

## سمات الراوي في مقالة والتر بينامين ودوره في الرواية الخيالية

### ” سيد الخواتم ل جون رونالد تولكين

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#### المخلص:

إنَّ لسرد الحكايات القصصية دور كبير في الواقعيات الحياتية للناس حيث تصور الاعمال الروائية القصصية ك جلجامش وبيولف وأوديسة الصراعات والانتصارات لأبطالها وتحدد قيمة الدروس الماضية للأجيال القادمة. أما الرواية فتتميز بتجارب إنسانية حميمة تمثل تجارب الانسان ومشاعره و يسعى الروائيون إلى إشراك جمهورهم من خلال طرح المشاكل وصياغة الحلول في كتاباتهم ويوضح الكتاب مثل والتر بينامين (١٨٩٢-١٩٤٠) الخصائص الأساسية لرواية القصص وتشابهها الى حد ما مع كل من الأساطير والملاحم ويحدد بنجامين بشكل صريح في مقالته "الرواة" (١٩٣٦) ، سمات الراوي ، أي التجربة التي يشاركها الشخص مع الاخرين والتي تنبض بالحياة والدروس ومواقف الحياة الواقعية ، حيث يؤكد بينامين أن الرواية الحديثة تنفقر إلى سمات الراوي والذي سبب في تدهورها. حيث يعتقد أن ما يضيفي الشرعية على سلطة الراوي هو التجربة الإنسانية بينما يندب بحنين رحيلها الحتمي في الحياة الحديثة، هذا البحث يوضح كيف لا يزال من الممكن أن يُنظر إلى سرد القصص على أنه فن بارز ينبع من تجربة الفرد يتبعه العديد من كتاب القصص الخيالية في العالم. من خلال تحليل القصة الخيالية " سيد الخواتم" للكاتب الإنجليزي ، جون رونالد روبل تولكين ، توضح هذه الدراسة كيف لا يزال سرد القصص يعتبر شيئا بارزا في حياتنا اليومية حيث يوضح البحث أهمية الدروس الاخلاقية وسمات الراوي المميزة و التي ضمنها الكاتب تولكن في قصته الخيالية والتي أكد على وجودها بينامين في مقالته "الرواة".

الكلمات المفتاحية: (سمات الراوي، مقالة والتر بينامين، الرواية الخيالية).

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## The presence of Walter Benjamin's storyteller in Tolkien's fantasy novel

### *The Lord of the Rings*

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#### **Abstract:**

The architecture of storytelling reflects wisdom and sustainability in people's life over time. Gilgamesh, Beowulf and the Odyssey are works of storytelling which portray the conflicts and resolutions of its protagonists and determine the worth of past lessons for future generations. As for the novel, it features intimate human experiences and invokes the suspension of disbelief to attain people's attention. Novelists strive to engage their audience by problematizing conflicts and crafting resolutions. Scholars like Walter Benjamin (1892–1940) spells out the basic characteristics of the storytelling with a minimum level of similarity with both legends and epics. Explicitly, in his essay "the storytellers" (1936), Benjamin defines the characteristics of the storyteller, i.e., experience shared by the person that is vibrant with lessons and real-life situations. Benjamin asserts that the modern novel is lacking in the features of the storyteller, which causes its decline. He believes that what legitimizes the storyteller's authority is the human experience and nostalgically laments its inevitable passing away in the modern life. According to him, the "art of storytelling is reaching its end because of the epic side of truth, wisdom, is dying out"(Benjamin 87). Given that, this study shows how the storyteller can be still perceived as an outstanding art of one's experience followed by many fantasy, i.e., fairytales writers. By examining the work of the English writer, John Ronald Reuel Tolkien's, *The Lord of the Rings*, first volume *the fellowship of the Ring*, an epic fantasy fairytale, this study illustrates the reasons why such a fairytale stands out as a storyteller in the modern life., and attempts to answer questions like: To what extent

is *The Fellowship of the Ring* similar to Benjamin's major assertion in "The Storyteller"? What moral lessons and wisdom has Reuel Tolkien embodied in *The fellowship of the Ring* as a revelation of Benjamin's claim? The next discussion tackles the implications of the World War I and its negative effect on the storyteller.

**Keywords: (The Egyptian role, the Condominium Agreement for Sudan, the British Administration).**

### **Introduction**

World War I is a defining hallmark in world history and significantly influenced the rise of the storyteller in England, Germany and the rest of the Europe. Consequently, the German philosopher and the literary critic, Walter Benjamin, captures the myriad repercussions of the WWI in creating new structures and contents: "[First] World War a process began to become apparent which has not halted since then "(84) Indeed, works of literature echo the impacts of the trauma of the WWI by depicting experiences of the individual and the collective grief due to the loss of thousands of people's lives and the destruction of infrastructure. Thus, literary writings are collections of stories that addresses the individual emotions with unique describing of the shock of World War 1.

As a European, Benjamin has written several essays that show his thoughts in literature, language and life after the WWI. In one of his essays, "*The storyteller*", Benjamin does not only discuss the fiction of the Russian writer Nikolai Leskov but also elaborates on the nature of the storyteller and its decline due to the impact of war and to other sociological reasons as well. Benjamin's "The Storyteller" considers the characteristics of the storytellers in contrast with other narrative forms and laments its passing away in the modern society. "The storyteller": is an art that is produced by some people to impress the audience and soothe their hurt feelings and disappointments. While it was meant to promote the well-being of its listeners, storytelling is voiced at people's gathering to share disproportionately charming and miserable stories. Retrospectively, people who have received such sort of stories will be affected in their life. That is, the more the storytellers share sad stories, the more likely that people experience discomfort and disinterest. In his work,

“*Politics, Literary Form, and a Feminist Poetics of the Novel*”, Joanne S. Frye refers to the reciprocal relationship between those who tell stories and their audience: “the need to narrate is an apparently pervasive human need: the need to tell stories, hear stories, read stories; the need to make sense of lived experience through setting events in narrative relationship to each other” (Frye 433). His view explains the readiness of storyteller in sharing his/her story and the receptive audience to such stories. As a mediation of the relationship between the storyteller and his/her audience, Benjamin shows that such a connection is no longer a continuous process. This is because of the rise of printing process which changes people's tastes to appreciate the written forms of stories more than listening to a group of storytellers, a process that helped in the emergence of the novel.

### **1. The Storytelling and the Novel**

Benjamin draws a distinction between the novel and the story to show that the difference is more than just in the format; rather, “what distinguished the novel from the story (and from the epic in the narrower sense) is its essential dependence on the book” (Benjamin 87) because the process of reading a book differs from listening to stories. The way in which readers engage with texts will affect the entertainment they draw from those texts for, as Benjamin points out, there is a distinction between how people interact with both: “a man listening to a story is in the company of storyteller, even a man reading one shares this companionship. The reader of a novel, however, is isolated, more so than any other reader” (Benjamin 100).

That shows how readers strive hard to find the moral "meaning of life" which is clearly obvious in the symbolic death of the characters at the end of the novel, for the purpose of the novel is not to show the universal only. This understanding is also seen in Lukacs's “Theory of the Novel” where he focuses more on the epic rather than the novel. He also notices that when a novel loses its meaning and purpose, this will definitely affect its soul. As Lukacs puts it, “The novel is the epic of an age in which the excessive of totality of life is no longer directly given, in which

the immanence of meaning in life has become a problem, yet which still thinks in terms of totality” (Lukacs 56). Both of them believe that this is due to some change in the ideology; in older stories certain traits need to be valued and some are not and then a strong moral is presented to give a clear idea of the reader's daily life.

According to Benjamin, the moral meaning shows the distinction between the storyteller and the novel. Benjamin is predicting the end of the storytelling due to valuing the individual over the communal which cause people to devalue the counsel of shared experience. People start to appreciate the individual experience rather than the shared one because of a decrease in the communicability of experience. Besides, the novel depends on writer's own experience, which is a smaller world compared to the storyteller's which is based more on shared experience of the storyteller and the people who listen to him/her: “The basis of the novel is a specific individual which lessens the impact of the novel as it is not accessible to all” (Steiner 128).

Remarkably, Benjamin believes that the storyteller is based more on the universal experience of both the storyteller and people, which creates an accessible story based on these experiences to derive the attention of the reader. Good counsel is the core of what the storyteller communicates. For Benjamin, the story tells “the image for a collective experience to which even the deepest shock in every individual experience – death – constitutes no impediment of barrier” (Benjamin 102). This is completely different from the novel: “The novel captures the depiction of the individual life within the barriers set by death, the storyteller's tale is based on the rhythm not of individual but of collective life, since it is relating not historical creaturely happenings” (Steiner 130). “The Storyteller” has a common theme with Benjamin's works: again, death and the afterlife. According to Benjamin, death is a condition of possibility of a story; in other words, one's death renders his life transmissible: “It is, however, characteristic that not only a man's knowledge or wisdom, but above all his real life-and this is the stuff that stories are made of first assumes

transmissible from at the moment of his death” (Benjamin94). Through death, an individual experience can get transmissibility, or what is so called, translatability. Just like a translation of an original work has its afterlife in a foreign language, someone’s life experience would survive in the storyteller's story.

Both a story and a novel ultimately differ in their way of relating experience and individuality, the goals of their intentions and their historical origins. While the story depends on the oral tradition and might possibly include the codification, the novel is a phenomenon that almost always depends especially on written language. In addition, both forms center around different intentions, the story on the "moral" within it, the novel on the "meaning of life" (Benjamin 99). The storyteller uses shared experience "that is passed on from mouth to mouth" (Ibid., 84), while the novel finds its beginning "in the solitary individual" (Ibid., 87). In sum, Benjamin recognizes fairytales as a basic part of the storytelling. As closely associated with the fairytales, nevertheless, the fantasy genre stories can be seen as a literature for young-adults as well.

## 2. Fantasy Genre and Tolkien’s essay “On Fairy Stories”

The Fantasy genre features a highly sophisticated content and structure that are chiefly designed to reflect the horizons of adult audience. Literally and figuratively, the word " Fantasy" itself refers to the impossible and the unreal, the imagining of things that are not present. Like other literary genres, Fantasy is not bound with a certain ethos but is in a state of continuous development and is associated with the past, or what Dickerson shows in " *From Homer to Harry Potter*':

Fantasy is also from a Greek word, *phantasia*, meaning "representation" or "appearance". It comes to English as a technical philosophical word in Aristotle and Augustine, then in later Latin writers. Its technical use was usually epistemological or psychological to distinguish between

objects as they exist in the world and their representation in our minds or understanding" (50).

In this sense, the representation of the Platonic concept is a common feature in the fantasy world, fairytales and epics. In addition, this representation is related to Benjamin's essay on the storyteller in which he highlights what a storyteller stands for as the "epic side of truth, wisdom...[...]"(Benjamin 87). Telling a story as Benjamin thinks is a long process that requires a lot of experience to mirror the real life and the truth of experience. John Ronald Reuel Tolkien, the father of modern fantasy, wrote his essay "On Fairy-Stories": "A good fairytale has the very taste of primary truth" (Tolkien 89). In this essay, Benjamin concentrated on several questions: What are fairy stories? What are their origins and the use of them? He mentions his thoughts on the fairytales and points out their essential success as stories.

For Benjamin, fairytales are those stories which take part in the magical world. A world takes place in the sub-creation, made up of magical creatures. Such stories are fictional and placed outside the realm of reality. In the fairytale world, man is the protagonist who faces a problem that needs to be solved and the power to overcome it at a stationary place. Most people remember the beginnings of the fairytale as "once upon a time" and the ending as Benjamin says "And they lived happily ever after"(Benjamin 102) which clearly shows that fairytale has its own fictional, historical and mythical world, a world separated from us as it is the land of fairies, a mixing element from the real and the magical one ". Children have the ability to create a mythical world of their own, an image of something which is believed to be in the world, according to Tolkien, is an art "not a lower but a higher form of art, nearly the purest form, and so (when achieved) the most potent" (Tolkien 69). This modern genre is clearly alive nowadays, as most people read fairytales in search for facts rather to enjoy themselves. They are interested to find more information and evidence that they enjoy rather than the actual real story. However, in Tolkien's view, fairytales, are imaginary created world, "the perilous realm", a world where fairy

stories are set and the requirement of such worlds were fulfilled by the fantasy of *The Lord of the Rings*.

### 3- *Lord of the Rings and Benjamin's* "The storyteller"

*Lord of the Rings* (1954) is a single fantasy novel written by the English writer John Ronald Reuel Tolkien,. It involves six written books plus appendices. Chronologically, the first volume of this fantasy novel is *The Fellowship of the Ring* and was published in Great Britain on 29<sup>th</sup> of July 1954 by the London firm George Allen Unwin. On the 11<sup>th</sup> of November, the second volume, *The Two Towers*, was published in England and finally followed by the publication of *The Return of The King* in England on 20<sup>th</sup> of October 1955.

The first part *The Fellowship of the Ring* revolves around the story of the evil Dark Lord Sauron. Long ago, Sauron created one powerful and magical ring to rule Middle-Earth. He emphasizes his evil power within it for the sake of controlling people's destiny. By doing so, he symbolizes the evil power that pushes for attaining a kind of like supreme dominance in the story. On the contrary, both Elves and Men are characters who are preoccupied with counteracting Sauron's evil spirit and prospects. Put differently, Elves and Men symbolize the peaceful voice that are meant to resist Sauron's dominating project by waging a battle against him to eliminate his force or to neutralize it relentlessly by any possible means. Besides, *The Fellowship of the Ring* depicts the character of Isildur as the son of the king of Gondor who has won the battle and decided to destroy the ring in Mount Doom. However, Isildur anticipates what he might achieve with the mighty power of the ring and therefore decides to hold the ring for himself alone. But the ring falls into the sea and was found by the hobbit Bilbo Baggins. Later on, Isildur gives it to Gandalf, a wizard, who counseled the hobbit Frodo Baggins to destroy it and prevent Sauron's from pursuing his evil power. *The Fellowship of the Ring* explicates the struggle of man against him/her self when it comes to the possession of the ring and the attainment of its dominating privileges. The novels also depict Man's struggle

against other men, i.e., evil and good, moral and immoral. Having the universal conflict in the novel, a world enslaved would be Sauron's kingdom. And destruction, ruin and the putrefaction of all living things would be the fate of Middle-earth.

Tolkien's creativity features in his ability to let action moves forward quickly and smoothly, with adventures following one another chronologically. Moreover, he deepens his story with flash backs that continue without blurring the time sequence. Tolkien uses an intricate system of foreshadowing, retelling and illusion to link among characters and events of the story.

In Peter Kreeft's "*The philosophy of Tolkien*", he mentions that the characters in *the lord of rings* are saved all the time by advice and wisdom from old people "Tolkien's heroes are humble and always look to the past, to the wisdom that they have been given. His villains and fools are proud and therefore scorn tradition and look only within themselves for their wisdom" (135) it also demonstrates the connections with Benjamin's essay when he highlights that the story must contain a "moral", a practical advice, or a proverb or maxim" (Benjamin 86).

At the outset of the story, the evil power of the ring has been soliciting almost all of the characters negatively except the hobbit, Frodo who did not succumb to the seducing power of the ring, "He felt the ring on its chain, and quite unaccountably the desire came over him to slip it on... [..]. He resisted the temptation firmly" (Tolkien 206). In fact, it is quite difficult to resist the temptation of the ring which turns its wearer to evil despite of his good intentions. According to Benjamin "From this story it may be seen the nature of true storytelling is" (Benjamin 90).

Given that, I find Tolkien is able to craft a story that helps convey a wisdom in life. Indeed, Tolkien has succeeded in exposing the human's vulnerability to deception and, evidently, Man's engulfing selfishness versus self-control toward the possession of power and privileges over other people in life. In this connection, Sméagol is one of the good hobbits whose life

abruptly changed by the power of the ring and turned him to Gollum, a crouching, wretched, froglike creature who thinks only to hold on the Ring for himself. As Gandalf, the Wizard, said:

Long after, but still a very long ago, there lived by  
the banks of the Great River ... [...]  
Quite footed little-people...[..]There was among them  
a family with high repute. [..]The most inquisitive  
and curious-minded of that family was called  
Sméagol"(Tolkien p 69).

On a fishing day with his friend, Déagol, they chanced upon on a shining, golden ring under the bottom of the water. Sméagol asked his friend to give him the Ring as a birthday present but he refused and under the evil influences of the ring, Sméagol has killed him: "he caught Déagol by the throat and strangles him, because the gold looked so bright and beautiful. Then he put the ring on his finger"(Tolkien 70). Temptation and power caused him to vanish and be abandoned by people and slowly became a hunched and miserable creature that eventually crept into the dark caves under the Misty Mountains. The murder of his friend has haunted him and brought him pangs of remorse where he keeps saying that "precious over and over again" (Tolkien 74). By waving the feelings and acts of Sméagol after he has killed Déagol, Tolkien touches the threads of human's suffering and pain, even when he obtains the power and appears to be able to dominate others.

Stories with the likes of *The Fellowship of the Ring* exemplify the power of the imagination in nourishing adult and children minds with moral lessons and wisdom, i.e. doing the right thing for the right reason, as self-discipline and managing one's self-centered desires; or as Benjamin argues, "The fairytale, which to this day is the first tutor of children because it was once the first tutor of mankind, secretly lives on the story" (Benjamin 102). Indeed, extracted aspects from the novel like the sense of maturity and wisdom are valuable for children and adult's development while reflecting upon their views and actions in real-life situations.

The writer proceeds to move from one character to another to show the effect of evil and how to overcome it. Not only Sméagol, but also Bilbo, a friend of Gandalf gets influenced by the ring's power. He is wise, funny and has a lot of experiences and adventures. He has his first round of adventures with the Dwarves and the Wizards at the lonely mountain. Such adventures show the true existence of the storyteller. As Benjamin asserts "When someone goes on a trip, he has something to tell about" (Benjamin 84). In fact, he looks exactly the same even though he is now celebrating his 111<sup>th</sup>, virtually unchanged. Clearly, it is unnatural to not age at all though he is a hobbit. It is only the power of the ring that he uses during all of his adventure to be invisible. He announced to have a birthday party where everyone in the shrine seems interested to come: " When very guest had been welcomed and was finally inside the gate, there were songs, dances, music games and of course, food and drink" (Tolkien 34). He used the ring and slipped it on his finger and disappeared, where all of the guests seem to be amused. Then, Gandalf arrives to his house and reminds him to keep his promise and give the magical ring to his cousin, Frodo" Everything? Said Gandalf. "The ring as well? You agreed to that, you remember?" (Tolkien p 43). Only then does the power of the magical rings dominate Bilbo and he seems to be unwilling to keep his promise "It is mine, I tell you. My own. My precious. Yes, my precious (Tolkien p 44). As Benjamin stated "In every case the storyteller is a man who has counsel for his readers" (Benjamin 86). Indeed, that is what Tolkien intends to accentuate. Tolkien's creativity of showing the moral lesson of the evil power of the ring lies in his wondrous and enormous ability to describe the unstable nature of human beings. James Adamson writes, "Although literature and ethics have different methods, strategies, and goals, they are both forms of writing which deal with human lives; they both can be viewed as models of moral attention" (Benjamin92–93) The belief that any human being can become a root of evil behavior if faced by temptation resists vanishing away. Greed is a destructive disease of the heart and may lead human beings to the abyss. The

pursuit of achieving their personal needs, turn them to malicious, wicked, vicious and immoral individuals. Overall, it is possible for people to achieve their goals without being wicked ones.

The writer's purpose and ingenuity are not only in the pursuit of ethical values but also in the embodiment of the spirit of love within the landscape of the narrative, cooperation among characters in the novel, love of others and sacrifice themselves for the purpose of serving the all. Benjamin shows that fairytales have the characteristics and the ability to bring people together through the counsel they have. "The first true storyteller is, and will continue to be, the teller of fairytales. Whenever good counsel was at a premium, the fairytale had it" (Benjamin 102). Among those characters is Gandalf. He is one of the old wise characters known as the Grey, or later as Gandalf the White. He was a wizard, sent by the West to combat the threat of the Dark Sauron. Moreover, he found Frodo near the shrine and told his about the truth of the inherited ring. He is ready to sacrifice to free the nation from evil. His ability and power are actually in his horse "Shadow fax". White's ability embodied significantly in giving advice, preaching Frodo during his long-journey to destroy the ring and free people from its evil power. He warns Frodo that the creature Gollum told the enemy of the Ring's whereabouts and they will seek for it and kill its bearer. Despite the danger and hopelessness of Gandalf's quest, Frodo accepts to endure the burden and decides to take the ring to the safety of the elven stronghold of Rivendell. The embodiment of the love and sacrifice as part of telling the story gives a connection to Benjamin's essay on the storyteller. Such an art of storytelling is a gift to the community and still exists though, as Benjamin puts it, "For storytelling is always the art of repeating stories, and this art is lost when the stories are no longer retained" (Benjamin 91).

Aragorn is another character that exemplifies the love and sacrifice relation: " Suddenly Frodo noticed that a strange-looking weather-beaten man, sitting in the shadows near the wall...[..]. He had seen much wear and were now caked with mud. [..]. A travel-stained cloak of heavy dark-green cloth was drawn close to him"

(Tolkien p204). He had a letter from Gandalf, in which he advises Frodo to trust Strider (Aragorn). Despite his grubby, rascal appearance, he is a mighty warrior, wise man, strong and obedient. He is the heir to the throne of Gondor, descendant of Elendil and Isildur and that's why Gandalf in his letter says:

All that is gold does not glitter,  
Not all those who wander are lost;  
The old that is strong does not whiter,  
Deep roots are not reached by the frost. (222)

Tolkien's creativity appears from describing the concept of loyalty, love, and sacrifice among characters: Frodo and Strider, Merry and Pippin. Furthermore, *The Fellowship of the Ring* exhibits characters who are involved in friendly relations based primarily on mutual respect and ultimate sacrifice in the quest of tackling the evil of Sauron. The writer attempts to illustrate a moral lesson, i.e., loyalty, devotion and faithfulness among friends and people are factors that help them to overcome the difficulties in life. It is those unique relationships and emotional associations that gather them to avoid the difficulties and troubles. Indeed, it is one of the great stories that shows the coming together of several people irrespective of their background to serve a noble aim in life not simply for them self but also for the wellbeing and safety of the whole humanity, or as Benjamin puts it, "A great storyteller will always be rooted in the people, primarily in a milieu of craftsmen" (Benjamin 101).

The ability of the writer has exceeded description of binary oppositions such as good and evil, moral- mean lessons, love-hate and sacrifice among character to incorporate the revival of myths and legends. As in the opening of the *Lord of The Rings*, Benjamin stated that myths "The wisest thing so the fairy tale taught mankind in olden times. [..].is to meet the forces of the mythical world with cunning and with high spirt" (Benjamin102). Indubitably, it is important to understand the philosophy of myths and how it motivates Tolkien's writing and artistry. Consequently, Tolkien firmly believes that myths can be revived in the novel by

using three elements: Singing songs, idea of roads and travel and telling or hearing prophecies.

Tolkien was interested in myths and he created a special language to use in his writing. One of the influential elements in his writing, is the catholic faith. For most readers, a connection between religions, myth is something impossible to be achieved. Tolkien, however, points out “that myth is truth and truth for him is Catholicism as he stated “(Carpenter151). *The Lord of The Rings* is a fundamentally religious and catholic work; unconsciously so at first, but consciously in the revision" (Chance 141). His belief in Christianity is illustrated through a remarkable integration of truth and mythology in his books. He believed that if the story has truth then it foreshadows the real human experience. Indeed, in his world, one can see things as they really are. When reading *The Lord of The Rings*, one can see the use of mythology and the reality and spiritual dimension though it is not directly expressed.

One way followed by the writer to revive myths and legends is the use of songs. All of the characters seem to burst into singing different songs. As Benjamin says, “mythical elements whose effect is certainly captivating and static" (103). Each song has its own verses which serves a number of purposes. Among them is their long time ago, distant past, folklore and ancient traditions. At the beginning of the chapter, we encounter Bilbo is actually singing the “The walking song” where he announces to leave after his birthday party. That’s what the title suggests, he will leave to have more adventures. He seems to have invented different songs so as to entertain the hobbits. Songs give them joy, happiness and love. He sings:

The Road goes ever on and on  
Down from the door where it began  
Now far ahead the Road has gone,  
And I must follow if I can,  
Pursing it with eager feet (Tolkien 46-47)

These songs seem to reflect the reality of their life in general and highlight the metaphor of the “road” as an inspirational case in

point. That has first and final stage, where there is a strong wish to carry on despite the fact of all forms of pain and suffering. The writer is indirectly focusing on the power of Man's endurance as the secret ability that cannot be seen under normal times, for achieving tasks. These songs were prevalent symbols at the beginning of the first half of the book. Later, the writer shows how the act of remembering old stories is a significant part in reviving myths.

It is essential to see myths were revived by the character's remembrance of old stories which significantly influenced their present life as well. And how those old stories helped them during walking in different roads and facing the danger. These stories are part of their past, legends and myths of which they believe. As Benjamin asserts: "A hybrid between fairytale and legend" he says, "contains figuratively mythical elements" (Benjamin103). It affected their present in a way that any character can't act without a reflection to their past. In *The Lord of the rings*, the writer highlights the use of the road to reveal the revival of the myths. Among characters, Frodo, who recalled a word from Bilbo and says:

It's a dangerous business, Frodo, going out of your door. You step into the Road, and if you don't keep your feet, there is no knowing where you might be swept off to. Do you realize that this is the very path that goes through Mirkwood, and that if you let it, it might take you to the Lonely Mountains or even further and to worse places? (Tolkien 96).

The roads are a symbol or reference to the journey, which is joint with the ancient Greek epics where the protagonist goes into the unknown and is exposed to danger. As Benjamin stated when talking about epics, "Memory creates the chain of tradition which passes a happening from generation to generation. It is the Muse – derived element of the epic art in a boarder sense and encompasses its varieties" (Benjamin 98). Not surprisingly, the best storytellers are the fairy tales and epics which are well-known and still appreciated by the modern people. An art which shared

by people from different ages and social classes. Often believed they are associated with children stories because they contain magical elements and unreal worlds. The idea of the road is to keep the characters moving in searching to achieve their quest. The hobbit was moving into the unknown and was faced by danger. Like many other old epic journeys, *Odyssey* to *Beowulf*, where only by journeys, the protagonist quest can be fulfilled. These events can show that the readers of fairytales normally experience the resources they hold on such as escape, consultation depending more on the reader's needs. The life of everyman is similar to a fairytale and it shows the reflection of the fairytale stories. As Benjamin says" thus traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel"(Benjamin 92).

To conclude, this research demonstrates that both fairy tales and fantasy novels are part and parcel of storytelling. The overall trends reveal how fairy tales and fantasy novels remain as a vital force in transmitting a logic of wisdom in life, i.e., pleasure, counseling, and suspense in difficulties time. They also reveal how man responds to them from their own position in life or with the help of faithful others. Above all, this study establishes a substantial concord between Tolkien's positions as seen in *The Lord of the Rings* and Benjamin's essay on the storyteller. The writer's creativity to show the moral lessons and wisdom of avoiding deception, selfishness, cooperation and the revival of myths shows the ability to depict real-life situations of individuals. As Benjamin says "the storyteller joins the ranks of the teachers and sages. He has counsel - not for a few situations, as the proverb goes, but for many, like the sage... [...]. That comprises not only his own experience but no little of the experience of others; what the storyteller knows from hearsay is added to his own. His gift is the ability to relate his life; his distinction, to be able to tell his entire life" (Benjamin 108). Indeed, in telling a story, the writer refers to a part of his life experience and his religious beliefs to integrate it with his successful novel. Benjamin states: "This is the

basis of the incomparable aura about the storyteller” (Benjamin 109) which clearly is seen in modern narrative fantasy fairytales

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