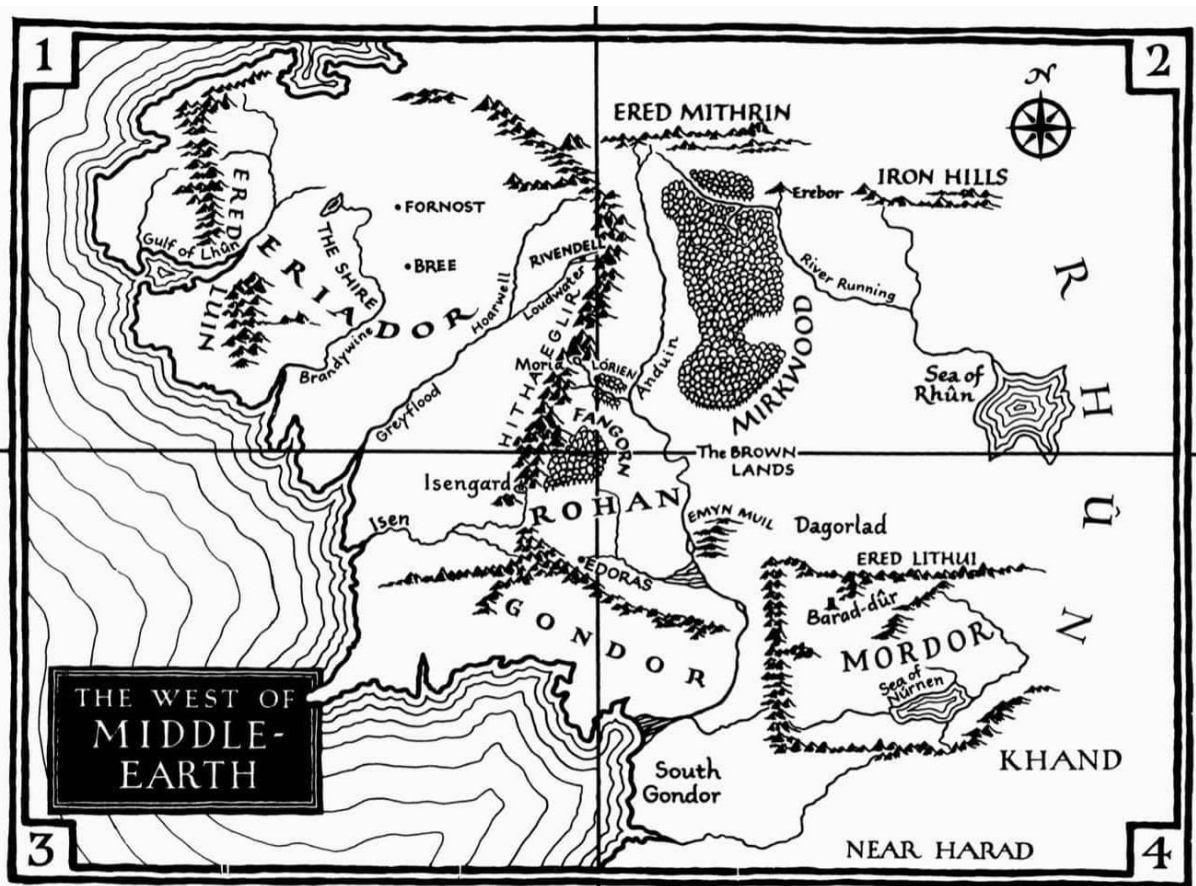


Fig.1. A Map Representing Middle Earth

II.2.1. Psychogeographical Reading of the Shire:

Human nature is bounded by society. Meaning that individuals cannot be separated from the environment that they live in, that's how their personality is shaped. From this point, we presume that the environment plays a big role in formulating who we are. Therefore, we can have an idea about someone's characteristics by only looking at the environment he/she is living in. Yet, in our case study, we are not concerned about studying the individuals but studying the society as a whole since geocriticism as an approach is regarded as a geocentric rather than an egocentric⁹one. Also seeing how geography contributes in shaping the characteristics of a given society.

⁹ The state of neglecting other's feelings and desires.

In a literary scope, in order to read a certain geographical area, a map is needed to see the different practices which confirm the existence of a given society within a particular geographical area. One of the most noticeable masterpieces that have been produced in the 20th century is J. R. R. Tolkien's trilogy *The Lord of the Rings*. He successfully sketched a whole new fictive world that helps the reader understand the characteristics of each race or society to be more precised.

A picture for sure can tell a lot about something. If we are to bring the map of Middle Earth, the first thing we notice is the diversity and the richness of that world. How each social group is shaped according to the geographical area they live in and vice versa. In other words, we notice how a particular space gives a particular personality to a society. In Simpson Mary's article entitled "How Does Geography Influence the Way People Live?"(2018), she argued that a certain geographical area cannot be understood unless you study its effects on its inhabitants. Likewise, people cannot be seen in their true colors without considering the land where they live. This is to show the interconnectedness of space and society. At this point, it is safe to say that reading maps for sure can tell a lot about a certain society and shows the way in which geography effects in shaping them and their existence.

It is certainly agreed that people affect space. As Henry Lefebvre argued in his theory of the Spatial Triad that space is nothing but a social production. Meaning that the inhabitants living in a certain place are the ones who give a specific area its uniqueness by doing their different social practices. Yet, by claiming so, this does not mean that a certain geographical area cannot play a crucial role in determining who we are.



Fig. 2. The map represents the space of the Shire by J.R.R. Tolkien

<https://www.google.com/search>

As we can notice in the map (See Fig.2), Middle Earth, as a fictional creation, is vast with its multiple different races with their cultures and geographical areas. Each of which has its own distinct social practice. On the social level, Middle Earth gathers multiple creatures such as Elves, Dwarves, Hobbits, as well as humanoid people. Taking the hobbits as an example, they have their own space where they live called the Shire. If we take a look from Soja's Thirdspace theory's lens. From first glance, we see the Shire as an agricultural area full of trees and a place that is somehow near the sea. Then, when we have a closer look, we start recognizing the other details such as the housing style, and how much they are near to each other. However, the other space that is far more personalized is the third one that consists of a place where the hobbits are gathered to live and enjoy their times with each other. From here we get to see how these characters gave an identity and a meaning to this geographical area. Thus, counting on the map, we will explore the shire as a whole and try to read this space while commenting on how it affected the hobbit's existence and social practices.

Reading the map can lead us to understand how space interacts in a way with its inhabitants and engraving in them some characteristics that make them distinct from others. Throughout the map, heading for the North West part of Middle Earth, we find our intended place which is the Shire. The first thing which attracts the eye of the reader is the color green which symbolizes rural places where agricultural activities are found. This would lead us to assume that the hobbits are into farming and group activities since the geography to which they belong to demands such work. Thus, it is safe to presume that the hobbits are the kind of joyful and welcoming race compared to others. In an article entitled, "Characteristics of Rural and Urban Community"(2012), Farooq Umar claims that, "Rural communities have got some strong relationships and interactions of the people. It means that they help each other in distress and share happiness". His vision describes accurately the hobbits since they live in

such a rural place in which they seem to share such characteristics. This was one way in which the space can be a part in becoming who we are.

Another noticeable criterion are the rivers, and since the hobbits live near the sea which is a clear indicator of their love for trade, and adventures. In other words, they somehow connect with others by keeping such an active trading business. This was confirmed when an article was published in a website of "One Wiki to Rule Them All", the publisher claimed that the lifestyle of the hobbits is adventurous and that they are fond of farming, eating, and socializing.

From what has been mentioned earlier, it is exactly what the map illustrates. The geography they seem to live in is quite agricultural consequently obliging them to follow such a lifestyle. In addition, seeing the part where they live in, we instantly understand how their existence is distinct from other races of the other parts of Middle Earth. This is how geography plays a crucial role in shaping our own existence. Therefore, we assume that the importance of maps lies in creating our own assumptions that are of a big help in understanding fictional spaces.

III.2.2. Geopolitical Reading of Mordor:

As it has been discussed before, maps do really help the reader see behind what has been written. They are not just simple drawings on papers; rather they represent a whole combination of ideas, points of view, and concepts. Tolkien's map is no different from this. It indeed serves as a guide in understanding those different spaces though they seem to be distinct from one another. Apart from the geographical psychology, there exists another aspect that is going to be the second basic aspect of our analysis which is geopolitics. The latter is mainly about how different political strategies are shown through geography. In other words, can a certain geographical space reveal some political practices?

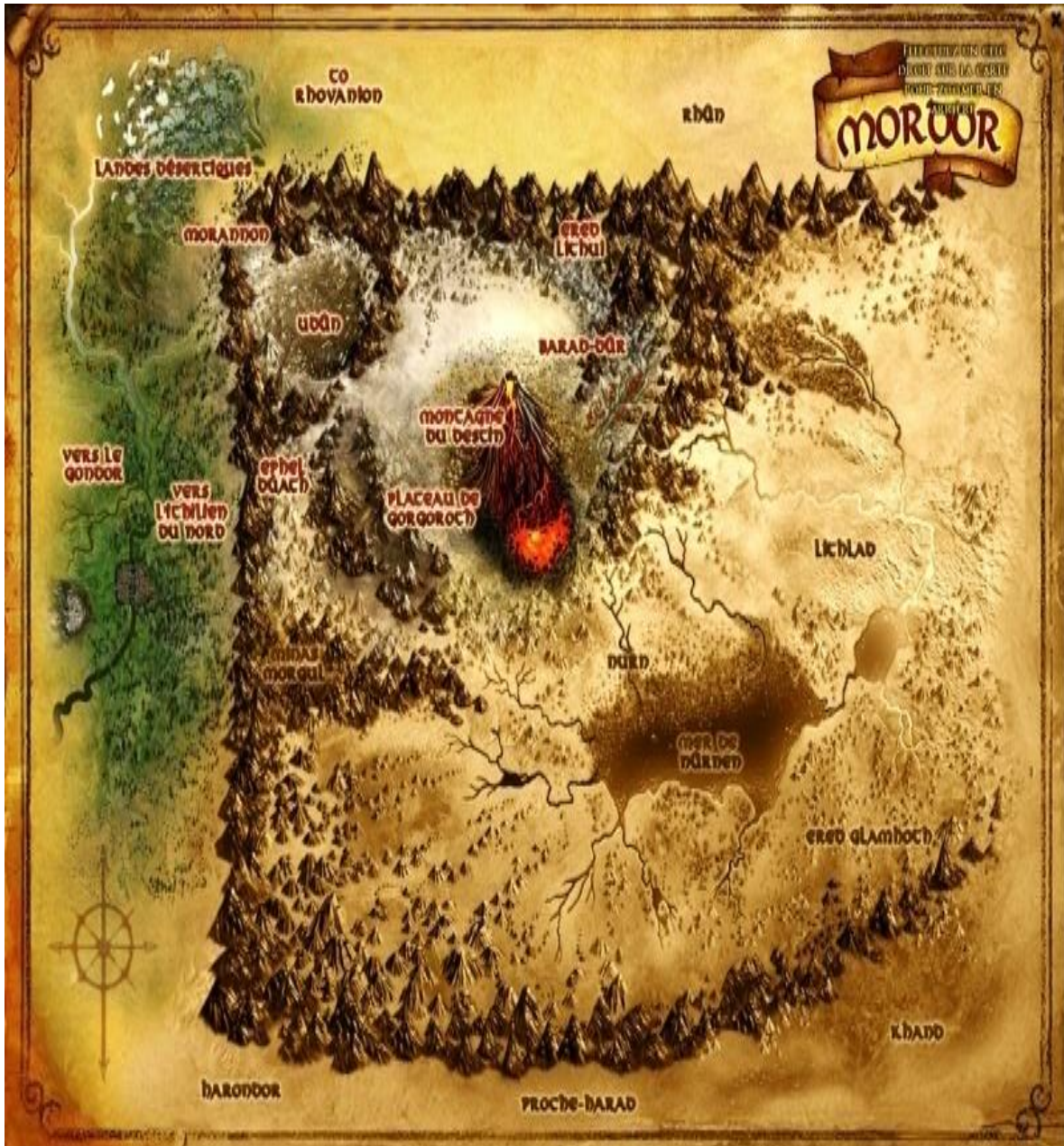


Fig.3.the Map of Mordor by J.R.R.Tolkien

<https://www.google.com/search>

Following the map(see Fig.3), moving to the Southeast of Middle Earth, we face an area called Mordor. It is seen as a place where evil lies or where Sauron’s place of establishment is located. In the book of *The Lord of the Rings: The Return of the King* by J.R.R Tolkien(1955); it has been described as such: “Far away now rising towards the south the sun, piercing the smokes and haze, burned ominous, a dull bleared disc of red; but all

Mordor lay about the mountain like a dead land, silent, shadow-folded, waiting for some dreadful stroke” (chapter III). Following this description, Mordor is seen as a place of evil and darkness, a place that is deserted and surrounded by a chain of mountains which makes it more suffocating.

The choice behind such a geographical area is due to its location. Sauron’s primary aim was to have a place that no one could get in easily. A place where they can be alarmed easily in case of an invasion. As well as, it’s Mount Doom because he knows the importance of this volcanic structure. Sauron wanted to rule the whole Middle Earth, and in order to do so, he must choose carefully the place where he would be settling down. Here relies the idea of Foucault’s Power Knowledge. In other words, Sauron knew all the geographical areas in Middle Earth, realizing the importance of each and its relation to achieving his primary aim which is to rule them all.

Mordor is regarded as a space of evil. Sauron’s choice for this place was not taken randomly. However, he had his own ideological reasons that are somehow connected to politics and among these was to prevent any intruders to his space. By looking at the map(see Fig.3) , seeing the geographical shape of the place, the first thing that attracts our eyes is the chain of mountains that hugs the whole space. This was a perfect shield to protect Mordor since the chain of Mountains would make it harder for invaders to just come inside easily without being captured by the soldiers of Sauron. This was one of the main reasons this geography was chosen. Secondly, when we start exploring the place, we notice a large yellowish place which normally represents the desert. The latter is known by its toughness. and hard to survive in. This again was a strategic choice to avoid any certain foreign threats. In a case of someone has thought about entering Mordor. By taking the desert as a road, , they will either die or lose their way due to its nature. Thirdly, moving to the center of the place, we notice a huge volcano that is active. The latter was chosen for two main reasons. The first

is due to its importance in relation to the ring and gaining power. The second is because of the atmosphere it gives. Since volcanoes are a sign of power and evil, so to give a darker view for intruders and make them hesitate taking the step. Lastly, the choice of soil that is clear on the map. It consists of a rocky type. This with no doubts would make the mobility even harder and easier for the inhabitants to see who is moving.

Looking at such spaces make us realize how maps play a big role in understanding many things that cannot be seen when reading a particular literary work. For the case of politics for instance, the reasons were not directly mentioned behind Sauron and his own follower's choice for such land. However, it was quite easy to assume this by only reading the map instead.

III.3. Real Meanings through Fictional Spaces in the Novel:

“All that is Gold does not Glitter “

In his book *The Lord of The Rings: The Fellowship of The Ring*, Tolkien said: "an author cannot of course remain wholly unaffected by his experience, but the ways in which a story-germ uses the soil of experience are extremely complex, and attempts to define the process are at best guesses from evidence that are inadequate and ambiguous". (Forward To the Second Edition).

Regarding the quote above, Tolkien has admitted and accepted that his works have a touch from reality. Whether through Places, characters, events, or even items, all of these represent reality in a way consequently we understand that there is nothing that comes out from vain .However, there is always a truth behind every fiction since there is always something in real life that intrigues the mind of the human being to create new things that no one saw or heard of. In other words, real life experiences are the fuel of the imagination.

As it was mentioned in the introduction, this chapter will reveal the real meanings of J.R.R.'s masterpiece *The Lord of the Rings*. To do so, a look at the writer's life is essential. Where he lived, how he grew up, what are the main things that affected him, and what he studied. All the mentioned above can give an idea about the inspiration behind such work. Thus, it is necessary to see Tolkien's life before trying to reveal the real meanings found in his work.

III.3.1. Insights from J.R.R Tolkien's Life:

John Ronald Reuel was born in 1892 in South Africa to Arthur and Mabel Tolkien. By the age of four, his father died and he moved to Kings Heath, Britain with his mother and brother. Shortly after, they moved to Sarehole; a beautiful hamlet with a lot of green places and farms. Sare hole is located near many wonderful places such as Clent Hills, Lickey Hills, and Malver Hills. Near to it there exists the Moseley Bog. A nature reserve that has an ancient forest dating back to the Bronze Age. The records say that Tolkien enjoyed exploring this forest very much just like he enjoyed playing in his aunt's farm Bag End. His love for exploring put him in a situation where he was bitten by a large baboon spider. Tolkien said that he has no real memory about this incident, but does his subconscious agrees with him?

As it was mentioned, Tolkien was somehow an explorer and one of the places he went to is Switzerland, precisely the Alps Mountains. Along with his enjoyment with exploring, Tolkien enjoyed reading literature and other subjects such as botany which is the science of plants or plant biology as well as languages, mainly the ancient ones like Latin, Greek, and Germanic. Also, he showed an interest in the constructed languages. He grew up to become a teacher of literature at Oxford University. Without forgetting to mention that he was a Catholic Christian .

By the coming of 1914, a world war started in Europe. A devastating and a bloody war that involved many countries and Britain was one of them. Tolkien was expected to fight in this war and indeed he fought. He saw the horrors and the shocks that the war brought along, and by its end, Tolkien lost all but one of his friends. He then finished his job as a teacher and wrote books and poems without taking any part in the Second World War. In 1973, J.R.R Tolkien died at the age of 81 leaving behind great works that are praised until nowadays.

III.3.2. Spaces of Illusion: Heterotopia in Tolkien's Novel:

Heterotopia is a word or term that was introduced by Michel Foucault. He used this term to describe juxtaposition of spaces, and places that have meanings that go beyond what the eye first sees. This means that the heterotopian spaces are not as simple as one can see from the first glance, but rather have deeper meanings. Foucault explained that heterotopia does not have one type but rather different types. He named and described all of them. A crisis heterotopia, heterotopia of deviation, heterotopia of a real place with juxtaposition, heterotopia of time, heterotopia of ritual, and heterotopia of illusion. Since this research paper is concerned with the real meanings that fictional spaces hold, heterotopia of illusion is the suitable one for this work.

In this type of heterotopias, a space of illusion is created in order to expose and express real spaces. Those spaces are found mainly in fictional literary works. Though at first one may think they are just spaces created by the imagination for the sake of entertaining people, they do in fact hold real meanings and have basics from real life. Before starting to read or analyze J.R.R Tolkien's *The Lord of the Rings* as a heterotopian work, as readers, we must understand that space does not mean place only. It refers to places, characters, and other things such as languages and items that are used in life.

III.3.2.1. Heterotopia of Places:

At the part of insights from Tolkien's life, we mentioned a place where he lived and spent his life, which is Sarehole, a beautiful hamlet situated in Birmingham. Hamlet is smaller than a village which means that the number of people living there is small. In Tolkien's childhood, the hamlet was not affected by the industrialization that was happening in the grand cities. It was a rural place, full of farms and the green color is the clearest one without forgetting the famous Mill of Sarehole. Thus, its people were more into agriculture and hand-made goods. In addition to that, Sarehole was near to different beautiful places such as the forest of Moseley Bog and Clent hills. And as it was mentioned in the part of psycho-geographical reading of the map, studies showed that people who live in rural places are usually happy, welcoming, and help each other. Does this description of Sarehole ring a bell?

Well, now it is somehow possible to guess which place looks like Sarehole. The Shire is the home of the hobbits. When one reads how Tolkien described it, he/she can see it as similar to the real place where the writer spent his childhood. The shire is a rural place and known by its inhabitants who are the hobbits. It is a green place, full of farms, gardens, and near a forest. The hobbits are known to be good-hearted. They live away from other societies, and like to be alone. They are always happy, enjoying themselves, and help each other. Let us not forget they do have a mill as well. That was confirmed in an article entitled "The Hobbit: How England inspired Tolkien's Middle Earth" by Rumeana Jahangir where she said: "In a newspaper interview Tolkien fondly recalled the area, saying the shire was 'inspired by a few cherished square miles of actual countryside at Sarehole'".

The forest mentioned above is named the Old Forest by Tolkien. If we went back to the insights from Tolkien's life, we would see that he enjoyed exploring a forest near Sarehole. Moseley Bog being a nature reserve that includes an ancient forest dated back to the Bronze

Age. Wait! Did it just say an ancient forest? The ancient forest in real life is the closest thing to the old forest in the novel. Both of them date back to ancient times with big and tall trees. But there is another place he used to enjoy that is clearly mentioned in his works which is Bag End, a farm of his aunt.

The experiences of Tolkien are not bounded only by his childhood. He went and saw other places when he got older. One of these places is Switzerland. In an article by Jahangir, she mentioned that in a letter sent by Tolkien to his son Michael, he said that the journey of Bilbo Baggins from the elvish settlement of Rivendell to the Misty Mountains was based on a 1911 trip to Switzerland. This statement said it all about the real meaning of Rivendell, yet, the following pictures will complete the image.

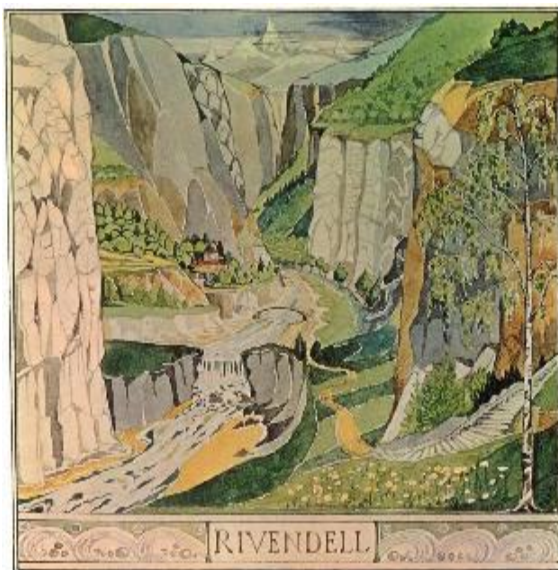


Fig. 4. Illustration of Rivendell by Tolkien Fig. 5. Lauterbrunnen Valley

The picture on the left is an illustration of Rivendell by Tolkien. By sketching such an illustration; he showed us how this fictional place looks like in his imagination. While the picture on the right is for a place in the Alps Mountains called Lauterbrunnen Valley. Taking a closer look at both pictures, one can clearly spot that they are similar. Both of them have high mountains at each side with a valley in between them. The green color and the beauty

exist in both of them. Maybe the only difference between the two illustrations is that one is the home of humans while the other is the home of elves.

Just like The Shire, The Old Forest, Bag End, and Rivendell, Mordor does have a connection to real life. Mordor is a word belonging to the Elfish language created by Tolkien. It consists of two parts. The first is “mor” which means dark, and the other is “dor” which refers to land. Thus, the equivalent of Mordor in English would be the Dark Land. Tolkien described it as a barren wasteland, riddled with fire and ash and dust, the very air you breathe is a poisonous fume. So what can possibly be the inspiration behind such a dark place? Let us take a glimpse of the writer’s life again. Tolkien spent his childhood at Sarehole, an agricultural and rural place. Surrounded by hills and forests, a place that gives joy and hope, but as he grew older, he had to move to a city where he could finish his studies and later on becomes a teacher. The cities at the beginning of the 20th century were changing. They were not agricultural anymore, but rather industrial. Factories, machines, cars, and trains were becoming more and more normal things. In the article of "Was the Lord of the Rings inspired by Blac Country industry?" published in 2014 on BBC's website, the author said: "It's filthy air, ravaged landscape and fiery skies must have seemed like an ominous presence, ready to engulf his beloved home and all that he valued". The new cities were not far from the image of Mordor. With both riddled with fire and ash and dust, and the very air that people breath in them is poisonous fume. The places were not the only things that do have real meanings, but characters as well.

III.3.2.2. Heterotopia of Characters:

J.R.R Tolkien has created many characters that this research paper cannot fit them all, and analyzing them all would mean rather writing a book. This dissertation would analyze certain characters in order to find the real inspiration. Those characters would be Shelob,

Nazgul, Gandalf the Grey and Aragorn, and of course Frodo Baggins. Starting with Shelob he was known to be the easiest one when looking into its connection to Tolkien's experiences. Shelob is a demon in a form of a really giant spider (mentioned in *The Two Towers*). It was already said in the insights from the writer's life that he was once bitten by a large baboon spider. This kind of spiders is scary for even grownups, so one can only imagine what feelings it could cause to a child. Although Tolkien said he cannot recall any memory about it, but one can assume that his subconscious did not forget the incident since he gave a demon the shape of a giant spider.

This incident from his childhood was present in his work, but how about his experiences as an adult? Aside from his job as a teacher of literature at Oxford University and his normal life, Tolkien witnessed one of the greatest horrors of the 20th century. The World War, precisely the first one since he did not take part in the second one. He saw death and blood. He saw how the German soldiers were killing innocent people and destroying their homes. They were invading places that are not theirs. This war caused him the loss of all but one of his friends. The German soldiers mainly the ones who used to ride horses were real life inspirations of the Nazgul or The Black Riders. The following pictures can explain better than words.



Fig. 6. WWI German Soldier on Horseback, with gas mask and lance



Fig. 7. Nazgul illustrated in the movie of the Lord of The Rings

www.reddit.com

The fictional characters and the German soldiers may not look exactly the same; however, they do have similarities. For Tolkien, the Germans were the cause of so much destruction and blood. The Nazgul are somehow like them. They killed anyone who came in the way of their mission.

The experiences that someone goes through are not the only things that affect his \her imagination. Ideas, thoughts, however, even faith of a writer plays a role in shaping his literary work. As far as J.R.R Tolkien is concerned .He was a Catholic Christian who believed in Jesus. So, does Jesus appear in his work? The answer is yes. Jesus was represented through different characters such as Gandalf the Grey and Aragorn. In *The Lord of the Rings*, Gandalf first shows at Bilbo's birthday party where he recognizes that the ring Bilbo has is none other than the ring of The Dark Lord, he came in the right time to save Bilbo from the ring just like he came in the right times to save the day in the series of *The Hobbit* for he is sent by God. Gandalf's story goes back to the first age of Middle Earth as the work *Silmarillion* (1977) by Tolkien explained. He was sent by God to save the Middle Earth. So his mission was to protect all the living beings in there as Jesus said: "Greater love hath no man than this that a man lay down his life for his friend" (John 15:13). He did save them many times the last one

was when he faced the demon alone at The Bridge of Khazad-dum and eventually fell and died. As the story goes on, the readers become surprised by the fact of the resurrection of Gandalf who became more powerful and glorious. So in brief, Gandalf was sent to help Middle Earth, and then he sacrificed himself for the greater reason, later resurrected to finish his mission. An article entitled "The lord of the Rings and Christian Symbols" (2017), the writer said: "In the person of Gandalf Tolkien attempts to show his readers the power of Christ's sacrifice on the cross, descent into darkness, resurrection, and glorification in his new body".

Aragorn is a representation of Jesus as well, however in a different way. The first encounter between him and the hobbits was not in pleasant occasions. Aragorn "Strider" had a look of a ranger. In other words, his look said that his not trustworthy. Nevertheless, Frodo chose to trust him and one of his hobbit friends asked if it is a good idea, he answered him that if he looked nice than probably he is tricking them to get the ring. In one of the descriptions of Jesus, it is said "he had no beauty or majesty to attract us to him, nothing in his appearance that we should desire him" (Isaiah 53:2). This description sounds like it was for Aragorn. In the same article published in 2017, the writer mentioned Aragorn as well by saying: "The Christ symbolism in Aragorn largely draws from Jesus of Revelation in Christian theology, Jesus Christ is going to return to the world and rescue all those who have faithfully served God". For Christians, Jesus will return to rule earth and heavens, he will be the king. This sounds just like Aragorn's return where he will be crowned as the king by the end of the last book *The Return of the King*.

The last character which will be analyzed Frodo. The latter is a kind-hearted hobbit who dreamed of going on an adventure just like Bilbo. Little he knew that his adventure is beyond anything that he ever dreamed of. One day, he is having fun, dancing, and singing; to find himself then as the bearer of the Dark Lord's ring. He thought his mission will end by

taking the ring to Rivendell. Yet, this was just the beginning. He was courageous and volunteered to take the ring to Mount Doom, the only place where it can be destroyed. No one thought that a small and a weak hobbit can actually have the courage and the strength to fight the power of the ring. Even though he was in danger many times, he never stopped. He started hallucinating, having nightmares, and get drained of his power, yet he found the will and the strength that helped him to destroy the ring once and for all. The hero of all kind was one who nobody thought is capable of being strong..

Frodo's character is just like the character of a simple human being. Having a character that is found in many individuals around the world. He simply encompasses a person who minds his own business, dreaming of adventures and exploring new things. Then suddenly he found himself in a different situation. Considering the era where Tolkien lived, this situation would be the world war. Normal men with simple lives started volunteering in order to participate in the war to save their homes. Many of them suffered from shell-shock after the war which is a case where soldiers suffered from hallucinations and nightmares just like Frodo. In the article of "How was The Lord of the Rings influenced by World War One" the writer said concerning the shell-shock that "Tolkien would have been well aware of its effects from his time in hospital and on the front line. He presents a sympathetic view in The Lord of The Rings by afflicting Frodo with the condition while carrying the Ring" By the end of the war, they became heroes, and many of them are still remembered. Frodo Baggins is a memorial to people who had no high positions or great power, yet they succeeded in leaving their prints.

III.3.3.3. Heterotopia of Language and the Ring:

Tolkien was successful in creating imaginary things like places, plants, and creatures. Yet his imagination went further than that to the extent of creating a total new language which

is the Elfish language. Creating a language is probably the most difficult thing. Since a creation of letters, then words and morphology are needed, moving to grammar and rules. Tolkien did this, as well as, creating different dialects. This new language fascinated many people to the extent that some tried to learn it.

Just like the places and the characters, the Elfish language had a basic from reality and it is not purely imagined. Tolkien studied ancient Latin, Greek, and Germanic languages. He also was interested in constructed languages as well as his knowledge in linguistics. When putting all has been said together, one can build an idea about the origins of the Elfish tongue and how real languages contributed in its construction.

The last thing that this paper will discuss concerning real meanings is the ring of Sauron. The one ring to rule them all. The Dark Lord made the ring that can control all the other rings and eventually bring Middle Earth down so he could control it. In different words, the ring refers to power. When the greatest power is in the hands of only one, then it can be very dangerous. Kings and dictatorships are the best examples for that. Also, power has a big influence on people for if it goes to the wrong hands, it can hurt the one who have it and the others. Gollum is a good illustration of that. He used to be a normal hobbit, and then he obtained the ring by killing his friend. .Consequently, gaining power by killing someone. Thus, the ring controlled him easily. Gollum was corrupted and murdered for the ring. While Gollum was weak, that is why the power of the ring controlled him easily. However, the good-hearted ones with strong wills would always fight to not leave power overtake them. That was Frodo Baggins who resisted to the very last and did not give in to the power of the ring.

III. Conclusion:

This chapter which is the last one is the jewel at the top of the crown. While the first two chapters focused on explaining terms and theories, this chapter where the practice side using J.R.R Tolkien's masterpiece *The Lord of The Rings*. Before starting to analyze the novel using the theories and the geocritical approach, it was necessary to give an idea about the plot. Thus, when reading the analysis one can follow easily.

After the plot, the practical part started. First with a reminder to literary cartographies and mapping. .T hen, a map of Middle Earth was provided to illustrate how literary maps look like. Then, the work went forward to both psycho-geographical and geopolitical readings to different places in Middle Earth. The start was with through analyzing the society of the hobbits based on where they lived which is The Shire. For that purpose, another map was inserted. A map that shows the landscapes and the nature of the place more clearly since the psychology is very affected by them. Then, the attention was focused on geopolitics, for that part another space was chosen which is Mordor. A third map was included, and this map was not of the Middle Earth but rather of Mordor. That is to have a clearer look of that space in order to get a clearer vision.

The last title in this chapter was devoted to the real meanings that are found in fictional spaces. Since the imagination is affected by experiences, thoughts, and believes, it was important to give glimpses from J.R.R Tolkien's life. Then explaining Foucault's theory of heterotopia of illusion which means creating fictional spaces to express reality, and finally moving to analyze places, characters, language, and even an item (the ring) to see their relationship to reality. By the end, the reader can see clearly that all what the imagination of the human produces is actually based on real things. Fictional spaces reveal real meanings, but only if one took a close look and tried to study the author before the work.

General Conclusion

Fantasy, abandoned by reason, produces impossible monsters; united with it, she is the mother of arts and the origin of marvels

(Goya)

Fantastical stories and books are not loved only by children, but by adults as well. As adults, we grew up watching Cinderella, Alice in Wonder Land and so many other fictive beautiful stories. Those stories are still engraved inside our hearts and minds, and they are inherited from a generation to another. While reading them we felt so attached to them because first; they were different and intrigued our imagination with a Fairy Godmother, talking animals, a giant tree that takes above the clouds, and the list goes on and on. Second, they always held morals behind such as being kind to others. Being helpful and a courageous person eventually the goodwill win at the end, all that our parents wanted to teach us. Those childhood stories were simple and had a childish vibe. Fantasy was a unique genre loved by all ages.

Fantasy dates back before our recent generation's existence. In fact, it existed way before literature becomes written, to the time when oral stories were the literature of nowadays. Just like the evolvement of human beings and literature, fantasy evolved as well. The greatest change that fantasy witnessed was in the postmodern era; it became known as high fantasy. However, the first time high fantasy appeared was in the modernist era by J.R.R Tolkien in his book *The Hobbit* in 1937. Tolkien is considered as the father of high fantasy since he was the first to write using this genre. So, what is high fantasy?

Fantasy is about imaginary creatures with supernatural power and unrealistic events, whereas, high fantasy went to another level by creating a whole fictional world, a world that does not exist in reality. This change was influenced by the spread of space-time theory of Einstein. With this theory, space had more significance in different fields and one of them, of course, is literature. So in literature, spaces are not anymore passive settings, but an influence on both the characters and the events. Also, the spatial studies of Foucault, Lefebvre, and Soja helped in both shaping and understanding high fantasy works.

Michel Foucault draws the connections between space, power, and knowledge and how each one of them affects and be affected by the other. Also, he introduced the term Heterotopia which means a world within the world. Although heterotopia has different types, yet the most significant one to high fantasy is heterotopia of illusion. It means the creation of an imaginary world that holds real meaning.

Followed by Foucault, Lefebvre introduced his theory of spatial triad. He divided the space into three elements; the conceived that the eyes first see, 'the perceived' that had more symbols and values, and 'the lived' which is related to the inhabitants. This theory was a major influence on Soja's Thirdspace. The latter in his theory explained how each of the conceived and the perceived can affect the inhabitants, and what effect they may have on them, in other words, the interrelation between all the elements of space.

As mentioned, high fantasy is not separable from spatial studies, and space became an important player in the literary works. Thus, more attention to describing the settings as needed. However, sometimes describing the settings only was not sufficient to give the full image of the imaginary space. As a result, some writers like Tolkien chose to draw maps to make their new worlds clearer to the readers. This kind of map is known as literary cartographies in literature.

Literary cartographies became more and more needed in reading and understanding the postmodern fantastical works. They helped in shaping a full image of the fictional worlds, and they had much information to deliver to the readers. Thus, literary maps held an importance. Hence, analysts started considering them as a study material. For that purpose, none of the already existing approaches were suitable. This led to the birth of another approach which is geocriticism.

Geocriticism is an approach towards better understanding the relationship between time and space, and the relationship between space and its different practices. In other words, geocriticism tends to analyze events and characters in a given space. For geography is not separated from different fields such as psychology, politics, economy, and religion. Geocriticism studies fictional spaces in relation to all those fields though this research paper's main focus was psychology and politics. By considering Foucault's heterotopia, those fictional spaces have real meaning and a geocritical study can help depict them.

To put the geocritical approach into practice along with all the theories mentioned in this research, a masterpiece of J.R.R Tolkien *the Lord of the Rings* was chosen. It is one of the first high fantasy novels where Tolkien created a whole new world. The third chapter was only about a psycho-geographical and geopolitical study about his fictional spaces as well as finding the real meanings imbedded in these imaginary spaces (places, characters, and other components), with a brief summary of both the writer and his world in order to help using the geocritical approach successfully

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Appendices

The Hobbit

The Hobbit is a fantastical novel written by J.R.R Tolkien. It was first published on the 21st September 1937, and it was nominated for the Carnegie Medal and awarded a prize from the New York Herald Tribune for best juvenile fiction. The hobbit is popular till nowadays. It has been adapted to cinema and turned out to be very successful. The events of this novel happened before the ones of The Lord of The Rings and they show how Bilbo Baggins got the ring of Sauron.

Silmarillion

It is a collection of mythopoeic works by English writer J. R. R. Tolkien, edited and published posthumously by his son, Christopher Tolkien in 1977. These works consist of five parts. Each part tells a specific story about the world of Eä beginning with its creation. It also talks about Middle Earth and its different inhabitants explaining its story from the first age till the third age with the story of the rings.

Bertrand Westphal

A French scholar and an essayist. He was born on Mayo10th , 1962 in Strasbourg, France. He is a professor of comparative literature and literary theory at the University of Limoges. He is most known for his works on the Geocritical approach. Some of his works are *Geocriticism: Real and Fictional Spaces* (2011), *The Plausible World. A Geocritical Approach to Space, Place, and Maps* (2013), and *La Geocritique mode d'emploi* (2000).

Robert T. Tally Jr

A professor of English at Texas State University. He was born in 1969. His research was on the focus on the relations between space, and its representations. He is active in the fields of geocriticism and literary cartographies, and he wrote many works concerning this subject. Some of these works are *Topophobia: Place, Narrative, and Spatial Imagination* (2019), *Spatiality. The New Critical Idiom* (2013), and *Utopia in the Age of Globalization: Space, Representation, and the World System* (2013).

Résumé

توظف هذه المذكرة نهجا جيوسياسيا نفسيا لقراءة الخريطة الخيالية لجون رونالد رويل تولكن في كتابه سيد الخواتم

1954. الرواية الخيالية كانت تبنى في العموم على شخصيات واحداث غير واقعية دون اخذ تاثير المكان بعين الاعتبار .

و بعد ان تعمق مفهوم المكان في الدراسات الادبية اصبح كتاب الرواية الخيالية يركزون اكثر على ابتكار عوالم خيالية

تحمل معان حقيقية . احد اهم رواد هذا النوع من الاعمال هو تولكن في عمله المميز سيد الخواتم. هذا البحث يناقش المغزى

من ابتكار هذه العوالم المدهشة . و باستعمال الخريطة الخيالية نفترض ان تولكن ابتكر هذه العوالم باستعمال عناصر

مختلفة مثل العرق واللغة والثقافة لخلق قصة واحدة في جغرافيا الخيال . هذا البحث يسعى لقراءة الجغرافيا المتنوعة و

معانيها الحقيقية التي تضمنها هذا العمل

La thèse actuelle aborde une approche Psycho-Géopolitique qui vise à lire la carte Géographique de Ronald Reuel Tolkien dans son œuvre *The Lord of the Rings* 1954. La littérature fantastique était construite au début seulement de des caractères et plot imaginaire. Mais, à cause de la Tournant Spatiale dans les études littéraires, ce genre a évolué avec la concentration des écrivains surtout en donne des vrais sens à travers les espaces imaginaires, ce ci à révolutionnez le genre de la littérature fantastique. Une des figures qui à utilisé cette technique est J.J.R.Tolkien dans son formidable œuvre *The Lord of the Rings*. Donc, cette recherche prouve que Tolkien a vraiment réussi a rendre l’histoire plus identifiant pour le lecteur grâce a sa création de royaumes et d’espaces fascinante a travers cette cartographie fictif, Tolkien a créé un nouveau monde fantastique qui est construite de différents éléments comme la Cartographie, des nouveaux races, des nouvelle langues et cultures et cela a construite une histoire complète. Donc, notre recherche a le but de chercher à lire la diversité dans la Carte Géographique du Tolkien et voire sa conscience définitive de l’importance de la Carte Géographiques son œuvre.