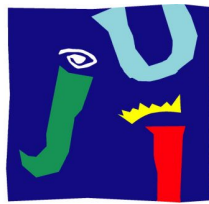


ENGLISH STUDIES DEGREE

**FINAL UNDERGRADUATE
DISSERTATION**



**UNIVERSITAT
JAUME·I**

**HOW METAPHORS DESCRIBE THEM
ALL**

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LIST OF ABBREVIATIONS

LOTR	<i>The Lord of the Rings</i>
CMT	Conceptual Metaphor Theory
CM	Conceptual Metaphor

PROLOGUE: Concerning Hobbits

This book is largely concerned with Hobbits, and from its pages a reader may discover much of their character and a little of their history. Further information will also be found in the selection from the Red Book of Westmarch that has already been published, under the title of *The Hobbit*. That story was derived from the earlier chapters of the Red Book, composed by Bilbo himself, the first Hobbit to be famous in the world at large, and called by him *There and Back Again*, since they told of his journey into the east and his return: an adventure which later involved all the Hobbits in the great events of that Age that are here related. (Tolkien, 2005:1)

ABSTRACT

In almost every culture, evil deeds happen in darkness and they are usually made by ugly people. This also happens the other way around: good deeds happen in light and they are made by beautiful people. These aspects are vital to carry out this project, as this paper presents four cultural metaphors that are found in *The Lord of the Rings* trilogy written by J.R.R. Tolkien, which are GOOD IS LIGHT, GOOD IS BEAUTY, EVIL IS DARK and EVIL IS UGLY. The aim of this paper is to explore these cultural metaphors in *The Lord of the Rings* books and movies. More concretely, the paper endeavours to illustrate some of their most outstanding realisations across the lines of the novel that provide descriptions of main characters and setting, and the scenic representations of these characters and settings in the film. The results of our analysis yielded a continuum with two extremes, good and evil, in which characters and settings are arranged according to the analysed verbal and visual characterisations or representations. We take into account that there are characters and settings who are always represented by light and beauty, others who represent evil through their appearance which is dark and ugly, and other characters and settings represent the middle ground, that is, they are not entirely good nor evil.

KEYWORDS: cultural metaphors, dark, light, Tolkien, The Lord of the Rings

This paper is largely concerned with conceptual metaphors, and from its pages a reader may discover much of their adaptation and a little of their origins. Further more information will also be found in the selection of images and quotes from The Lord of the Rings trilogy that has already been published in three volumes, under the titles The Fellowship of the Ring, The Two Towers, and The Return of the King. This paper derives from the combination of literature and linguistics with no precedents whatsoever.¹

1. INTRODUCTION

Metaphors are present in our lives although we are not aware of them- we use them every day when talking to someone or, all the more, thinking and reasoning. These metaphors are called Conceptual Metaphors (CM further on) and they gave way to Conceptual Metaphor Theory (Lakoff & Johnson, 1980). They are not only literary devices that can be found in novels, poetry or rhetoric speeches. CMs are also present in other, multimodal spheres, e.g. films.

This paper revolves around the analysis of the conceptual metaphors that are found in the most famous trilogy of all times, *The Lord of the Rings* (henceforth LOTR) written by J.R.R. Tolkien (Tolkien, 2005), and its adaptation to films directed and produced by Peter Jackson (Jackson, 2001, 2002, 2003). Our aim is to explain the four cultural metaphors GOOD IS LIGHT, GOOD IS BEAUTY, EVIL IS DARK and EVIL IS UGLY not only in the novels, but in the films as well, and how Peter Jackson achieves to capture and deliver the metaphors from a novel to a film using the light, or its absence, and the appearance of the characters. The quotations used in this paper are extracts from LOTR and they make reference to the descriptions of the characters and their surroundings, and the settings analysed.

1.1 General objective

The general objective of this paper is to describe how the notions of GOOD IS LIGHT, GOOD IS BEAUTY, EVIL IS DARK and EVIL IS UGLY are built up in LOTR and how the conceptual

¹ This paragraph is a tribute to Tolkien's novel, adapted from its prologue, which has been reproduced as the prologue in this document to introduce this academic paper

metaphors help to structure these associations in LOTR in settings and characters and their surroundings.

1.2 *Contextualisation and theoretical background*

In this section, the paper will be put in context with the history of the books and movies of LOTR as the material analysed, and the cognitive linguistic part which helps LOTR to be analysed. As on the theoretical background, we will only focus on the Conceptual Metaphor Theory and the Pictorial and Multimodal Metaphors since this paper is mainly focused on the study of CMs and their representation in the films.

1.2.1 *The Lord of the Rings* books and adaptations

The Lord of the Rings is a fantasy epic trilogy novel written by J.R.R. Tolkien between the years 1937 and 1949 as a sequel to *The Hobbit*. Firstly, it was intended to be a one volume novel which, finally, resulted to be published in three volumes between 29 July 1954 and 20 October 1955.

The title refers to the Dark Lord Sauron who created the One Ring in which he poured all his wrath in order to have power over of the other nineteen rings that were offered to the Elves, Men and Dwarves, and, therefore, rule over the Middle Earth.

The trilogy is chiefly focused on the destruction of the One Ring so Sauron could not bring terror and death in the Middle Earth by ruling it, and this quest is carried out by Frodo Baggins, a Hobbit from the Shire, accompanied by his friend, Samwise Gamgee. Along with these two Hobbits, seven other companions joined them, at least at first, in this adventure. These are Gimli the Dwarf, Legolas the Elf, Merry and Pippin, Hobbits from the Shire, Gandalf the Grey the Wizard, Boromir and Aragorn, who are both Men. These nine companions belong to the Fellowship of the Ring. The pursue of the One Ring by the enemy unleashes deathly wars against Orcs and Men, Elves and Ents. Frodo must arrive to Mount Doom situated in Mordor and cast the Ring into the fire in which it was created by Sauron.

Regarding the historical background of the novel, there are many theories. One of these theories is that the history for LOTR was the experiences that Tolkien had when he served in the World War I, the events that occurred during the World War II, and the Cold war. This theory also supports the idea that the Evil described in the novels is

inspired in the Nazi and the novel is a metaphor of Nazism, Fascism and Synarchism (Witzsche, 2003).

The most famous on screen adaptations of LOTR are the three four-hour long movies directed by Peter Jackson. All three films maintain the original titles of the books, however, there are important changes in the story some of which change the course of the quest as it was described in the books. The movies were released one year apart of each other, that is, *The Fellowship of the Ring* was released in 2001, *The Two Towers* in 2002, and *The Return of the King* in 2003.

Although there are other adaptations, the ones mentioned above were used to carry out the analysis of the metaphors of Tolkien's novel in this paper.

1.2.2 Conceptual Metaphor Theory (CMT)

Initially, metaphors were thought as stylistic devices used in literature or in rhetoric. However, Lakoff and Johnson (1980) introduced metaphors in Cognitive Linguistics stating that they are not only a matter of language, but also they are conceptual structures in thought: metaphor implicates understanding one thing in terms of another, e.g. TIME IS MONEY, LOVE IS A JOURNEY... Many conceptual metaphors are common in different languages and cultures, a fact that made linguists come to the conclusion that thought and language processes may be of anthropological and cultural nature (Kövecses, 2002). To present a clearer example of the relationship between cultures and languages we give two expressions in Spanish and their equivalents in English. For the conceptual metaphor TIME IS MONEY, in Spanish we say *No malgastes mi tiempo* and its equivalent in English is *Stop wasting my time*; and the Spanish expression *Hemos superado obstáculos difíciles en nuestra relación* and its equivalent in English *We've gone through difficult moments* are phrases that we use when referring to LOVE IS A JOURNEY.

The metaphor in Semiotics is not, as we mentioned before, limited to language, but it is also identified in non-verbal features such as visuals, music (in films, songs, etc.) and gestures, among others (Bolognesi, 2016; Forceville, 2016).

The pattern that Lakoff and Johnson hypothesised as a link between the structures of a metaphor (i.e. one thing is understood in terms of another) is the following: a

metaphor has a source domain and a target domain. To understand better this CM, let's see an example: LOVE IS A JOURNEY. According to Lakoff and Johnson (1980) LOVE is the target, and JOURNEY would be the source domain.

As mentioned before, in CMT metaphor is a feature of thought with a conceptual feature which is organised conforming to mappings or correspondences, e.g. pre-conceptual body experiences which others use to create complex conceptual structures (Evans & Green, 2006). Therefore, in the example mentioned above, JOURNEY implies travellers who, in terms of mapping, are the lovers.

It is crucial to mention that conceptual metaphors are unidirectional, that is, metaphors are conceptualised from a source domain to a target domain, but this cannot happen vice versa. (Evans & Green, 2006). Kövecses (2002), moreover, suggests that targets are commonly abstract whereas source domains are related to HUMAN BODY, ANIMALS, PLANTS, FOOD and FORCES, as he puts it “Target domains are abstract, diffuse and lack clear delineation; as a result, they ‘cry out’ for metaphorical conceptualisation.” (Kövecses, 2002: 20)

1.2.3 Pictorial and Multimodal Metaphor

As we previously mentioned, metaphors have two parts: a target domain and a source domain. To interpret a metaphor construed with these two domains a mapping is needed. Mappings in metaphors imply the association of at least a feature pertaining to the source domain onto the target domain. Bearing these elements in mind, it is easy to identify a CM (as an underlying conceptual association) out of one or several coherent realisations (traditionally, realisations that have been subject to analysis are mostly linguistic in nature, so that a CM like, say, EMOTIONS ARE FORCES can be linguistically realised by expressions like *Jealousy drove him into madness*). However, the challenge is to identify a metaphor in non-verbal and multimodal communication. According to Forceville (2016), to identify non-verbal and multimodal metaphors we would need to use procedures that would help us to assert a link between two features that belong to different categories.

CMs can be analysed through verbal or visual manners. The CM has cognitive domains in our minds and it can be realised both verbally and visually (see Forceville, 2013, 2016; Pascual & Silvestre-López, 2015 for an illustrative review).

2. GOALS

The specific objective of this paper is to analyse how the notions of GOOD/EVIL are developed in LOTR in relation to the notions of BEAUTY/LIGHT and UGLY/DARK. The proposal of this paper is to show how the concepts of GOOD/EVIL are structured through LIGHT (light-dark) and BEAUTY (beauty-ugly) through CMs. This analysis is based on by what means the four metaphors mentioned above are achieved in visual and linguistic terms (that is, how these conceptual associations are deployed via visual and linguistic materialisations) in LOTR movies and books through characters and their surroundings (as they appear in particular film scenes), and settings.

The second aim of this paper is to present a possible continuum of the visual and literary realisations of these CMs, from the purest of the characters and settings to the vilest ones throughout the movies and books. The description will be carried out through the analysis of a selection of images from the movies and quotations from the novel which will take into account Forceville's pictorial and multimodal metaphor, and Lakoff and Johnson's as well as Kövecses' conceptions around metaphor.

3. METHOD

The method used to carry out our paper is composed of four main steps. The first step was to get immersed in the theory of CM and the Pictorial and Multimodal Metaphor. For this, several articles written by Forceville (2013, 2016), Evans and Green (2006), Kövecses (2002) and Lakoff & Johnson (1980), were thoroughly examined.

The second step, out of our previous knowledge of LOTR, was to create a continuum to guide us through the analysis of the metaphors. This continuum goes from GOOD to EVIL with their corresponding characters and settings. The third step was to watch the films bearing in mind the continuum looking for those characters and settings mentioned in the guideline and, subsequently, look for their metaphoric descriptions in the books. The last step was to interpret the realisations of these CMs found in both films and books with the help of the Conceptual Metaphor Theory (Lakoff and Johnson, 1980) and the Pictorial and Multimodal Metaphors (Forceville, 2016).

The instantiations of metaphors obtained were classified according to their source and target domains which are englobed into the following ones: GOOD IS LIGHT, GOOD IS

BEAUTY, EVIL IS DARK and EVIL IS UGLY and their specific realisations in the movies and books. The results of this analysis are discussed in the following section.

3.1 Materials

The choice of LOTR trilogy was the interest in this type of epic novels and the admiration of the movie adaptations. The materials used for the literary part were both movies and books. (Jackson, 2001, 2002, 2003; Tolkien, 2005)

4. RESULTS & DISCUSSION

In this section scenes retrieved from the three LOTR movies will be discussed according to the LIGHT/BEAUTY and DARK/UGLY metaphors are interpreted as GOOD/EVIL and how they appear in the films as well as they, wherever possible, are described in the books. The quotations included help to understand the characters and setting that are understood and represented by Peter Jackson.

In order to make the analysis possible, a continuum of characters and settings was created. This continuum evolves from the GOOD to EVIL and their nuances, that is, between the most beautiful creatures and lightest settings and the worst and darkest of them, we encounter some creatures and settings that are in between, that is, characters and settings that are not entirely good nor evil.

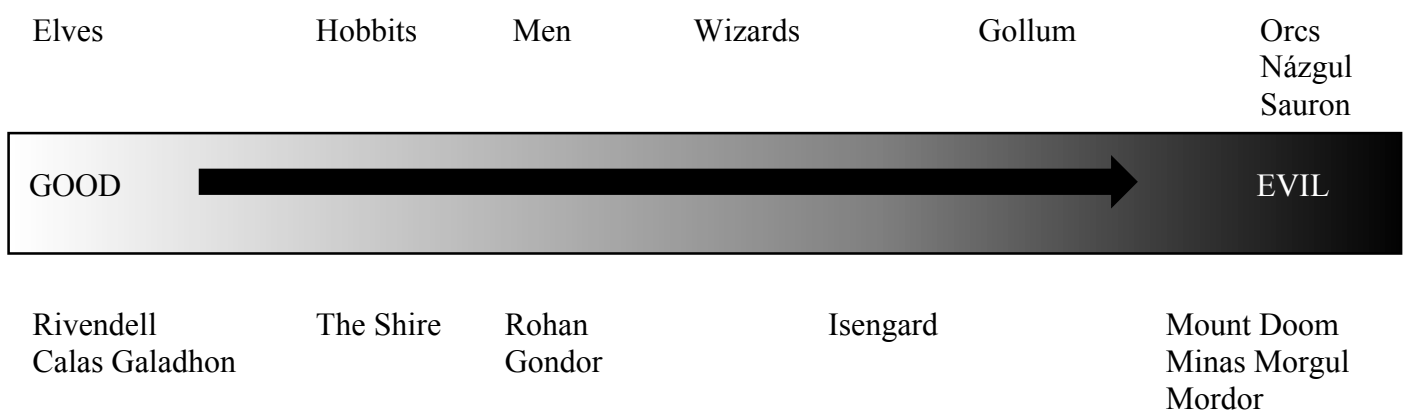


Figure 1: LOTR continuum

The analysis is divided in five parts that include GOOD IS LIGHT, GOOD IS BEAUTY, EVIL IS DARK, EVIL IS UGLY and MIDDLE GROUND. Firstly, the aspects analysed are those that exist both extremes of the continuum, i.e. GOOD and EVIL. Secondly, we will analyse those characters and settings that are not good nor evil but they exist in the middle of the continuum (see Figure 1). In the middle ground, we will make some comparison between the same species and settings using the both good and evil sides of each of them.



4.1 GOOD IS LIGHT

The metaphor analysed in this section is GOOD IS LIGHT. Therefore,

Target domain: GOOD

Source domain: LIGHT

4.1.1 Characters

	
<p><i>Figure 2: Lady Galadriel</i></p>	<p><i>Figure 3: Gandalf the White</i></p>

*“[...] and the hair of the Lady was of deep gold, [...] but no sign of age was upon them, unless it were in the depths of their eyes; for these were keen as lances in the **starlight**, and yet profound, the wells of deep memory.” (Tolkien, 2005: 354)*

*“Yet more **fair** is the living land of Lórien, and the Lady Galadriel is above all the jewels that lie beneath the earth!” (Tolkien, 2005: 356)*

Both quotations written above are about Lady Galadriel. She is described as having eyes as starlight and fair images. These descriptions use vocabulary from the domain of LIGHT, a noun that in most cultures represent goodness and purity.

In Figure 3, Gandalf the White is also surrounded by light. He passed through a transition: he was *Gandalf the Grey*² before, but he was purified passing through fire. In this new stage of his life, Gandalf appears to be wiser than before. Therefore, in figure 3 we observe a Gandalf surrounded by light which watches over the well-being of humanity. His transformation can also be interpreted as the understanding of his quest, and his confidence in completing it.

“Yet it seemed to Aragorn that he caught the gleam of eyes keen and bright from within the shadow of the hooded browns.” (Tolkien, 2005: 493)

In the continuum, Gandalf falls into the “Wizards” category which is found in the middle of this continuum. That means wizards are beings that are not entirely good neither evil, although Saruman inclines to go to the dark side, which we will explain later on.

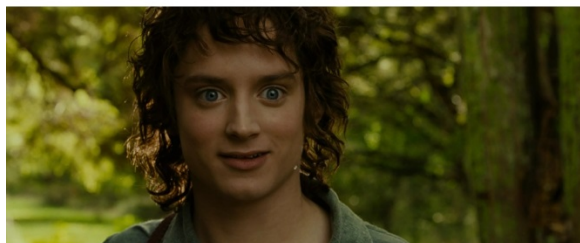


Figure 4: Frodo Baggins



Figure 5: Samwise Gamgee

Although Hobbits are not one hundred per cent good, it is important to remember that Frodo Baggins (Figure 4) has a purer heart than Men or Wizards because he is the only one that is able to bear the ring to Mordor and try to destroy it. Nevertheless, at the edge of the path in Mount Doom he has a change of heart and wants to keep the ring for himself. That is why he is not entirely good. He also had help from Sam, his good friend and gardener (Figure 5) who stays by his side until the last moment and tries to help Frodo continue his journey that begins in The Shire and ends

² In section 4.5 Middle ground we will retake Gandalf the Grey’s description, because here we focus on Gandalf the White

in Mordor. At the beginning of their journey, they are surrounded by warm light which transmits us tranquillity and kindness.

4.1.2 Settings

	
<p><i>Figure 6: Rivendell</i></p>	<p><i>Figure 7: The Shire</i></p>

Rivendell is an Elven realm, residence of Lord Elrond and his daughter, Arwen, along with other Elves. As we mentioned before, Elves are the purest of the living beings, wishing no harm, and living peacefully. Therefore, it is natural that their residence should be full of light as a sign of goodness. Frodo describes Rivendell as it follows:

*“He walked along the terraces above the loud-flowing Bruinen and watched the **pale, cool sun** rise above the far mountains, and shine down, slanting through the **silver mist**; the dew upon the yellow leaves was **glimmering**, and the woven nets of gossamer **twinkled** on every bush.” (Tolkien, 2005: 239)*

Near the centre of the continuum in Figure 1, there is the Shire. There live the Hobbits who “love peace and quiet and good tilled earth”, as Tolkien describe them in the Prologue of LOTR (Tolkien, 2005: 1). As it is seen in the picture above, the Shire is bright and there is no cloud in sight. That can be interpreted as being a place where nothing evil happens, although is not as good in nature as Rivendell.

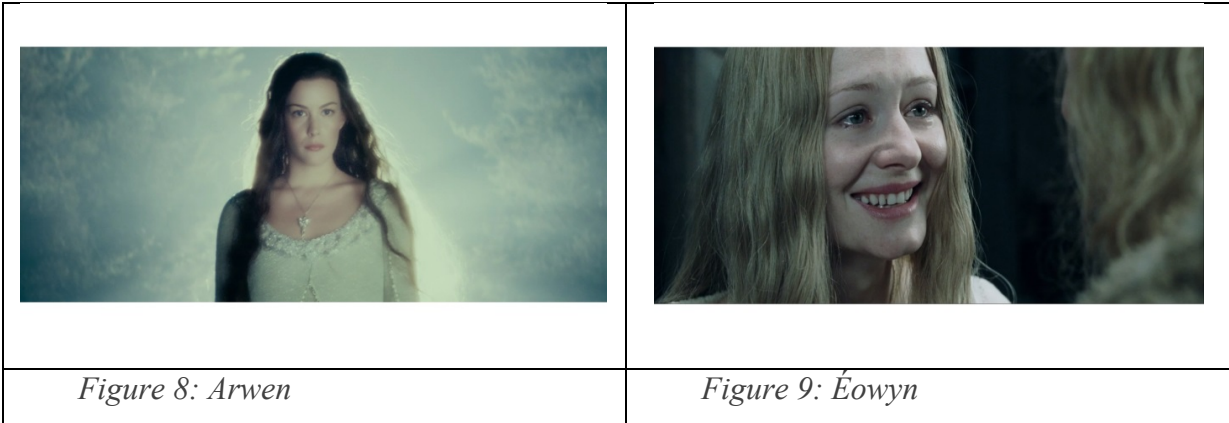
4.2 GOOD IS BEAUTY

With this metaphor, we tend to understand that what is beautiful is unable to do harm or to be evil.

Target domain: GOOD

Source domain: BEAUTY

4.2.1 Characters



In both figures 6 and 7 appear two beautiful women, Arwen and Éowyn. Arwen is the daughter of Lord Elrond, and Éowyn is the niece of the king of Rohan, King Théoden. Both women possess natural beauty which transmits kindness. On the regular basis, they appear on scene as dressed in white, a colour that represents purity in most cultures around the world. The fact that both characters are beautiful in nature and are usually presented in white garments, which reinforces the connection between the realms of GOOD, BEAUTY and LIGHT.

In Figure 6, we can see Arwen, who is part of the Elven family which, as it can be observed in the continuum (Figure 1), are the purest of the living beings. Arwen is surrounded by light, like an aura that surrounds her, and it gives the image of someone that is good a heart and this is proved along the pages of the books.

*“The braids of her dark hair **were touched by no frost**; her white arms and **clear face** were flawless and smooth, and **the light of stars was bright in her eyes**, [...] yet queenly she looked, and thought and knowledge were in her glance. [...] She was the **Evenstar** of her people.” (Tolkien, 2005: 227)*

The description of Arwen is seen through the eyes of Frodo when he first sees her. As it can be read in the quotation, Arwen is not only seen as a flawless woman, but she also radiates. The way she looks is represented in the movies as a woman surrounded by light. Furthermore, when Frodo says that she is “the Evenstar of her people”, it means that she is the Evening Star, the most beautiful of the Middle Age. To recreate Arwen’s beauty from literature to films, Peter Jackson made use of bright light that surrounded the actress with an innocent face, dressed with royal-like robes and with a neat hairstyle.

*“Then, Éowyn of Rohan, I say to you that you are beautiful. In the valleys of our hills there are flowers **fair and bright**, and maidens **fairer still**; but neither flower nor lady have I seen until now in Gondor so lovely, and so sorrowful.” (Tolkien, 2005: 961)*

4.3 EVIL IS DARK

In our culture, in darkness all evil things happen. In films, whenever there is a lack of light it is known that something bad is about to occur. These are conceptual metaphors that we have embodied in our minds such as EVIL IS DARK and this also happens in the films and books of LOTR. The parts of the conceptual metaphor are:

Target domain: EVIL

Source domain: DARK

*“Frodo, even in that fair house [Rivendell], looking upon a sunlit valley filled with the noise of clear waters, felt a **dead darkness** in his heart.” (Tolkien, 2005: 267)*

4.3.1 Characters

	
<p><i>Figure 10: Názgul</i></p>	<p><i>Figure 11: Lord Dénethor</i></p>

The Názgul or Ringwraiths are the nine men that received the nine rings of power, but they were corrupted by Sauron, so now they are not dead nor alive. They are dressed with black cloaks, they do not have face, and they are described as Shadows:

*“As he stared out into the gloom, a **black shadow** moved under the trees; the gate seemed to open of its own accord and close again without a sound. [...] The **black** figures passed swiftly in.” (Tolkien, 2005: 176)*

As it can be understood in the last quotation, the Názgul are darkness themselves. They are surrounded by darkness, they are fully dressed in black, which makes them be

seen as “black figures”. In the book, they are also described as beings, not dead nor alive, that do not like the light of the day, that is why they most of the times, and when they are not forced to walk during the day, they move during the night.

Lord Dénethor is an example of an evil man. He is dressed in black and his face traits are of a person that has no good intends nor a good character, as it is described in the quotation below. Although he is a father that mourns the death of his oldest son, Peter Jackson brings to light his character. In the films, Lord Dénethor seems that he hates Faramir, his younger son, and adores Boromir. He has a foul character which he shows numerous times by despising the others that surround him.

“Then the old man looked up. Pippin saw his carven face with its proud bones and skin like ivory, and the long curved nose between the dark deep eyes.” (Tolkien, 2005: 754)

4.3.2 Settings

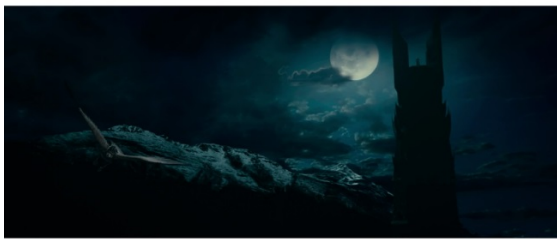


Figure 12: Isengard

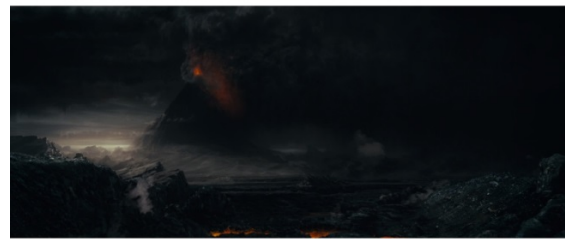


Figure 13: Mordor

Isengard is the residence of Saruman and his army of Orcs. When Saruman was considered as a good wizard, his residence was surrounded by nature, which is a symbol of life, growth, etc. However, this landscape changes when Saruman decides that he wants the One Ring for himself, to rule the Middle Earth. When that happens, the surrounding of Orthanc transforms into stone, without no sign of life, a desolated place. The darkness surrounds Isengard and it is “like a graveyard of unquiet dead” (Tolkien, 2005: 554) This desolation of the setting also happens with the appearance of the orcs, which, with them, bring great evil.

*“Once it had been **green and filled with avenues**, and groves of fruitful trees, watered by streams that flowed from the mountains to the lake. But **no green thing grew in the latter days of Saruman.**” (Tolkien, 2005: 554)*

*“A strong place and wonderful was Isengard, and long it had been beautiful, [...] But Saruman had slowly shaped it to his **shifting purposes**, [...] only a little copy [...] of that **vast fortress**, Barad-dûr, **the Dark Tower**.” (Tolkien, 2005: 555)*

Regarding Mordor, this is the residence of Sauron, the Dark Lord. As it should be, where the Dark Lord resides, it is normal to imagine a dark place, where no good happens. All evil things belong there as it can be observed in the quotation below:

*“[...] for into **darkness** fell his star in Mordor where the **shadows** are.” (Tolkien, 2005: 185)*

In Figure 11, the only source of light that can be seen is the top of Mount Doom where Frodo must arrive in order to destroy the One Ring. However, the Eye of Sauron which also can be considered as a source of light, is:

*“... rimmed with **fire**, but was itself glazed, yellow as a cat’s, watchful and intent, and the **black** slit of its pupil opened on a **pit**, a window into nothing.” (p. 364)*

We must bear in mind that evil things happen in darkness, that is why the evil settings that are mentioned in the books and adapted to film, are always in settings that lack of light. This can be observed when evil creatures, such as the Názgul and Orcs, appear on the screen are surrounded by darkness or they travel under a dark cloud because they do not like light. However, they travel in broad daylight when it is absolutely necessary.

4.4 EVIL IS UGLY

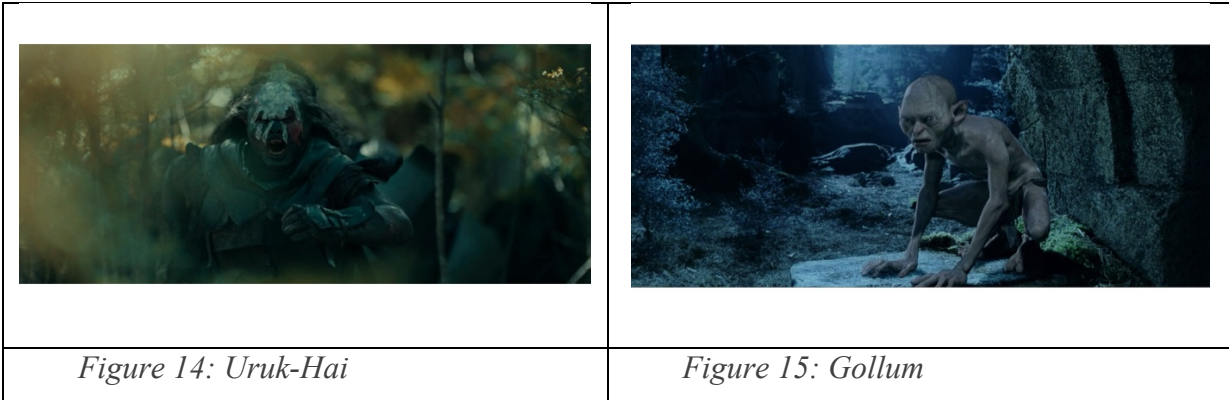
Another CM that exists in many cultures is that what is ugly is evil as well. In the vast majority of films and novels, the antagonist has grotesque features which in essence is what makes him evil. That happens in *The Lord of the Rings*. The evil characters are often ugly, e.g. orcs, Gollum, the Mouth of Sauron, etc.

The CM that is going to be analysed here is EVIL IS UGLY, and it is divided into these two domains:

Target domain: EVIL

Source domain: UGLY

4.4.1 Characters



The Uruk-hai were, as Saruman says in the film adaptation of LOTR: The Fellowship of the Ring, once elves captured and tortured by the Dark Lord, but now they are “perfected” (Jackson, 2001). There is no exact distinction between Uruk-hai and Orcs, in the end, both are in the service of Sauron and Saruman. As creatures, they are ugly and their skin is dark, which can be interpreted as physical traits of their characters. They are foul and full of hatred, features that make them dangerous and deadly. It is mentioned in the books and films that they are not fond of sunlight, although some breeds are made to be able to walk under it.

*“It was **dark**, but not too **dark** for the **night-eyes** of Orcs.”
(Tolkien, 2005: 386)*

Regarding Gollum, he once was a Fisherman, a distant relative of Hobbits, who had the misfortune to find the Ring and commit murder to keep it to himself. The power of the Ring made him retire in the Misty Mountains, in a dark cave, where his appearance changes drastically:

*“[...] a small **black** shape was moving with its **thin limbs splayed out**. [...] Now and again it lifted its head slowly, turning it right back on its long skinny neck, and the hobbits caught a glimpse of **two small pale gleaming lights**, its eyes [...]” (Tolkien, 2005: 613)*



*“[Frodo] With his left hand drew back Gollum’s head by his thin lank hair, stretching his long neck, and forcing his **pale venomous eyes** to stare up the sky.” (Tolkien, 2005: 614)*

Although there were parts of Sméagol that survived in his mind, Gollum was the alter ego that was in control. He was selfish and capable of killing Frodo in retrieving the Ring from him, and tries to do so when he guides Frodo into Shelob’s cave.

4.5 Middle ground

In this section, the characters and settings analysed are in the middle of the continuum, that is they are not good nor evil, but have something of both of them. The examples of the middle section of the continuum are showing both sides of a race and a city.

4.5.1 Characters

	
<i>Figure 16: Aragorn</i>	<i>Figure 17: Chieftain of Dunland</i>

As on characters, we have chosen Men because in both movies and books we have examples of good and evil men.

In Figure 14, Aragorn represents the good men and in Figure 15 the representation of the evil men is one of the Wild Men that serve Saruman.

*“All that is gold does not glitter,
Not all those who wander are lost;
The old that is strong does not wither,
Deep roots are not reached by the frost.
From ashes a fire shall be woken,
A light from the shadows shall spring,
Renewed shall be blade that was broken,
The crownless again shall be king.” (Tolkien, 2005: 170)*

This poem is about Aragorn and it is a metaphor itself. It describes him as although he does not appear as a clean man, just because he is a Strider who wears old clothes, it doesn't mean that he doesn't have a good heart; if he travels along the Middle Earth like he is wandering, that does not mean that he is lost, and even if he looks young, his age is older than expected.

The Dunlendings are evil men that are driven by hatred and jealousy. They feel hatred towards the Rohirrim and the Men of Gondor because they were driven from the White Mountains by the latter, and they seek revenge upon the men of Rohan considering them usurpers because the rich lands of Calenardhon were given to the Rohirrim and not to them. They swear loyalty to Saruman by reason of occupying the lost lands of the Númenórean by obtaining victory against their two great enemies.



In *The Fellowship of the Ring* Gandalf was called Gandalf the Grey due to his grey garments and his grey beard. It is believed that he was so because he wasn't sure of goodness, that is, he wasn't fully good. That also can be seen as he didn't trust himself and lacked self-confidence in order to complete the mission of destroying the Ring. However, that is changed with the "death" through fire.

Saruman, however, is portrayed as the wisest of the wizards, the head of the Council. He is always dressed in white, although he is surrounded by darkness. When Gandalf goes to Isengard, he describes Saruman's garments as it follows:

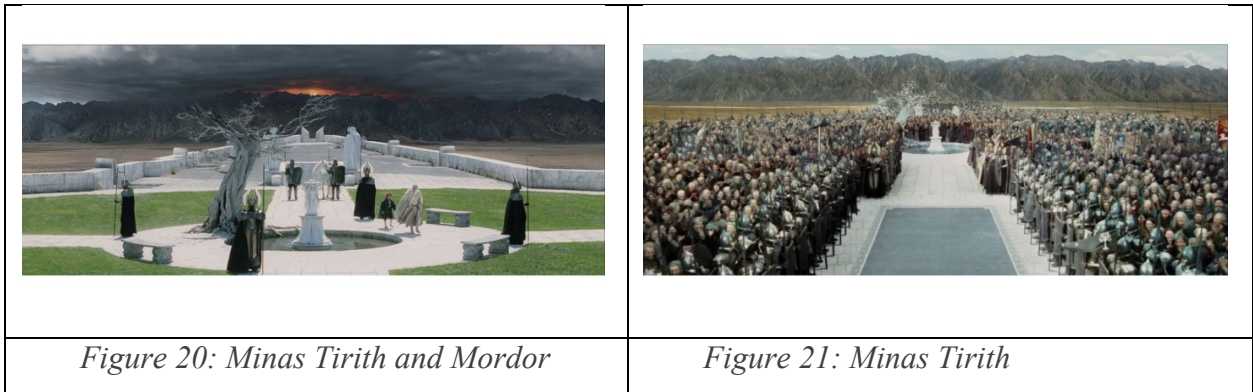
"I looked then and saw that his robes, which had seemed white were not so, but were woven of colours, and if he moved they shimmered and changed hue so that the eye was bewildered. [...] And he that breaks a thing to find out what it is has left the path of wisdom." (p. 259)

This is the moment when Gandalf understands that Saruman is not good anymore, and that he was corrupted by the One Ring. This change in Saruman's beliefs and personality is reflected in his clothes, that are no longer pure white, but they change colours.

As mentioned above, Saruman was in the first place a good wizard. However, the hunger of power was so deep that he became evil. Although his garments did not

change from white to black, everything that surrounds him suffers a decline. It can be observed in the films that Saruman is surrounded by darkness: when he is in Orthanc, the walls are painted in black and outside the sky is covered with dark clouds. These visual elements help us as spectators to perceive Saruman as an evil wizard.

4.5.2 Settings



“A sweet fountain played there in the morning sun, and a sword of bright green lay about it; but in the midst, drooping over the pool, stood a dead tree, and the falling drops dripped sadly from its barren and broken branches back to the clear water.” (p. 753)

Minas Tirith is a middle ground because until *The Return of the King* is ruled by Lord Dénethor who, as it was mentioned before, was filled with hatred, and also because it is set not far away from Mordor; nevertheless, after defeating Sauron, Minas Tirith was ruled by Aragorn who was the opposite of the steward. These differences are clear only by observing the backgrounds. In Figure 18, Mordor can be seen for afar, while in Figure 19 it has disappeared.

To sum up, these are few samples of the many metaphors that can be found in the novels and their visual representation. Nonetheless, the trilogy, whether in its written form or in films, is a wellspring of conceptual metaphors and many analyses can arise from it. As it can be observed, the analysis of the images and their corresponding quotations is based on the characters and settings that are mentioned in the continuum. The use of film stills help us visualise better the quotations extracted from the books .

5. CONCLUSION

The CMT affirms that conceptual metaphors help us understand our language and experience, however we are not always aware of them even if we use them in our daily lives (Lakoff & Johnson, 1980).

The main goal of this paper was to analyse and explain the four cultural metaphors from the films and books of *The Lord of the Rings* trilogy, and the results expected have been achieved. The selected visual samples show how their equivalents in the books were interpreted and reproduced by Peter Jackson. As may be observed, there are characters that always represent good/beauty, e.g. Arwen, Lady Galadriel, Frodo; there are others that are representing evil/ugly, e.g. Orcs, the Dunlendings; and others that are ambiguous, such as, Gandalf, Saruman, Aragorn, etc. This also happens with the settings proposed and analysed above.

Due to the limits of this paper, we cannot generalise the way the four cultural metaphors GOOD IS LIGHT, GOOD IS BEAUTY, EVIL IS DARK and EVIL IS UGLY are represented and if they are equally illustrated in all films and novels that exist. As it was mentioned before, conceptual metaphors are not only limited to language but to thought and reason as well, therefore it is on us how these are interpreted and visualised.

5.1 Further research

As mentioned previously, the findings in this paper, due to the limited set of examples used in the analysis here provided, cannot yet be generalised, but only used as a sample for further research on the visual representation of cultural metaphors found in literature to confirm the common use of conceptual metaphors analysed above. Consequently, broader analysis should be carried out expanding the continuum and use it as reference when researching monomodal and multimodal materials, as TV shows (scripts and visual aids), other novels and their adaptations to films, and so on.

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