

The grounds of Tolkien: unmappable, unbookable (9199 words)

Abstract (200 words)

As Tolkien himself asserted, his creative writing processes were fundamentally linguistic. They were driven by his private invented languages, by the names in those languages, and by linguistic aesthetics. To a great extent, the purpose of his creative writing was to provide a framework within which his languages could develop. One corollary of this approach to creative practice is its apparent confirmation of the Sapir-Whorf hypothesis – that thought is led by language.

This article, setting Tolkien in the context of other creative writers of his time and of the present day, draws on his documentation of his creative practices to investigate the importance in his work and in creative practice of visual and non-worded elements in and beyond text; of the diffuse borders between creative practice and translation; of the role of such works in times of literary, social and political upheaval; and of the ways in which Tolkien's passionate adherence to linguistic aesthetics eventually and perhaps inevitably renders his work forever unfinished, swept into and beyond the thresholds of articulation. The arguments are conducted with the aid of ideas from William James, Wittgenstein, Derrida, translation theory, thing theory, ethnography and the work of Nick Humphrey on the 'thick moment'.

Keywords (10)

Tolkien, thick moment, thick consciousness, mapping, creative process, names, translation theory, thing theory, Sapir-Whorf, ethnography

The grounds of Tolkien: unmappable, unbookable

Place there is none; we go backward and forward, and there is no place.

St Augustine's Confessions X: XXVI

Many writers describe the experience where lines, words, images, stories seem to arrive from elsewhere, out of another world. Specific to J. R. R. Tolkien's reports however, informed by his background as a philologist, is his deep subtle response to linguistic aesthetics. He writes to W. H. Auden:

the sensibility to linguistic pattern ... affects me emotionally like colour or music; ... the acute aesthetic pleasure derived from a language for its own sake, not only free from being useful but free even from being the 'vehicle of a literature ... and the beautifully coordinated and patterned (if simply patterned) Anglo-Saxon

(Carpenter 1981: 212-214)

In this context, Tolkien's reports of subterranean or superterranean creative processes, and the way he recounts them, trigger interesting questions, which he proceeds to attempt to answer or, more intriguingly, *not* to answer in abundance.

Tolkien's reflections on his writing processes are well documented. For much of his life from the publication of *The Hobbit* onwards, he was inundated with fan letters and many of his responses, both draft and posted, have been published (see Carpenter: 1981). Other sources from which to build a picture of his composition processes include the several volumes of the writing that formed the source material for *The Hobbit* and *The Lord of the Rings*, such as *The Silmarillion*, and a number of related lectures and essays.

In this documentation, Tolkien draws on the conventional gamut of explanations of creative processes. These include references to subconscious or unconscious levels of the self, or to the writer as sculptor chipping away to reveal the form held within a block of stone, cutting back the thicket of words, pruning or striking them out to uncover an already-existing pattern. Much of this can be found in the explanations provided by other writers, such as Damon Knight's allusions to the creative activity of the silent or "tongue-tied mind" or Stephen King's references to archaeological excavation: "Stories are relics, part of an undiscovered pre-existing world. The writer's job is to use the tools in his or her toolbox to get as much of each one out of the ground intact as possible." (1997: 24; 2000: 188-189).

Distinctive to Tolkien, however, is his repeated emphasis on his "*fundamentally linguistic*" inspiration, informed by his work as a linguist, philologist and inventor of two "nearly completed" private languages and the outline of about ten others (Carpenter 1981: 219, 143). These languages, invented prior to the writing of his books, remained dominant in that process:

The invention of languages is the foundation. The 'stories' were made rather to provide a world for the languages rather than the reverse. To me a name comes first and the story follows. I should have preferred to write in 'Elvish'. ... [*The Lord of the Rings*] is to me, anyway, largely an essay in 'linguistic aesthetic' (Carpenter 1981: 219)

Tolkien's deeply linguistic approach bestowed a distinctive quality upon the creative processes and products that followed:

Elves are assigned two related languages more nearly completed, whose history is written, and whose forms (representing two different sides of my own linguistic taste) are deduced scientifically from a common origin. Out of these languages are made nearly all the *names* that appear in my legends. This gives a certain character (a cohesion, a consistency of linguistic style,

and an illusion of historicity) to the nomenclature, or so I believe, that is markedly lacking in other comparable things.

(Carpenter 1981: 143)

In his corrections to a draft *Daily Telegraph Magazine* interview, Tolkien stressed the primacy of linguistic aesthetics over story, particularly in terms of functional relation:

I think the passage would be more intelligible if it ran more or less so: 'The imaginary histories grew out of Tolkien's predilection for inventing languages. He discovered, as others have who carry out such inventions to any degree of completion, that a language requires a suitable habitation, and a history in which it can develop.

(Carpenter 1981: 375)

Thus, for Tolkien, instead of language providing a framework, outline or medium within which to uncover a story, it was the story, or legend, which brought language into the foreground. In other words, the story served the language, giving it substance and allowing it to expand. He noted that the "process of invention [of private languages] ... was largely antecedent to the composing of legends and 'histories' in which these languages could be 'realized'" (Carpenter 1981: 380). He experienced this as a mutually symbiotic process:

It was just as the 1914 War burst upon me that I made the discovery that 'legends' depend on the language to which they belong; but a living language depends equally on the 'legends' which it conveys by tradition.

(Carpenter 1981: 231)

It is significant that, as Tolkien recorded it in the seminal 'On Fairy-Stories', the First World War acted as a catalyst for his writing: "A real taste for fairy-stories was awakened by philology on the threshold of manhood, and quickened to full life by

war,” (1983: 135). Such relations between creative work, war, and invented languages evoke Even-Zohar’s observations on the preponderance at periods of instability of translated literature which introduced innovation into the literature of cultures seeking to redefine and re-orient themselves at such times. For Even-Zohar, ‘translation’ was a loose term, “the borderlines are *diffuse*”, which included semi- and quasi-translations (2000: 166).

A significant part of Tolkien’s work acts as quasi-translation, shifting between Elvish languages, Standard British and other Englishes in a bid “to represent varieties [of language] by variations in the kind of English used” (Tolkien 1955: 515). He even included in the appendices to *The Lord of the Rings* a section entitled ‘On Translation’ that was devoted to the question of word and language selection. (1955: 515-522).

As early as 1912, Tolkien bewailed, in a paper on the Finnish *Kalevala*, the lack of mythological “undergrowth” in European literature. He felt it particularly keenly as regards English literature. He developed the desire to fill that gap by creating a body of legends, which he referred to as his ‘legendarium’ (Carpenter 1981: 149, 189, 197, 214). These aspirations match Even-Zohar’s observations of the potential effects translated works in difficult times:

Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before. These include possibly not only new models of reality to replace the old and established ones that are no longer effective, but a whole range of other features as well, such as a new (poetic) language, or compositional patterns and techniques.

(Even-Zohar 2000: 193)

For Tolkien, too, the specifics of language played an important part in his project:

I was from early days grieved by the poverty of my own beloved country: it had no stories of its own (bound up with its tongue and soil), not of the quality that I sought, and found (as an ingredient) in legends of other lands. ... nothing English, save impoverished chap-book stuff. Of course there was and is all the Arthurian world, but ... it is imperfectly naturalized, associated with the soil of Britain but not with English Once upon a time (my crest has long since fallen) I had a mind to make a body of more or less connected legend It should possess the tone and quality I desired, somewhat cool and clear, be redolent of our 'air' (the clime and soil of the North West, meaning Britain and the hither parts of Europe ...)

(Carpenter 1981: 144)

This early ambition was later modified, as Tolkien's reference to a fallen crest indicates. His initial strong sense of agency shifted in later years, when he started to attribute agency to the invented languages themselves, emphasizing their dynamic life and independence from himself as inventor. He gave language the active voice and diminished or erased his own role . Typically, he positioned himself instead as receptor. Language was in the lead, and he also stressed that both languages and stories enjoyed an existence previous to his involvement with them. In short, he came "more and more to regard his own invented languages and stories as 'real' languages and historical chronicles that needed to be elucidated." (Carpenter 1976: 102). He made it clear that his invented languages, and more specifically the names within them, acted as direct inspirations for the creative work: "As usually with me they [the Ents] grew rather out of their name, than the other way about." (Carpenter 1981: 208).

Writers's experiences of passivity in the creative process are easy to locate. Edward Thomas focused on the sense of the writer as amanuensis, describing Ezra Pound as bombarded or even physically attacked by ideas or words: 'pestered with possible

ways of saying a thing' (1909: 3), and observing of his own role when working on creative prose:

while I write, it is a dull blindfold faring through a strange lovely land: I seem to take what I write from the dictation of someone else. Correction is pleasanter then for I have glimpses of what I was passing through as I wrote. (Thomas, R. G. 1968: 53)

Graeme Harper describes what seems to be a hidden depth steering the writing:

each of these pieces of creative writing is an imprint, of personal and cultural conditions, each is an etching on the surface of communication of something that lies below. (Harper 2006: 27)

On a first glance, these accounts of the creative proess seem similar to Tolkien's. Tolkien also noted how words would emerge without his conscious intent, often when he was in a state of distraction such as that created by the monotonous unrelated task of exam-marking. If intent existed, it was beyond his awareness; somehow he had accidentally tuned into it:

All I remember about the start of *The Hobbit* is sitting correcting School Certificate papers in the everlasting weariness of that annual task forced on impecunious academics with children. On a blank leaf I scrawled: 'In a hole in the ground there lived a hobbit.' I did not and do not know why. I did nothing about it, for a long time, and for some years I got no further than the production of Thror's Map. (Carpenter 1981: 215)

Ursula Hurley gives a useful overview of how this might work and how such a state might be accessed:

This dialogue between what some call the conscious and unconscious mind, and what others see as the interaction between the left and right brain, or

between reason and intuition, is a paradigm that is repeated everywhere in discourses on creative writing; it is found in craft books, and in the repertoire of exercises that teachers of writing develop to allow the silent mind to be heard. Often it involves techniques to distract the rational mind, to encourage spontaneity and to quieten the inner critic so that our instincts have a chance to surface. (2011: 348)

However, specific to Tolkien is his experience of content being led by language. The corollary of this is the Sapir-Whorf hypothesis - that not just content, but the thought behind that content is led by language. Certainly, for Tolkien, the driving force of his stories was names and these names had an existence outside of his imagination: "Names always generate a story in my mind." (Carpenter 1976: 175).

Closely connected to names in Tolkien's work is an indication of place. The initial line of *The Hobbit* not only names the hobbit but also refers to his home or hole. Tolkien's first addition to that line - Thrór's Map - continues the emphasis on names and place. In both cases, the names used combine person and place, indicating specificity and otherness in their references to identities and locations separate from Tolkien's. A similar emphasis occurs in Tolkien's responses to fans, in which he demonstrates just how names comprise a significant part of his invented languages, digressing into details of etymological histories and grammars in his attempts to answer his fans' queries. However, he tends to couch these digressions as surmises, thus bringing to his fans' attention the limits of his own knowledge about what has been set down. He presents himself as still in the act of discovering more about both the languages and their names, and such sentiments reiterate his sense of them as both separate and previous to his awareness of them.

Tolkien's long epistolary investigations of etymological histories of names in both *The Hobbit* and *The Lord of the Rings* indicate the symbiotic relationship between legends and language. The ability of names to generate story is applicable in reverse, with Tolkien reflecting on possible philological and literary origins of his creative

works in hindsight. He also began to develop his invented languages backwards; that is, to posit the hypothetical 'earlier' words which he was finding necessary for invention by means of an organized 'historical' system.' (Carpenter 1976: 45).

His names are language-specific, as is made clear in his strong response to translators' efforts. For him, these invented names had a firm almost physical existence, and, like the realia of translation, were cultural-specific material elements, untranslatable:

In principle I object as strongly as is possible to the 'translation' of the [p250] nomenclature at all [...] I would not wish, in a book starting from an imaginary of Holland, to meet *Hedge, Duke'sbush, Eaglehome, or Applethorn* even *if* these were 'translations' of 'sGravenHage, Hertogenbosch, Arnhem, or Apeldoorn! These 'translations' are not English, they are just homeless. (Carpenter 1981: 249-250)

Names suggest specificity, of person, thing and place. They are not "homeless". They come with a definite home, albeit imaginary, and inhabit a particular language. Location- and language-specific, they suggest a reality that cannot easily be carried over into other locations or language:

If in an imaginary land *real* place-names are used, or ones that are carefully constructed to fall into familiar patterns, these become integral names, 'sound real', and translating them by their analysed senses is quite insufficient. (Carpenter 1981: 251)

In the initial creative emergence of *The Hobbit*, the emphases on particular names and locations act as navigatory tools, mapping the burgeoning story and characters onto specific positions, such as the hobbit's home, and routes, such as those on

Thror's Map. Just as making use of language necessarily entails specific value-judgments, so too does working with maps. Whether the maps are worded or graphic, they inevitably present specific handles on this world and particular perceptions of it – witness the furore created by differences in size of countries in the Mercator and Gall-Peters world map projections. Map-making, like language, is also a tool of ownership, as when cartographic decisive divisive acts favour the colonialist map-maker over the indigenous dweller who lives with the consequences of those acts:

Cartography is, by definition, an attempt to tame the world around us, to transform it into a product of our own making and, in being able to write and read it, cut it down to our size.

(Armitt 2005: 60)

Just as cartography may 'tame' the world to suit particular perceptions and purposes, so an illusory imaginary world may be tamed into a sense of reality when depicted via a map.

Tolkien's focus on location and map-making in *The Hobbit* allows and confronts that sense of ownership. In the opening lines, Bilbo's character is mapped out via a description of his hobbit hole. The detail of the hobbit's home is unashamedly value-laden. It is 'Not a nasty, dirty, wet hole, [... but] a hobbit-hole, and that means comfort.' Bilbo is thus presented as comfortable, settled, well-to-do, particular in his habits and complacent. Similarly, Thror and the map are positioned in this story so as to raise repeated challenges to assumptions of value and ownership. 'Thror's Map' provides a crucial drive to the story's physical and narrative trajectory, in which questions of literal ownership and interpretation of the map play key parts.

However, Tolkien's map-making was periodically undercut by the unpremeditated arrival of characters, events and places that repeatedly wrested control from both map and maker:

I met a lot of things on the way that astonished me. Tom Bombadil I know already; but I had never been to Bree. Strider sitting in a corner at the inn was a shock, and I had no more idea who he was than Frodo.
(Carpenter 1981: 216)

The success with which these unintended elements gain control of the story rests on their physical effect, which in turn depends on their separateness from Tolkien, and their consequent ability to startle.

The surprise, unexpectedness, and physical sensations accompanying such events situate those who witness them (in this case, Tolkien) in a particular kind of consciousness. Nick Humphrey describes it thus:

Consciousness can exist at a much lower level, exist unreflected on, just as the experience of raw being: as primitive sensations of light, cold, smell, taste, touch, pain; as the is-ness, the present tense of sensory experience, which doesn't require any further analysis or introspective awareness to be there for us but is just a state of existence. ... I call it the "thick moment" of consciousness. (1995: 200)

Humphrey's focus on the thick moment recalls William James's analysis of different kinds of attention in *Principles of Psychology*, and later practical experiments in this area conducted under his direction by Leon M. Solomons and Gertrude Stein. James connected the awakening of an engaged, flexible, immediate attention free from chain-like reactions of mechanical habit with the startling effect of acute physical awareness of the present moment:

The whole feeling of reality, the whole sting and excitement of our voluntary life, depends on our sense that in it things are *really*

being decided from one moment to another, and that it is not the dull rattling off of a chain that was forged innumerable ages ago.
(1890: 295)

Such thick moments of consciousness occur unexpectedly, when the writer's attention is distracted. They are often disruptive, as well as surprising and fresh, providing unlooked-for juxtapositions and possessing a physicality expressed in terms of sensations, positioned outside the restrictions of a temporally-bound medium, outside the agency of the perceiver, and also consisting of a deep connection to the present active now. James emphasized all of this in his italicization of the adverbial "*really*" and the passive progressive participle "*being decided*" (1890: 295).

Such descriptions match Tolkien's experience of the creative process. Often it was unexpected. He also recorded a sense of freshness, physicality, and a certain remoteness:

being a philologist, getting a large part of any aesthetic pleasure that I am capable of from the *form* of words (and especially from the *fresh* association of word-form with word-sense). I have always best enjoyed things in a foreign language, or one so remote as to feel like it (such as Anglo-Saxon).
(Carpenter 1981: 172)

Given Tolkien's frequent experiences of sudden physically-affecting appearances of characters or places, his wish to insert in his published books concrete items that would interrupt the narrative is intriguing. Among other items, he planned to include a physical copy of Thrór's Map in the first chapter of *The Hobbit* 'to be tipped in (folded) in Chapter I, opposite the first mention of it' (Carpenter 1981: 15) with invisible lettering that would become legible when held up to the light; red-coloured

fire-letters for the Ring in chapter II of volume I of *Lord of the Rings*; and facsimiles of the burnt pages of the Book of Mazarbul at the opening of chapter V of volume II of *Lord of the Rings* (Carpenter 1981: 17, 170, 186, 171).

These plans show that Tolkien was not simply aiming for representation of physicality, but for physicality itself. Maps demand inspection. A folded map would therefore need to be physically unfolded, thus interrupting the flow of printed narrative. More strikingly, the invisible lettering – representing a lack of physicality but a promise of it – demand that the book be turned and lifted to the light. The bodily engagement required to unfold the map or detect the lettering asserts their physicality as things, and enables the reader to relate more directly and sensuously with the world and events also being mapped out.

Close to what the reader is offered by the physicality of a map *within* the book and lettering that has to be manipulated to be discerned, is Bill Brown's insights into the power of things. In his disingenuous beginning to 'Thing Theory', he suggests that things "might offer us dry ground ... , some place of origin unmediated by the sign, some stable alternative Something warm, then, that relieves us from the chill of dogged ideation, something concrete that relieves us from unnecessary abstraction." (2001: 1).

However, Brown then observes 'the suddenness with which things seem to assert their presence and power: you cut your finger on a sheet of paper, you trip over some toy,' (2001: 3). This recalls Tolkien's shock at encountering a number of his characters, such as the first sight of Strider at the inn. It also evokes Leo Stein's distinction between things and ideas: "Things are what we encounter, ideas are what we project." (1927: 44).

Such distinctions between things and ideas hold also for the way in which the insertion of things in books foregrounds books as artefacts, material objects. The power of an invitation to engage physically with a book lies in the way it shifts the experience of

reading from a mental process to a physical encounter. The word 'encounter' implies in a face-to-face confrontation that verges on the violent. Opposition is implicit between the idea and the thing, or the imagined fantasy world and the reality of physical objects. The cult status of a number of twenty-first century typographically-challenging novels, spearheaded by Mark Z. Danielewski's 2000 *The House of Leaves*, are witness to the power such confrontation can unleash – the fervent interest in *The House of Leaves* and its successors is strongly connected to the physical presence of its typography. Its unexpected manipulations of shape, size, layering, layout and orientation risks upstaging the semantic content. A similar effect is evident in Tolkien's projected plan for *The Hobbit*. Both the map *within* the book and the lettering that has to be taken *out of* the book to be read interrupt the narrative. In order to continue negotiating the "carefully stage-managed relationship between typographic form and literary content: [where] one expresses the other", the reader has to engage with the act of reading in a directly physical way, at times turning the book on its head to continue (Poynor 2003: 143).

As "stage-managed" implies, such effects are under the control of the writer. Perhaps for Tolkien they represent attempts to replicate the suddenness of his encounters with unplanned characters and places: The Black Rider, Bree, Strider and the hobbit, enabling his readers to share in his own keen awareness of the exteriority of this apparently created world. Intriguingly, this makes him more in control of the reader's interruptive encounters than of his own.

Physical embodiment within the book of fold-out maps, invisible lettering and burnt pages contribute to making the world presented in that book more concrete – real just as we feel real, aping the condition of Humphrey's thick moment of now:

What matters is that I feel myself alive now, living in the present moment.
What matters is at this moment I'm aware of sounds arriving at my ears,
sight at my eyes, sensations at my skin. They're defining what it's like to be

me. The sensations they arouse have quality. And it's this quality that is the central fact of consciousness.

(1995: 200)

Ironically, Tolkien's decision to foreground the materiality of the book, and so also ,of the world it presents, through physicality embedded within the text was itself countered by external agents – the publishers. On grounds of cost, they chose to place Thrór's map on the opening endpaper of the book with no invisible letters. They matched this with a second map on the other endpaper. Cartographic notes thus enclose *The Hobbit*, rather than enhancing it and opening it out from within. The result was a smoother reading process, and also the loss of interruptive effect. Perversely, however, awareness of the complete absence of invisible lettering, which readers of this article now possess, intensifies the sense of that invisibility, now never to be relieved by holding up to the light.

It will be evident by now that, in this investigation of creative process, contradictions, counter-movements and unpremeditated turns are both frequent and key to Tolkien's work:

'Stories tend to get out of hand,' Tolkien wrote to his publisher [...] 'and this has taken an unpremeditated turn.' He was referring the appearance, unplanned by him, of a sinister 'Black Rider' [...] the first of several unpremeditated turns

(Carpenter 1976: 190)

There is a strong sense of movement. Characters are on a journey, as, clearly so is Tolkien, with his attempts to navigate frequently being interrupted and altered by unplanned-for events:

A new character has come on the scene. (I am sure I did not invent him. I did not even want him, though I like him, but there he came walking into the woods of Ithilien): Faramir
(Carpenter 1981: 201)

Tolkien and his characters are in the act of mapping as they write or travel. The emergence of unexpected 'things' keeps disrupting any sustained act of waymaking. The result is a series of unplanned shifts in direction and emphasis, allowing for hints of further dimensions to stories and characters than those already set out on the page. They enable glimpses of a thicker world, somewhere else, a place to which Tolkien has no access, where more exists than is revealed.

Tolkien's focus on place-names, location and on maps enables such shifts, since place-names, markers and maps all signify direction through space as well as time. In addition, inclusion of items such as maps that demand a different visual modality from printed text, results in switches in modality, the reader's attention shifting from a temporal progressive narrative to an integrated visual perception of location, space and navigation to somewhere not yet arrived at.

The unexpected appearances of characters, places and thing, and related shifts in trajectory, purpose or modality are typically accompanied by physical sensations of reality which are invested in the story in which they occur: "when the 'turn' comes, [there is] a catch of the breath, a beat and lifting of the heart, near to (or indeed accompanied by) tears," (Tolkien 1983: 153-154).

Maps are now key signifiers of fantasy, partly because of Tolkien's use of them. They root fantasy in a credible if imaginary world, investing the illusory and whatever might lie beyond the frame of the written words with a sense of reality. This also applies to films, as in the much-discussed on-screen title credits of *The Game of Thrones* episodes, animated maps that form a backdrop to the credits, altering and shifting with the story's focus.

Even when maps are located outside the main text, book-ending the worlds depicted on page or screen, they still retain interruptive power. The story is temporarily halted. In the case of the reader who stops turning pages to study the spatial indications on the map., there is a definite switch from temporal to spatial awareness. Nothing begins or ends where it seems to:

When did our walk begin? When will it ever end? We cannot remember, and will never know. [...] The same goes for the words we read and write. We begin to write, and you begin to read, in the thick of things, and only because we have set aside other tasks for the time being.

(Ingold 2008: 1)

Maps also act as visual contents lists, pinning down position and trajectory with named places and marked routes. In longer creative works, maps may change from volume to volume or series to series, indicating shifts in emphasis, world, character and story, and navigating spatial rather than temporal or chronological zones. Escaping the temporal bind of a linear text, they present an overview, but rather than a comprehensive framework, they offer framelessness. What is seen is just a part of a limitless frameless whole, outside of our finite comprehension. In Derrida's words, which Ingold neatly paraphrased earlier:

Where does the frame take place. Does it take place. Where does it begin. Where does it end. What is its internal limit. Its external limit. And its surface between the two limits.

(1974: 63)

Tolkien's propensity for maps extends further than the cartographic chart. His written text is also a map, including detailed descriptions of locations and routes, as is his vast body of background narratives – his mythopoeic legendarium of Middle-earth writings of which *The Silmarillion* forms one part. He greatly desired that *The*

Lord of the Rings and *The Silmarillion* would be published together: “the ‘L of the Rings’ would be better far (and eased) as part of the whole” (Carpenter 1981: 163). *The Silmarillion* could act as a map for *The Lord of the Rings*. In return, *The Lord of the Rings* could act as an enlargement, both temporally and spatially, of part of the map that comprises *The Silmarillion*, “as a Frameless Picture: a searchlight, as it were, on a brief episode in History, and on a small part of our Middle-earth, surrounded by the glimmer of limitless extensions in time and space.” (Carpenter 1981: 412). His textual map-making invests the locations and routes he describes with a thickness that relates to more than the geographical and topological features of the region. In addition, behind the words visible on the page lie further volumes of published and unpublished text which expand on the world presented.

Such activity helps break the temporally-linear modality of conventional text or screen, the reader reading forwards through a book’s pages, and the viewer swept along with the rolling film. Viewers and readers who transgress that implicit contract, by pausing, rewinding, halting the reading process or flicking forwards to the end, risk breaking the ‘spell’ of the world created as the world they normally inhabit intrudes. The appearance of an unusually-placed physical map or additional background text also disrupts the reading process, but without puncturing the spell of the book, instead deepening it.

Maps in their identification of specific locations suggest movement through a landscape, walking it. A number of writers draw parallels between walking and writing. Coleridge’s ‘This Lime Tree My Bower’ follows in his imagination a walk he is prevented from taking in actuality. Newlyn refers to Edward Thomas’s development of a “pedestrian” prose style — one that explored the three-way connection between walking, talking, and sentence structure’ (Cuthbertson 2007: 71). Michel de Certeau sees writing as a walk,

[writing] traces on the page the trajectories that sketch out words, sentences, and finally a system. In other terms, on the blank page, an itinerant,

progressive, and regulated practice – a “walk” – composes the artefact of another “world” that is not received but rather made.

(1984: 134-135)

De Certeau’s choice of ‘itinerant’, suggesting the open flexibility of wandering, is set against a ‘progressive and regulated’ trajectory of navigation that moves specifically from one point to another. Ingold expands on these two kinds of walking – as a free exploration of territory and purposeful travel:

the movement of walking is itself a way of knowing. [...] walking is as much a movement of pensive observation – of thinking as you watch and watching as you think – as it is a way of getting around.

(2008: 5)

Such distinctions elucidate Tolkien’s writing experiences, obliged to negotiate between an already-mapped route and unexpected detours that affect and alter both trajectory and purpose of the journey.

Wandering through territory without specific intent is an activity in which distraction is encouraged. The attention shifts purpose, allowing for non-habitual responses and contrasting markedly with mechanical adherence to a mapped and known route:

habit diminishes the conscious attention with which our acts are performed ... , until at last the whole chain, A, B, C, D, E, F, G, rattles itself off as soon as A occurs, just as if A and the rest of the chain were fused into a continuous stream.

(James 1890: 74-75)

This relates to what both Edward Thomas, quoting William James, called ‘the non-thinking level’ (1913: 259). Tolkien staring blankly in ‘everlasting weariness’ at a blank exam paper just before the arrival of the first words of *The Hobbit* is a classic example (Carpenter 1981: 215). Humphrey, too, identifies lack of thought as an

essential element in thick moments of consciousness, which, 'unreflected on', do not require 'any further analysis or introspective awareness' (1995: 200).

Tolkien's tendency to express the 'unreflected' quality of his creative processes through specific syntactical choices, such as active intransitive verbs as in this letter to his publisher Sir Stanley Unwin, highlights, ironically, an *absence* of choice:

The mere stories were the thing. They arose in my mind as 'given' things, and as they came, separately, so too the links grew. [...] always I had the sense of recording what was already 'there', somewhere: not of 'inventing'.
(Carpenter 1981: 145)

He twice refers to stories as things. This invests the stories with more than agency. It bestows on them a mysterious non-human reality that retains physicality while originating elsewhere. They are external to Tolkien, residing in the thing that is confronted, and also confronts, present in a new way through the suspension of their habitual relation to him. The result is a text that he felt to be physical, a 'thing' with its own life, forming itself without much interference from the writer, prefiguring the death of the author and the autonomy of the text, and the apparently contradictory mysterious indefinability that comes with the experience of word as thing.

In addition, Thomas's linguistic choices also emphasize his passivity in the writing process. He sees himself not as inventor so much as responder to a previous articulation of some kind. However, as Ingold emphasizes, response can also include flexibility:

By its nature, thinking twists and turns, drifts and meanders. A hunter who followed a bee-line from a point of departure to a predetermined destination would never catch prey. To hunt you have to be alert for clues and ready to

follow trails wherever they may lead. Thoughtful writers need to be good hunters.

(‘In defence of handwriting’ accessed May 2017)

Ingold’s focus on the need for both a lack of fixed thought and alertness matches a similar distinction in Edward Thomas’s development of a kind of attention that avoids deliberate thought, working for an experimental autobiographical style that ‘will depict simply what I know, hardly at all what I think, of myself, without explanations, or interpretations, or inventions.’ (Kendall 2012: 144). He prioritized the wanderings of divagatory thought patterns, aiming in his poetry for what he called “unfinish” (Berridge 1983: 78 and Kendall 2012)

The result is a curious balance of relations. As Brown posits,

The story of objects asserting themselves as things, then, is the story of a changed relation to the human subject and thus the story of how the thing really names less an object than a particular subject-object relation.

(2001: 4)

Ownership of the text floats unappropriated between the writer and someone other. Ingold writes of this in terms of walking, “You cannot ... take a buffalo for a walk. The animals know the way, and will go at their own speed. They are in the lead. ... Who then is walking, and who is being walked?” (2008: 11)

It is a symbiotic state of belonging that circumvents the particularity of possession and depends on a lack of fixity, a series of fluctuating movements, like the word used in the Scottish borders for herding sheep,

As they roam the hill pastures, sheep are said to bond with the land. By way of their four-footed movement, they *heft* (or *haft*) onto it. These pastures, by extension, are known as the ‘heft’ of the farm, and so people will say of themselves that they are ‘hefted’ to the land to which they belong and that,

by the same token, belongs to them. It is a belonging, however, that is established primarily through the quadrupedal perambulations of the sheep, (Ingold 2008: 11)

There is a preponderance of scare quotes in Tolkien's statements on his creative processes, and his previously quoted letter to Unwin is no exception. Scare quotes surround three words in the same short paragraph: "given", "there" and "inventing", indicating a specific intention either to disassociate or to associate with connotations not otherwise articulable (Carpenter 1981: 145). The scare quotes around "given" suggest uncertainty as to the giver's identity and imply instead an unspecified inarticulable source, in excess of what language can contain or express. They encourage, in short, consideration of the possibility of impossibility – that perhaps no definite answer can be discovered. Similarly, Thomas's use of "unfinished" to describe his new poems implies an inherent insufficiency in poems that are considered as "finished".

Tolkien's use of scare quotes around "there" and "inventing" have a similar effect (Carpenter 1981: 145). The term "there" suggests that the source of Tolkien's stories is external to him, physically present, but also in some way unlocatable or not easily locatable. In addition, "there" indicates both a distant location and one that is less distant that it might appear. In such ways, the scare quotes thicken interpretations, offering an embarrassment of riches in terms of possible dimensions and directions in which to understand the terms they surround.

The scare quotes around "inventing" encourage alternative readings of the word, such as Tom Shippey's observation that the Latin root of 'invent', of which Tolkien would have been well aware, is *invenire* – 'to come upon, discover, find out' (2005: 28). With such a reading, the act of invention becomes an act of reception of what already exists. This fits with Tolkien's description of himself as recorder or discoverer, not creator. As his biographer observes, "He did not see himself as an

inventor of story but as a discoverer of legend.” (1976: 83). Appropriately, ‘discover’, unlike ‘invent’, can be applied to mapping and to exploration of space.

Discovery necessarily involves encounters with what is new and not known. This is a very potent kind of seeing, the opposite of habitual perception as described by James, which, in a very real sense, are not fully seen but merge in an apparently “continuous stream” (James 1890: 75). Wittgenstein’s work on habitual perception is also apposite here – it is “like a pair of glasses on our nose through which we see whatever we look at. It never occurs to us to take them off” (1953: 45). Fixed vision can, literally, be blinding: ‘One is unable to notice something – because it is always before one’s eyes.’ (1953: 50). For Tolkien, fixity and the blindness it produces are closely related to “the penalty of ‘appropriation’” or ownership:

We say we know them [the things that are owned]. They have become like the things which once attracted us by their glitter, or their colour, or their shape, and we laid hands on them, and then locked them in our hoard, acquired them, and acquiring ceased to look at them.
(1963: 146)

James became aware of a different kind of attention, which, via disruption or change, facilitates the letting go of habit: “the object must change. When it is one of sight, it will actually become invisible; when of hearing, inaudible, - if we attend to it too unmovingly.” (1890: 273; also Kendall 2012: 148-9, 168-170). Things, as Brown points out, are supremely capable of such disruption. Not transparent, they interrupt or block the illusory flow of continuous perception:

A thing [...] can hardly function as a window. We begin to confront the thingness of objects when they stop working for us: when the drill breaks, when the car stalls, when the windows get filthy, when their flow within the circuits of production and distribution, consumption and exhibition, has been arrested, however momentarily.
(2001: 4)

Tolkien works through this thinking in the first pages of *The Hobbit*. Bilbo's comfortable smug existence, his lack of interest in anything approaching adventure and positive aversion to danger are challenged and shattered by the disrupting visits of the dwarves and Gandalf. Key to Bilbo's slowly awakening adventurous spirit are his overwhelming response to things and to the physical sensations they produce, in each case in relation to the land. The sound of Thorin's harp is "so sudden and sweet that Bilbo forgot everything else, and was swept away into dark lands under strange moons". On listening to the dwarves' song, "something Tookish woke up inside him and he wished to go and see the great mountains, and hear the pine-trees and the waterfalls" (1937: 22, 24). He is also drawn in by the map: "He was getting excited and interested again ... He loved maps," (1937: 28). On top of this, he is left with very little time to think due to successive interruptions by a series of very hungry dwarves, and later by Gandalf, who ambushes any objections before Bilbo can articulate them:

'That leaves you just ten minutes. You will have to run,' said Gandalf.

'But - ,' said Bilbo.

'No time for it,' said the wizard.

'But - ,' said Bilbo again.

'No time for that either! Off you go!'

(1937: 35)

Once such disruption has been achieved, change in relations and perception are effected, and the result is startling: "Bilbo could never remember how he found himself outside [...] running as fast as his furry feet would carry him' towards adventure, towards wildness and wild things (1935: 35).

As Tolkien warns in 'On Fairy-Stories':

Creative fantasy ... may open your hoard and let all the locked things fly away like caged birds. The gems all turn into flowers or flames, and you will be warned that all you had (or knew) was dangerous and potent, not really effectively chained, free and wild; no more yours than they were you.
(1963: 147)

With such changes in perception, things are perceived in themselves, “as things apart from ourselves”, separate from the viewer, freed from ownership:

We need, in any case, to clean our windows; so that the things seen clearly may be freed from the drab blur of triteness or familiarity – from possessiveness. Of all faces those of our *familiares* are the ones both most difficult to play fantastic tricks with, and most difficult really to see with fresh attention, perceiving their likeness and unlikeness: that they are faces, and yet unique faces.
(1963: 146)

Given cleaned windows and a clear view, perspectives and outlines shift, like Wittgenstein’s perceptually ambiguous duck-rabbit figure, in which the rabbit’s ears turn into the shape of the duck’s beak: “When the aspect changes parts of the picture go together which before did not.” (1953: 208).

Mapping appears to be a fixing activity in terms of ownership and perspective, taming the terra firma, constraining it in a particular form. However, such fixity can be countered if the map’s surface interpretation alters, as when the information provided by invisible lettering or runic codes are discovered. It can also be countered by the appearance of unmapped places– as in the case of Bree to which Tolkien said he ‘had never been’ (Carpenter 1981: 216). Perspectives a map offers can shift from journeys along marked routes to exploratory wandering and uncharted journeys – witness Faramir walking out of the Ithilien woods (Carpenter 1981: 201).

Such chameleon-like shifts stud Tolkien's experience of his creative work. His access to and comprehension of it was often limited and changing. At times, he found himself guessing at a logic to which he was not party:

Take the Ents for instance. I did not consciously invent them at all. The chapter called 'Treebeard', from Treebeard's first remark on p.66, was written off more or less as it stands, with an effect on my self (except for labour pains) almost like reading some one else's work. And I like Ents now because they do not seem to have anything to do with me. I dare say something had been going on in the 'unconscious' for some time, and that accounts for my feeling throughout, especially when stuck, that I was not inventing but reporting (imperfectly) and had at times to wait till 'what really happened' came through. But looking back analytically I should say that Ents are composed of philology, literature, and life.

(Carpenter 1981: 211-212)

He placed a high value on this sense of uncertainty:

Part of the attraction of The L.R. is, I think, due to the glimpses of a large history in the background: an attraction like that of viewing far off an unvisited island, or seeing the towers of a distant city gleaming in a sunlit mist. To go there is to destroy the magic, unless new unattainable vistas are again revealed.

(Carpenter 1981: 333)

Many writers refer to unknown elements in their creative processes. Douglas Dunn, Edwin Morgan and Anne Stevenson all do so (C. B. McCully 1994: 84, 56, 123). However, Tolkien's decision, as a prominent academic philologist, to do both celebrate the uncertainties and unknowns in the production of language but also to imply reality to the existence of what is usually termed fiction, constituted an exceptionally brave move and also indicates the crucial importance to him both of

such qualities and of the need to make them public. His role as amanuensis is implied in the details of experiences of transmission in a 1936 story, 'The Lost Road', a piece his biographer Carpenter has labelled as "idealized autobiography". In 'The Lost Road', a history professor, bearing a strong resemblance to Tolkien, "invents languages, or rather he finds that words are transmitted to him, words that seem to be fragments of ancient and forgotten languages." (Carpenter 1976: 174). Tolkien expresses this in terms of his creative writing in a more direct way in a draft letter written 1956:

I have long ceased to *invent* ... : I wait till I seem to know what really happened. Or till it writes itself. Thus, though I knew for years that Frodo would run into a tree-adventure somewhere far down the Great River, I have no recollection of inventing the Ents. I came at last to the point, and wrote the 'Treebeard' chapter without any recollection of any previous thought: just as it now is. And then I saw that, of course, it had not happened to Frodo at all. (Carpenter 1981: 213)

In this account, Tolkien emphasizes the delay between the appearance of a given element and his recognition of that appearance and later understanding of it. These delays exacerbate his sense of separateness from the moment of creation. Such moments, like thick moments of consciousness, in which the sting of things really being decided occurs and lines like the first sentence of *The Hobbit* emerge, cannot be artificially constructed by the writer who can only recognize them as such in retrospect. Ingold usefully expresses this in terms of losing one's way:

It was an unsettling experience. Life seemed more tenuous than usual, and the ground less firm underfoot. Losing the way is like falling asleep: amounting to a temporary loss of consciousness, you can have no awareness of it at the moment when it happens. By the time any kind of awareness dawns, that moment is already long past. (2008: 18)

In this mode of non-analytical unreflective awareness, reinforced by a strong sense of ignorance of the content, the world is both more open and “less firm”, reality is unsettled and it becomes irrelevant whether a world or work is externally independent of the human mind or existing within it. The result is an Oulipian-like labyrinth in which the writer acts as much like a reader as a writer, both being called upon to act as makers and interpreters of signs (Jewitt 2016: 67). Deliberate effortful striving is required to interpret, make sense of or continue to build the pattern that emerges, like

“a rat that itself constructs the labyrinth that it sets itself the task of getting out of.”

A labyrinth of what? Of words, sounds, sentences, paragraphs, chapters, books, libraries, prose, poetry, and all that . . .

(Benabou and Rouband in Morisi 2008: 116)

Such a process results in deep, rich and thick skeuomorphic features, acquired antecedent and extraneous to any deliberate writing intent. These enhance the work far beyond functional or surface requirements, and beyond and outside of a temporal linear progression, closer to a visual than a verbal modality – like map-making. In such a modality, unlike the sequentiality of grammar, relations occur simultaneously, and emphasis is achieved through non-linear means. The result is to open “a door on Other Time, and if we pass through, though only for a moment, we stand outside our own time, outside Time itself, maybe.” (Tolkien 1963: 129). This enables an escape from the confines of distinct moments of the past, present and future, to a place where all and also none exist – time and not time.

Invention and reality meet in this pre post-truth arena, where truth becomes a generous term, encompassing and allowing for many different ways of seeing.

if elves are true, and really exist independently of our tales about them, then this also is certainly true: elves are not primarily concerned with us, nor we with them.

...

This is true also, even if they are only creations of Man's mind, 'true' only as reflecting in a particular way one of Man's visions of truth.

(Tolkien 1963: 113)

Truth becomes no less than a reflection of what cannot be directly grasped – an 'elsewhere' that can only be glimpsed, like a dancing shadow on the wall of Plato's cave, but not articulated or held firmly in view: "Faërie cannot be caught in a net of words; for it is one of its qualities to be indescribable; though not imperceptible." (Tolkien 1963: 114).

In such work with language, dimensions blur; the temporal and the spatial intersect; the overview, the glimpse and detailed tracking can be experienced together, just as Tolkien's maps book-ending *The Hobbit*, and the unrealized unfoldable map and invisible lettering, interact not only with the detail accumulated in the story, but also the wealth of material Tolkien had written outside of it. As Brown observes of encounters with physical things, the result is a strong sense of flux:

things is a word that tends, especially at its most banal, to index a certain limit or liminality, to hover over the threshold between the nameable and unnameable, the figurable and unfigurable, the identifiable and unidentifiable

(2001: 4-5)

Thus, the creative act is sustained in a threshold between articulation and inarticulation, a place of high activity and inadvertent subtle negotiation that continues and deepens as the text grows and thickens. Humphrey explains this complex sense of the moment outside of the restrictions of a temporally-bound medium through the lens of the Impressionists:

It took Monet to value the present moment for itself. To say, "This is Rouen cathedral as I am experiencing it now; this is what hits my face as I look at it." The clock on Rouen cathedral in his paintings doesn't even have a hand on it. There's no time dimension here, no before and after, just a now. Monet grasped this moment, and celebrated it just for what it is, producing a thick painting, full of pigment, to represent a thick moment of his subjective experience, with no antecedents and no consequences. It's the same with the thick moment of sensation, the time we live in. Stand on a street corner in New York and look at the people passing by: the amazing thing is that they're living in the present.

(1995: 204)

The thick moment of consciousness, residing always in the present, exists in a location and temporality beyond the limits of language as much as within it. This disjuncture of time, articulated through physical sensation, rents the closed form of the story to produce a glimpse of something other, like the invisible lettering Tolkien hoped his readers would be able to hold up to the light outside the usual sphere of map or page, the default thus exchanged for travel off-piste.

A writer attuned to such changes and the discoveries that they unfold obliges successive re-drawings of the cartographic landscape, as Tolkien experienced with *The Lord of the Rings*: "the story unfolded itself as it were. The tying-up was achieved, so far as it is achieved, by constant re-writing backwards." (Carpenter 1981: 258). His letters to fans demonstrate that this process can still persist once the work has been published, sold and read, and even beyond, as in the rewriting of the Bilbo-Gollum encounter in *The Hobbit* which was affected by shifting alterations in *The Lord of the Rings*. As the greater story was revealed to and/or by Tolkien, insufficiencies arose. The temporal and spatial bounds of the printed book fell short, and alterations of previously published text became necessary. In the original passage in *The Hobbit*, Gollum offers Bilbo the ring as a present. Tolkien was obliged

to alter this in later editions to a much more sinister exchange (see Carpenter 1981: 442).

Tolkien's willingness to respond to the changes that arose as he worked on his writing did not always produce results:

rhymes and names will crop up; but they do not always explain themselves. I have yet to discover anything about the cats of Queen Berúthiel.

(Carpenter 1981: 217)

With the cats of Queen Berúthiel, Tolkien is successful in that they are able to remain in the book unexplained. However, after *The Lord of the Rings* Tolkien struggled to compose further coherent stand-alone works. The recent publication of his *Beren and Lúthien* gives a poignant demonstration of this (2017). Welcomed by Tolkien fans and scholars, initial reviews warn would-be buyers of its fragmented form. As 4 star Amazon reviewer William D. Freeman notes, with fierce use of capitals to underline his points,

This is NOT a single-narrative novel. ... THIS IS a collection of incomplete manuscripts and manuscript extracts that JRRT wrote over the course of many years as he struggled (unsuccessfully) to set out in full the tale ... With each effort he changed the storyline and the details. ... No one will ever KNOW the story of Beren and Luthien because JRRT never worked it out himself.

(2017)

The work in flux, with its multiple universes, its thickness and palimpsests outgrow the thin surface veneer of the printed page, becoming both unbiddable and unbookable. Like the lexicographer struggling to capture the shifting evolutionary moves of living language which consistently outdate their efforts, the stories, made out of language, also struggle, particularly when they are "*fundamentally linguistic*"

in inspiration (Carpenter 1981: 219). As language changes and turns, so must the story, the weave of its fabric tearing to let in the new. The risk is evident in the unfinished, unfinishable pieces like *Beren and Lúthien*, but the benefits are wonderful momentary snatches of privileged vision:

In such stories when the sudden 'turn' comes we get a piercing glimpse of joy, and heart's desire, that for a moment passes outside the frame, rends indeed the very web of story, and lets a gleam come through.
(1963: 154)

END

Cited Works

Armitt, L. (2005) *Fantasy Fiction: An Introduction*. London: Continuum.

Berridge, A. (1983) *The Letters of Edward Thomas to Jesse Berridge*. London: Enitharmon.

Brown, B. (2001) Thing Theory. *Critical Inquiry*. 28, 1, 1-22.

Carpenter, H. (1976) *J. R. R. Tolkien: A Biography*. London: Unwin.

Carpenter, H. (1981) *The Letters of J. R. R. Tolkien*. London: HaperCollins.

Cuthbertson, G. and Newlyn, L. (2007) *Branch-Lines: Edward Thomas and Contemporary Poetry*. London: Enitharmon.

De Certeau, M. (1984) *The Practice of Everyday Life*. Berkeley: University of California Press.

Derrida, J. (1987) *The Truth in Painting*. Chicago: University of Chicago.

Even-Zohar, I. (2000) The Position of Translated Literature within the Literary Polysystem in Venuti, L (ed.) *The Translation Studies Reader*. London: Routledge.

Freeman, W. D. (2017) It's a literary lesson – not a novel. Amazon.
https://www.amazon.co.uk/dp/0008214190/ref=pdp_new_dp_review. 6 June 2017.

Harper, G. (2006) Form and Style: Grasping the Tools of Fiction, Steel, J (ed.) *Wordsmithery: The Writer's Craft and Practice*. London: Palgrave.

Humphrey, N. (1995) The Thick Moment. *The Third Culture: Beyond the Scientific Revolution*. New York: Simon & Schuster.

Hurley, U. (2011) *Truths and their telling: a novel with complementary discourses*. Phd: Manchester Metropolitan University.

Ingold, T and Vergunst, J. L. (2008) *Ways of Walking: Ethnography and Practice on Foot*. London: Ashgate.

Ingold, T. (no date) In defence of handwriting.
<https://www.dur.ac.uk/writingacrossboundaries/writingonwriting/timingold/>.
Accessed 17 May 2017.

James, W. (1890) *The Principles of Psychology*. 1952. Chicago: University of Chicago.

Jewitt, C. et al. (2016) *Introducing Multimodality*. London: Routledge.

Kendall, J. (2012) *Edward Thomas: The Origins of his Poetry*. Cardiff: University of Wales.

King, S. (2001) *On Writing: A memoir of the craft*. London: New English Library.

Knight, D. (1997) *Creating Short Fiction*. New York: St Martins Griffin.

McCully, C. B. (1994) *The Poet's Voice and Craft*. Manchester: Carcanet.

Morisi, E. C. (2008) The OuLiPoe, or Constraint and (*Contre-*) *Performance*: "The Philosophy of Composition" and the Oulipian Manifestos. *Comparative Literature*. 60, 2, 107-124.

Poynor, R. (2003) *No More Rules: Graphic Design and Postmodernism*. London: Laurence King Publishing.

Shippey, T. (1982) *The Road to Middle-Earth*. 2005. London: HarperCollins.

Stein, L. (1927) *The A-B-C of Aesthetics*. New York, Boni & Liveright.

Thomas, E. (1909) Review of Exultations of Ezra Pound. *The Daily Chronicle*. 23 November 1909. 3.

Thomas, E. (1913) *The Country*. 1999. London: Batsford.

Thomas, R. G. (1968) *Letters from Edward Thomas to Gordon Bottomley*. London: Oxford University Press.

Tolkien, J. R. R. (1937) *The Hobbit, or There and Back Again*. 1975. London: Unwin.

Tolkien, J. R. R. (1955) *The Lord of the Rings: The Return of the King*. 1999. London: HarperCollins.

Tolkien, J. R. R. (1963) *The Monsters and the Critics, and other essays*. 2006 London: HarperCollins.

Wittgenstein, L. (1953) *Philosophical Investigations*. 1963. Oxford: Basil Blackwell.

Bibliography

Danielewski, M. Z. (2000) *The House of Leaves*. London: Anchor.

Newton, N. (2001) Emergence and the Uniqueness of Consciousness. *Journal of Consciousness Studies: Controversies in Science & the Humanities*. 8. 9/10, 47-60.

Solomons, L. M. and Stein, G. (1896) Normal Motor Automatism. *Psychological Review*. 3, 492–512

Tolkien, J. R. R. (1987) *The Lost Road and other writings: Language and Legend before The Lord of the Rings*. 1993. London: HarperCollins.

Tolkien, J. R. R. (1977) *The Silmarillion*. London: Allen and Unwin.