Bachelor Thesis English Language and Culture

AN UNEXPECTED TRILOGY:

Peter Jackson's Adaptation of J.R.R. Tolkien's *The Hobbit*

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Table of Contents

Abstract

Peter Jackson's adaptation of J.R.R. Tolkien's *The Hobbit* into a trilogy of films, has made drastic changes to the source text. This thesis examines the changes made to the structure, tone and character of Tolkien's novel, and makes use of adaptation theory, genetic criticism and Genette's concept of the paratext to examine the main reasons behind the decisions to change these elements. The sudden structural change into a trilogy, led to added prologues and climaxes, but also to anticipation of character arcs. The adaptation of Tolkien's Appendices to create cohesion in an episodic source text, caused the tone to be darker. The filmmakers saw their intended audience as being acquainted and nostalgic for Jackson's *The Lord of the Rings* and built on that by repeating certain visual, plot and character tropes, by adding more connections to the earlier trilogy, and by changing the heroic characters, Bilbo, Thorin and Bard to adhere more to the American Superhero monomyth. All of these changes ultimately led to a darker, more serious and more mature tone.

Keywords: Adaptation, Audience, Genetic Criticism, Hobbit, Jackson, Lord of the Rings, Paratexts, Tolkien

1.   Introduction

Since the release of J.R.R. Tolkien's *The Hobbit* in 1937, the novel has been adapted into stage plays, radio plays, animated films, and video games (Oliver). However, the most recent feature film adaptations directed by Peter Jackson are probably the most interesting from the point of view of adaptation studies. On the bonus Blu-Ray disk of *The Hobbit: The Battle of the Five Armies* Peter Jackson admitted he did not know what he was doing when he made *The Hobbit: The Unexpected Journey, The Desolation of Smaug* and *The Battle of the Five Armies*, struggling to shoot the films with unfinished scripts, time constraints and without storyboards (Child). Peter Jackson's earlier adaptations of the *Lord of the Rings* trilogy were financial and critical successes, and have turned Peter Jackson from an unknown to "a familiar face to international audiences" (Leotta 206). Because Jackson did not want to compete with his own films and due to a dispute with New Line Cinema over royalties from the *Lord of the Rings* films, the company announced that instead of Jackson, Mexican director Guillermo Del Toro would direct the adaptations (Leotta 206; "the Appendices Part 7"). Due to delays in production he decided to leave the project and finally Peter Jackson was announced to return ("the Appendices Part 7". When Del Toro started working on the film, he had the idea of making two films, one adapting *The Hobbit* and the other bridging the gap between *The Lord of the Rings* and *The Hobbit.* However, later Del Toro scrapped this idea, and when Jackson took over he finally decided to make a three-part adaptation also making use of plot elements from Tolkien's appendices to *The Return of the King* (Leotta 206; "the Appendices Part 7"). With the idea of filling unexplained parts of source text, Jackson and his writers commenced to add scenes about Gandalf and the Necromancer, included Legolas and largened the roles of characters such as Radagast and Azog the Defiler. Besides characters based on Tolkien's work, the female elf Tauriel was not created by Tolkien himself, but was created by the screenwriters for a female presence in the film (Leotta 197). The creation of a love triangle between this female character Tauriel, the elf Legolas, and the dwarf Kili was also added (Audio Commentary. *The Desolation of Smaug*).

The Hobbit was conceived as a children's book, but Peter Jackson wanted to take his adaptation in a different direction. To achieve "stylistic and narrative continuity between the two trilogies", Jackson wanted to make the films with the

same directorial style as *The Lord of the Rings* trilogy (Leotta 197; "The Appendices Part 7"). Expecting criticism from fans, Jackson referred to Tolkien's plan to rewrite *The Hobbit* in the same darker and more serious style as *The Lord of the Rings* as a defence (Leotta 197). As Janet Croft states the intended audience would indeed be "people who had already seen *The Lord of the Rings* and would be coming to these films with the expectation of seeing more of Peter Jackson's vision" (Croft 6).

In "From children's book to epic prequel: Peter Jackson's transformation of Tolkien's The Hobbit" Riga, Thum and Kolmann claim that the transformation of *The Hobbit* from a children's novel into an adult prequel to *The Lord of the Rings*, Jackson follows the tradition of Tolkien himself, who already laid out the groundwork for this process by trying to rewrite it to be more like *The Lord of the Rings* (Riga et al. par. 3). This thesis follows Riga et al. by studying of Tolkien's changes and Peter Jackson's intentions to follow the author's footsteps. This research also builds on Janet Croft in "Barrel-Rides and She-elves: Audience and Anticipation in Peter Jackson's *Hobbit* Trilogy". Croft's paper looks at how Jackson tackled the problem of making a stand-alone novel made for children into a prequel to *The Lord of the Rings* films and at the changed intended audience, which Croft claims to have the expectations of a "back-story tied seamlessly" (Croft 6) into *The Lord of the Rings* films, and which looks for a character embodying "the American superhero monomyth" (Croft 6). Besides this she discusses the changed made to character, tone and structure and the effects of these changes. By combining Croft's findings with an original analysis of the changes between the book and the films, this also thesis studies the paratexts such as the bonus materials on the Blu-Ray disks to come to a conclusion, which Croft has intentionally ignored (Croft 15). The adaptation of J.R.R. Tolkien's *The Hobbit* to a trilogy of films directed by Peter Jackson made certain changes to the source text, regarding structure, tone and character, and these decisions were mainly made because of the filmmakers' view of the intended audience's expectations, the sudden change into a trilogy structure and the film's difficult production process.

To answer this question I apply adaptation theory, genetic criticism and Gerard Genette's concept of the paratext applied by Jonathan Gray, which are all further expanded upon in the first chapter. It will also use the different viewpoints compiled by Bruhn, Gjelsvik and Hanssen in *Adaptation Studies: New Challenges, New Directions*. The thesis compares the novel to the films, it examines how

adaptations can be multilevel instead of one-to-one in their relationship to their source text. I make use of genetic criticism, which means that not only "the final outcome, but also the process of creative endeavor" is studied (Kinderman 1). For genetic criticism the text "Textual identity and adaptive revision: Editing adaptation as a fluid text" by John Bryant and Anna Sofia Rossholm's text "Auto-adaptations and the movement across media: Ingmar Berman's notebooks" are build upon. Bryant's explains his idea of the fluid text, extending the text to include the creative processes surrounding it. This thesis applies the fluid text to both Tolkien's revisions of *the Hobbit* and the documentaries and audio commentaries discussing the creative process of *the Hobbit* films. Rossholm is wary of texts recording the creative process, which can be untruthful. The documentaries and commentaries studied in this thesis are more suspect of this, seeing they exist to be heard and seen by an audience and are selling a certain 'aura' around the films. In terms of bonus materials as paratexts, Jonathan Gray's book *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* describes how the *Lord of the Rings* trilogy DVDs bonus materials also construct an 'aura' around the trilogy that cinema is lacking in comparison to other artworks, and aim to create greater value for the films (Gray 92 and 115). In this thesis I build upon Gray's idea that the *Lord of the Rings* books are a paratext to the *Lord of the Rings* films, by claiming that next to Tolkien's *the Hobbit,* Jackson's own *Lord of the Rings* trilogy is also a paratext to his *Hobbit* trilogy. All these

Peter Jackson's *Hobbit* trilogy made multiple drastic changes to the source text. Making use of the methodology in the second chapter, a close reading of the novel and the films in the third and fourth chapters in terms of structure, tone and character, and a discussion of the paratexts and the contradictory statements in those paratexts, show these changes were made to accommodate to the filmmakers' idea of the audience's expectations, the changed trilogy structure, and the production process.

2.   Theory and Methods

As explained in the introduction, adaptation theory is applied to Peter Jackson's adaptations of J.R.R. Tolkien's *The Hobbit,* using the different viewpoints compiled by Bruhn, Gjelsvik and Hanssen in *Adaptation Studies: New Challenges, New Directions* and Linda Hutcheon's *A Theory of Adaptation.* In this chapter I also discuss how Gerard Genette's concept of paratexts and Jonathan Gray's findings about bonus materials have their place in the study of Jackson's adaptations.

2.1   Theory of Adaptation

In *A Theory of Adaptation,* Linda Hutcheon explains the history of the concept of adaptations and the study of adaptations. She states that in academic circles, adaptations were (and are still) often seen as secondary to the source material or "derivative" (Hutcheon 2). She deems this tendancy to look down on adaptations to be "the (post-) Romantic valuing of the original creation and of the originating creative genius" (Hutcheon 3-4). Even though adaptations can be understood as their own text, calling it an adaptation establishes that the text is seen in a relation to another text. However, this does not mean that "fidelity to the adapted text should be the criterion of judgement or the focus of the analysis" (Hutcheon 7). Hutcheon dismisses scholars such as Dudley Andrew, Geoffrey Wagner, and Klein and Parker for their reliance on fidelity criticism (Hutcheon 7). Instead, there has been a search for other approaches to studying adaptations. Bruhn, Gjelsvik and Hanssen have compiled some of the most recent methods of examining adaptations.

Even though fidelity criticism has been dismissed by both Hutcheon and Bruhn et al., Bruh et al. state that "adaptation must necessarily incorporate some kind of comparative element" (Bruhn et al. 5). This thesis follows that sentiment and compares the novel with the films, and looks at the changes that are made and the decisions that led to those changes. As explained, Bruhn et al. list the current and upcoming theoretical clusters in their introduction. They state adaptations can have a "multilevel rather than a one-to-one relationship (for example, one poem interpreted into one painting)" (Bruhn et al. 4). Jackson's *The Hobbit* trilogy is adapted from not only the novel, but also from other writings by Tolkien, and this means the

relationship could be said to be multilevel rather than one-to-one. Bruhn et al. further explain that genetic criticism is a theoretical framework that is used more and more in adaptation studies, which entails that not "the final outcome, but also the process of creative endeavor" is studied (Kinderman 1). In the following chapters, the documentaries and commentaries following the production process present on the special extended Blu-Rays of *The Hobbit* are the objects that this genetic criticism is applied to.

2.2   Genetic Criticism and Paratexts

To analyse the bonus features on the *Hobbit* Blu-Rays from a genetic perspective, theories and approaches from texts by Bryant, Rossholm and Gray are built upon. John Bryant observes that a lot of genetic critics focus on "originating writers" and on the source text in his essay "Textual identity and adaptive revision: Editing adaptation as a fluid text" (Bryant 47). However, he believes that "a broader conception of geneticism in which the notion of *work* embraces all versions of a text, and the *creative process* is extended to include all forms of revision" (Bryant 47). He names this the "fluid-text", which entails that a work includes all versions of the work, also including adaptations, combined into "the *flow* of creativity" (qtd in Rossholm 207). As touched upon in the introduction, this concept of the fluid text can be seen in this thesis as well. J.R.R. Tolkien wrote and planned multiple different revisions and drafts of *The Hobbit* and those changes are taken into account when studying the work, as also studied by Riga et al. The documentaries and audio commentaries discuss the creative process of *The Hobbit* films, and thus documents the process of creating, scrapped ideas, and changes to Peter Jackson's *Hobbit* trilogy culminating in a view of the trilogy as a fluid text.

In "Auto-adaptation and the movement of writing across media: Ingmar Bergman's notebooks" Anna Sofia Rossholm applies genetic criticism to Ingmar Bergman's notebooks as source texts for his films. Her approach is relevant to the production process documented in the documentaries on the Blu-Rays of *The Hobbit* trilogy, because she discusses the problems that studying texts from the diary genre could bring. Diaries can be "truthful or untruthful to life itself or to the actual moment of writing" (Rossholm 204). She concludes that the diary genre "shields and unfolds what is real through continuous processes of masking and de-masking" (Rossholm

219). It seems to be a very "intimate moment of creation" that will "reveal the mystery of his genius" (Rossholm 219). Instead, studying dairies can leave one with questions about what material is selected, how honest they are, and how the documented production process is framed. Even though the documentaries on the Blu-Ray disks are certainly not personal diaries, the documentaries, commentaries, and Peter Jackson's production diaries are also documenting the production process, and because these 'diaries' are meant to be read they are even more prone to not be entirely truthful. Rossholm's conclusion is taken into consideration in the study of the documentaries and production diaries. Rossholm's conclusions are built upon by instead of discussing a diary consisting of words on a page, the documentary and commentary forms are discussed with her ideas in mind. In the creation of these documentaries, there could have been a heavy selection in what is shown and what is told, there could be moments of dishonesty, and certain informatoin could have been framed differently via editing. Rossholm herself notices the "broader public interest in pre-texts and material around film-making in books and exhibitions … the becoming of a film attracts attention through DVD bonus material or making of films" (Rossholm 212). This interest can be linked to "cinema as a reproduction" as theorized by Walter Benjamin (Rossholm 212). The interest in the production of cinema could be caused by the lack of 'aura' in cinema.

This interest in the production of cinema is exactly what Jonathan Gray studies in *Show Sold Seperately: Promos, Spoilers, and Other Media Paratexts*. He uses Gerard Genette's concept of "paratexts" to refer to texts as the materials surrounding a text. Paratexts "create texts, they manage them, and they fill them with many of the meanings that we associate with them" (Gray 6). He argues that because the film industry invest so much money in and make so much money from these paratexts, such as previews and bonus materials, they should be analysed just as the film itself is analysed. While this thesis looks at *The Hobbit* trilogy Extended Edition Blu-Rays, Gray analysed the *Lord of the Rings: The Two Towers* Platinum Series Special Extended Edition DVDs. Gray claims that the DVDs' commentary tracks and documentaries "construct an aura of supreme artistry around the films that hearkens back to a mythical pre-culture industries vision of art" (Gray 92). The DVD bonus material also replicates the epic narrative of the films themselves by "superimposing it onto the cast, crew, director, Tolkien and New Zeeland" (Gray 92). Barbara Klinger reinforces what Rossholm has said about diaries looking at these bonus

materials. She states that "viewers do not get the unvarnished truth about the production; they are instead presented with the 'promotable facts, behind-the-scenes information that supports and enhances a sense of the 'movie magic' associated with Hollywood production" (qtd. in Gray 93). Like Rossholm, Gray describes Benjamin's idea that art used to have aura "because of its history, presence, and ritual value" (Gray 97). Gray claims that "the *Two Towers* DVDs wrap the film in aura" by attractive packaging, by constantly referring to the films as works of art, and by showing how organic and human the project is (Gray 97 and 99). Gray concludes that paratexts like bonus materials "aim to play a consecutive role in creating value for a film or television show" (Gray 115). Although the bonus materials of *the Hobbit* films also build up an aura around Peter Jackson and his crew, in this case it is to a lesser extend, due to Jackson's initial hestitations to make *the Hobbit* and the production problems they were faced with which are both touched upon in the bonus materials. Gray states that the *Lord of the Rings* books are a paratext of the *Lord of the Rings* films, as some audiences will take different meanings from the films having read the books. This thesis builts on Gray's idea, by claiming that, besides Tolkien's writing being paratexts to the *Hobbit* films, Jackson's own *Lord of the Rings* trilogy could be seen as a paratext to *the Hobbit* trilogy.

3.   J.R.R. Tolkien's *The Hobbit*

To find and discuss the changes made to the source text in Peter Jackson's adaptation of *The Hobbit* in terms of structure, tone and character, this chapter will provide a close reading of J.R.R. Tolkien's *The Hobbit* looking at those elements in the novel. In terms of structure, the chapter gives an overview of the chapters of the novel, and how they relate to the narrative structure of the story. In the section about character, I will discuss Bilbo's as well as Thorin's character development as heroes. Finally, in genre I examine the tone and generic tropes that Tolkien implemented *The Hobbit*, also looking how the changes between editions of drafts affected the genre of the novel. These changes were made deliberatly, and could mean Tolkien found these changed elements important to the narrative and world he wanted to create in *The Hobbit* and beyond. These changes range from the unfinished draft to the published novel in 1937, or the changes Tolkien made in the different 1966 editions to *The Hobbit*. In this chapter, I will follow the terminology of the different editions used by Douglas A. Anderson in *The Annotated Hobbit.* Anderson calls the 1937 edition *1937,* and differentiates between the February 1966 edition published by Ballantine Books in the United States and the Longman edition published in the United Kingdom in the same year, which he calls *1966-Ball* and *1966-Longmans/Unwin* respectively (Anderson 385). The changes that can be found from the unfinished draft to *1937* are mostly relevant in the context of *The Hobbit.* The changes made in *1966-Ball* and *1966-Longman/Unwin* are also relevant in the context of *The Lord of the Rings*, Tolkien made many of these changes to line up the events of *The Hobbit* to *The Lord of the Rings.* Croft has thoroughly visualised Tolkien's revisions and other texts related to *The Hobbit,* which can be found in fig. 1.
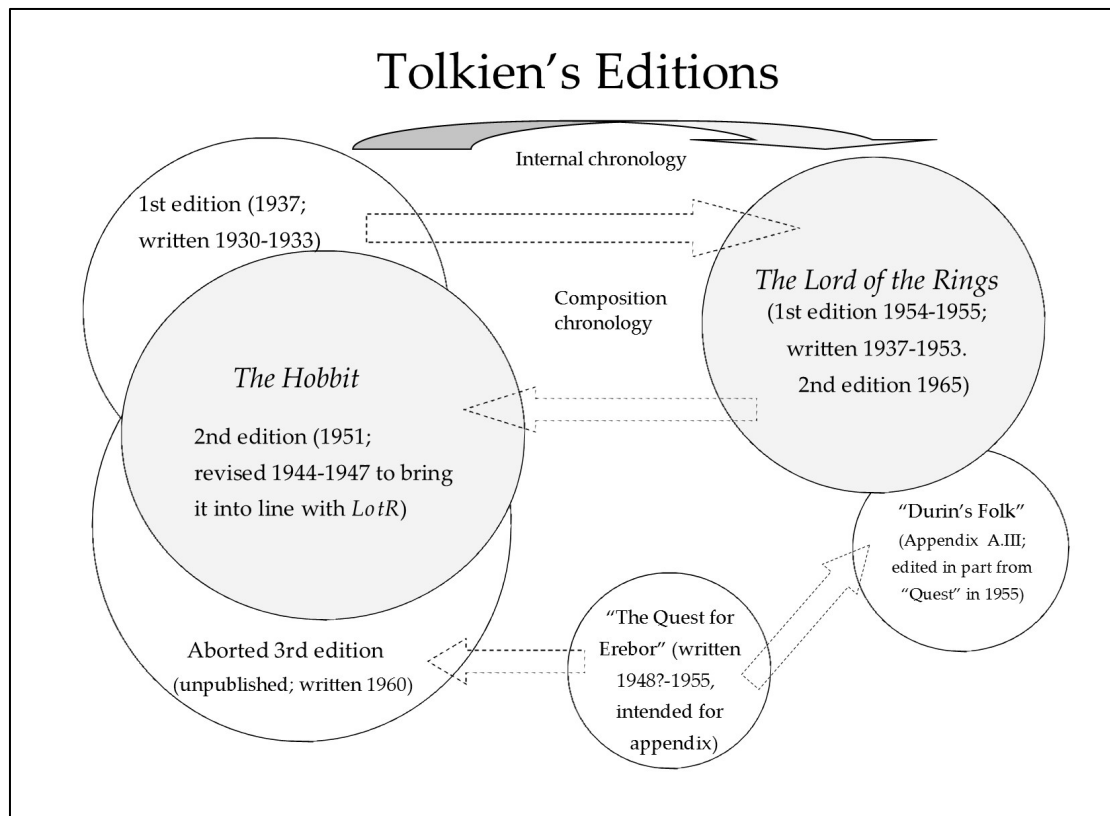
Fig. 1. Tolkien's Editions from Janet Brennan Croft; "Barrel-Rides and She-Elves: Audience and Anticipation in Peter Jackson's *Hobbit* Trilogy." *Academia.edu.* 3. Web. 15 Feb. 2016.

3.1   Structure

The Hobbit is divided into 19 chapters, each with their own names. The story of *The Hobbit* is said to be very episodic (Rateliff "The Invisible Monster", "The Eagles", "Into the Dragon's Lair", Atherton 36, 211, 225 and Riga et al.), combining different connected episodes of adventures. The inciting event of the story in the first chapter, "An Unexpected Party", is Gandalf visiting Bilbo, and the dwarves asking Bilbo to go with them. The first adventurous episode is their meeting with the trolls in "Roast Mutton". Other episodes follow such as being captured by Goblins, a riddle competition with Gollum, and episodes including spiders and elves, and a dragon. It seems the story would have ended when the dragon died. The climax however, is the battle of the five armies, which takes up the last few pages of the chapter "The Clouds Burst". Ultimately, the battle ends with the eagles coming to save the battle. In the final chapter, "The Last Stage", Bilbo finally comes home to Bag-End. While Bilbo is

thinking about writing his memoirs, Gandalf and Balin come to visit him telling that the prophecy of peace around the Lonely Mountain has come true.

Bilbo considers calling the memoirs he is writing "There and Back Again, a Hobbit's Holiday" (Tolkien 278). This refers to the subtitle of *The Hobbit, There and Back Again*, meaning the reader is basically reading Bilbo's adventures from his perspective (Olsen 306). This title, *There and Back Again*, is a reference to the circular plot structure of the book (Atherton 131). In *J.R.R. Tolkien's Hobbit and Lord of the Rings,* Anne Pienciak argues that Bilbo travels "into the unknown and back again", this journey can be separated into four parts "a period of initiation, the fulfilment of a quest, a battle or battles, and the return home" (Pienciak 40). The structure of the novel is linked to the analysis of Bilbo's character as a hero in the next section.

3.2 Tone

When writing *The Hobbit*, J.R.R. Tolkien wrote the story for a young intended audience, in particular his own three sons (Rateliff "Bears"). Atherton explains the book started out as "a children's story." He states it begins as "a comedy, written in a lively humorous style", but that it undergoes a tonal shift towards the end of the story, and it becomes "serious and tragic" (Atherton 2). Bilbo can be seen as the audience surrogate for the young audience. He begins in a predictable world, and is moved into a world of wizards and dwarves, as is the audience. In *Exploring J.R.R. Tolkien's The Hobbit*, Olsen states Tolkien shows "a careful sensitivity to the children in his audience" (Olsen 35). Olsen names three examples of strategies to attain this sensitivity in Tolkien's writing of *The Hobbit.* One of the strategies used is to make the young readers get used to the magical elements of Middle-Earth very slowly. Olsen argues Gandalf's magic starts out very mundane, such as "studs that fastened themselves and never came undone till ordered" (Tolkien 7) or Gandalf's fireworks. Another strategy is to explain the stakes of the story in terms that children can relate to and understand. The greed of the dwarves and the dragon is related to the experience of children by pointing out that the dwarves were also toymakers (Olsen 37). The final strategy is to add comic relief or light-hearted remarks when the story explores darker themes such as massacre. Gandalf observes Smaug would be too fat to fit through the narrow secret passage after "devouring so many of the dwarves and

men of Dale" (Tolkien 20). Olson explains that Tolkien uses this to deal "with solemn and frightening things, but he still strives, through comical turns of phrase, to keep *The Hobbit* from becoming terrifying" (Olsen 38).

J.R.R. Tolkien is known for having created *The Hobbit* to tell to his children (Atherton 1), but he later regretted the "bad style" that he wrote the book in (qtd. in Anderson 76n18). An example of what Tolkien regarded as bad style was directly addressing the reader. He removed the direct address from *1937* "(I told you he had already had as much supper as he could hold; also he had lots of beer.)" in *1966-Ball* "He had already had as much supper as he could hold; also he had had lots of beer" (Anderson 76n18). In an interview with Tolkien why he explained he made such changes. He regrets writing *The Hobbit* as if he "was talking to children. There's nothing my children loathed more. … Anything that in any way marked out *The Hobbit* as for children instead of just for people, they disliked – instinctively. I did too, now I think about it". Following this, he explains "children aren't a class. They are merely human beings, at differing stages of maturity" (qtd. in Anderson 76n18). Atherton, however, argues this was Tolkien's purpose at first "to imitate the oral style of a narrator telling a comic tale to a listening audience of children" to convey a "robust jolliness" (Atherton 142).

Tolkien also made changes in tone between the first edition and the other editions. An example of one of these changes between the *1937* edition and the *1966-Ball* and *1966-Longmans/Unwin* editions are when the group of travellers go into the Lone-lands. The *1937* edition reads:

> Inns were rare and not good, the roads were worse, and there were hills in the distance rising higher and higher. There were castles on some of the hills, and many looked as if they had not been built for any good purpose. Also the weather which had often been as good as May can be, even in tales and legends, took a nasty turn (Anderson 66n6).

In contrast, the *1966-Ball* and *1966-Longmans/Unwin* editions both make changes here, which affect the tone of the passage:

> Now they had gone far into the Lone-lands, where there were no people left, no inns, and the road grew steadily worse. Not far ahead were *dreary hills*, rising higher and higher, *dark with trees*. On some of them were old castles with an *evil look*, as if they had been *built by wicked people*. Everything seemed *gloomy*, for the weather that day had taken a nasty turn. Mostly it had

been as good as May can be, even in merry tales, but *now it was cold and wet.
In the Lone-lands they had been obliged to camp when they could, but at least
it had been dry.* (Emphasis added) (Anderson 66n6).

Although Anderson states these changes were mainly made to introduce the Lone-
lands into *the Hobbit,* making the geography more similar to *The Lord of the Rings*,
adding words such as "dreary", "dark", "evil", "wicked", and "gloomy" turns this into
a tonal change as well. Whereas *1937* makes no reference to darkness, the other
editions turn this into a darker evil place.

Next to smaller changes, J.R.R. Tolkien also attempted a larger rewrite in
1960, "to fully reconcile it to the later story in chronology, geography, and style"
(Rateliff "The 1960 Hobbit"). In "From Children's Book to Epic Prequel: Peter
Jackson's Transformation of Tolkien's *The Hobbit*" Riga, Thum and Kollmann argue
Peter Jackson is "continuing a process that Tolkien already begun", because "Tolkien
himself planned a complete revision of this early novel in order to bring it into line
with the later novel" (Riga et al). He completed the revisions of three chapters in
1960, before the publications of the revised *1966-Ball and 1966-Longmans/Unwin*
editions, but stopped after these three chapters after receiving negative feedback
(Rateliff "The End of the Fifth Phase"). Riga et al. point out three changes made in
these revised chapters. The first change concerns Bilbo's reputation, the original
edition states "He may have lost the neighbours respect, but he gained – well, you will
see whether he gained anything in the end", the revised chapter reads "He got caught
up in great events, which he never understood; and he became enormously important,
though he never realized it" (qtd in Riga et al). Riga et al. explain that this might refer
to Bilbo taking part in the council of Elrond, where he learns that his magic ring was
the One Ring. The second passage is when Bilbo and the Dwarves come across a
bridge that has been destroyed. In the revised chapter, Gandalf mentions, "there is
mischief here! Elrond must be told" (qtd in Riga et al), which is not mentioned in the
original chapter. Finally, after Gandalf saves the trolls he says, "Elrond had heard of
the trouble. The Rangers were out and [Elrond] had sent two of his people to report.
They told me that trolls had come down from the North" (qtd. in Riga et al.). Riga et
al. state that all these changes were made to place *The Hobbit* into some sort of larger
narrative that fits with *The Lord of the Rings*. Both the destruction of the bridge and
the coming of the trolls indicate some larger danger, probably Sauron or the
Necromancer, at work. The group Gandalf calls "The Rangers" refers to Aragorn and

his people, a concept only introduced in *The Lord of the Rings* originally. As Riga et al. state, all these changes seem to place the quest that the Dwarves take into the context of the larger narrative of evil of *The Lord of the Rings*, which undermines the lighter tone that *The Hobbit* had without the knowledge of these larger events.

Disregarding the changes made between editions, the mood and tone of the later stages of *The Hobbit* matures and moves beyond the light-heartedness of the first chapters. Olsen states that even in the encounter with the trolls, which is mostly comical, the trolls are "longing for the taste of human flesh" and that Tolkien distracts the reader from the horrifying statements the trolls make by making fun of "their poor grammar and impolite speech" (Olsen 51). Although Tolkien makes an effort to dilute the frightening elements of *The Hobbit* by adding comical twists to them, the ruin of Lake-town could be seen as an important shift in tone. Olsen argues the impact is not padded by comedy as it was before, when Smaug destroys the town killing a quarter of its inhabitants (246-47). The battle that occurs later ends with an ending reminiscent of fairy-tales, with the eagles coming to save them at the last moment. This is what Tolkien calls a "Eucastrophe", a sudden moment of relief that no one expected (Olsen 272). The ending is neither as happy nor conventional as traditional fairy-tales. Instead of ending with the death of the main antagonist, the dragon, *The Hobbit* moves into more mature subject matters such as greed, distrust, warfare, and human suffering.

In Tolkien's essay "On Fairy-stories" he explains his attitude towards these darker elements in children's stories. He believes children's stories should not be too feel good and only have happy endings. He insists on the educational value of good stories dealing with serious issues, explaining good and evil, and recognizing the horrible and frightening elements of the world. He writes, "children are meant to grow up … and not to become Peter Pans. Not to lose innocence and wonder; but to proceed on the appointed journey… on callow, lumpish and selfish youth, peril, sorrow, and the shadow of death can bestow dignity, and even sometimes wisdom" (qtd. in Olsen 38). Comments and changes like these point towards the idea that even though Tolkien intended to rewrite *The Hobbit* in the style of *The Lord of the Rings* (as Riga et. al. describe), he could still think of children as part of his audience.

3.3   Character

As a hobbit, Bilbo undergoes a change from a weak and afraid Baggins to a heroic and adventurous Took. Coming home after many trials and adventures, he is a different hobbit than he was when he left the Shire. Joseph Campbell's notion of the Hero's Journey or monomyth can be applied to Bilbo's finding of his courage and strength. Campbell saw patterns of the hero myth in mythological tales in many different cultures. He argues that all myths follow a similar pattern, which he called the monomyth. The hero's path consists of three larger stages, the Seperation or Departure, then Trials and Victories and Initiation, and then ends with the hero's Return (Whomsley 137). Whomsley states that the quest contains the "defeat of an orgre of villain" and trials that the hero over comes "represents the boy who is introduced to the practices of manhood" (Whomsley 141). While the monomyth can be applied to Bilbo's journey, there are two other main heroes in the story, Thorin and Bard. In the first part of this section I discuss how Bilbo applies to the standard of a hero, and in the second part I consider if Thorin and Bard adhere to this heroic standard in *The Hobbit.*

3.3.1   Bilbo as a Hero

Christoffer Levin argues that Bilbo conforms to the narrative structure of the Hero's Journey well (Levin 30). The narrative of *The Hobbit* seems to fit with most of the different phases of Campbell's structure. This can be especially seen in Bilbo's "psychological growth, an essential part to the heroic narrative of Campbell's, in that it is a story of ritualistic passage into a new phase of the hero's life" (Levin 30). Tolkien, who has an understanding of mythology, could have found this pattern in Northern European mythology; the same place Campbell found his pattern.

The Hobbit opens with the famous line "In a hole in the ground there lived a hobbit." (Tolkien 3). This famous line, and what follows, is what introduces the reader to the story of *The Hobbit* and its main character, Bilbo Baggins. Corey Olsen examines Bilbo's character in *Exploring The Hobbit.* Bilbo's unadventurous, domestic hobbit life in his comfortable hole is disrupted when Gandalf knocks on his door, a mysterious storytelling wizard. This is what Campbell would call the "herald of the adventure" in the Call to adventure stage (Levin 30). The coming of dwarves, Olsen states, transforms Bilbo's world into from "the bright stillness of his dining

room becomes the site of dark and solemn councils of the dwarves and the wizard" (Olsen 20).

Bilbo's mundane world matches the world of the reader, and when he is moved in a world of adventure from this world, so are the readers. Although Bilbo is a Baggins on his father's side, his mother was a Took, who have been known to go on adventures. In his book, Olsen specifically examines "the interaction between the Took and Baggins elements within Bilbo's character" (Olsen 27). When the dwarves start to sing about their quest, the Took side in him awakens. Olsen points out that this does not mean Bilbo is an adventurer that needs to be awakened, "he is not just a bold adventurer lurking beneath a mild-mannered exterior" and he has a tame idea of adventure (Olsen 24) When Bilbo overhears Gloin saying he cannot be of any help to them, saying "he looks more like a grocer than a burglar", this insults him and he wants to prove that he can be an adventurer. Strangely, Bilbo is offended when the dwarves think him unadventurous, so he does care whether the dwarves see him as a worthy burglar.

Bilbo encounters his first real danger, when he meets the trolls in the second chapter, which Levin deems as Campbell's crossing of the first threshold that separates the mundane from the adventurous (Levin 18). Retrieving the ring from Gollum becomes a turning point in Bilbo's career as an adventurer. Bilbo survived being alone in the Goblin caves, which could be his moment "in the belly of the whale" (Whomsley 139), disappearing from the story. An interesting point in Bilbo's character is that he omits the ring from the story he tells to Gandalf and the dwarves, apparently being a good contribution to their quest is more important to him than his honesty. After Bilbo's escape the dwarves look at him "with quite a new respect" (Tolkien 89). But after Bilbo saves them from the spiders and elves, part of his "Road of Trials", their relationship changes entirely (Whomsley 139). After Bilbo saved the dwarves' lives from the spiders, they "got up and bowed right to the ground before him" (Tolkien 155) as a "kind of re-introduction to Bilbo, meeting him anew on equal terms" (Olsen 173).

When it finally comes to Bilbo completing his side of the contract, the dwarves force him to investigate Smaug's lair in the lonely mountain. In this scene Bilbo fully accepts "his role and knowing full well what it means, he is walking deliberately toward the dragon he knows to be lying only a short walk away" (Olsen 210). Even though Bilbo believes he has "absolutely no use for dragon-guarded

treasures," (Tolkien 200), he does succumb to a kind of dragon-sickness, a term for the desire and possessiveness for treasure that men, elves and especially dwarves feel when they see the dragon and his treasure. Bilbo describes himself to Smaug, while wearing his invisibility ring, and constructs an image of himself as a grandiose hero. He describes himself as "he that walks unseen", Web-cutter", "Ringwinner", "Luckwearer", "Barrel-rider" (Tolkien 207-208), all true, but grandiose titles. Olsen states that Bilbo is affected by "dragonish desire for the hoard when he sees it, and he unconsciously emulates Smaug's vanity during their conversation" (Olsen 218). Although succumbing to dragon-sickness to some degree, Olsen calls this episode Bilbo's "most fully Tookish moment in the entire book" which moves him toward the "ultimate mingling of Took and Baggins, poetry and prose, that gives Bilbo the strength and firm foundation that enable his remarkable accomplishments in this last phase of the story" (Olsen 218 and 210).

Bilbo's final feat of heroism and burglary revolves around the dwarves' most precious of treasures, the Arkenstone. Bilbo takes the Arkenstone, and steals what the dwarves most long for. He knows he has done wrong, saying "now I am a burglar indeed," (Tolkien 220). The dwarves, men, and elves are preparing to fight each other, but Bilbo decides to give Bard the Arkenstone. Olsen sets forth that Bilbo giving away the Arkenstone was essentially overcoming his dragon-sickness. Levin relates this to Campbell's stage called "Woman as the Temptress", however, instead in *The Hobbit* he avoids the dragon-sickness in "his quest for purity and enlightenment (Levin 24 and Whomsley 140). When the Battle of the Five Armies is over, the dying Thorin praises him for his actions, arguably this is "The Atonement with the Father". Thorin, a father figure to Bilbo, has an "evil and benign aspect" and "becomes loving once the hero has proven himself worthy" (Whomsley 140). On his return journey, Bilbo finds he now lives comfortably on both the Took and Baggins side of his heritage, and Bilbo is what Campbell would call "Master of the Two Worlds" (Whomsley 142 and Levin 28-29). He has grown to be a heroic adventurer, while still appreciating the live he has as a simple Hobbit.

Besides Levin, Flieger also recognises Campbell's Hero Path of Separation, Initiation and Return in *The Hobbit*. Bilbo's path moving from "trolls to wolves to goblins to Gollum to wood-elves – as a clear parallel" to Campbell's Hero Path visible in medieval romance, both not having a final "encounter with a single foe" (Flieger 72). Sullivan's arguments disagree with Olsen and Levin, stating that Bilbo

cannot be applied to the structure of the traditional hero. His heroic actions are important to the plot, but "they do not come as a result of a direct confrontation with and victory against an opponent". Sullivan states he is more like the "traditional Trickster" figure such as "Loki, Odysseus, Reynard the Fox, and others" and thus he "was not destined to be a Hero." (Sullivan 72). Taliafero and Lindahl-urben compare *The Hobbit* to classical heroes, and argue that Bilbo seems "to gain glory through brave fighting" and contains elements of classical glory that they describe, but that Tolkien actually critiques this classical tradition of glory (Taliafero and Lindahl-urben 65-66). Bilbo is chosen as the rather comical role of a burglar, not a warrior and resists the appeal of glory. In contrast with the classic hero, "Bilbo retains a love for the beauty of small domestic things" (Taliafero and Lindahl-urben 71). Although Bilbo fits Campbell's monomyth broadly, he does not face off against one clear opponent in the climax, and he does not fit the idea of the traditional classic hero.

3.3.2. Other Heroes: Thorin and Bard

Although Bilbo does not fit the classic hero role, Taliafero and Lindahl-urben state that Thorin and Bard do. In the Battle of the Five Armies Thorin and his companions "were in shining armour, and red light leapt from their eyes" (Tolkien 262). Thorin dies, but he is glorious because of "the ultimate vanquishing of his enemies and the successful achievement of his heroic quest" (Taliafero and Lindahl-urben 65). Next to being classic heroes, both Thorin and Bard step into messianic roles of returning kings.

In Thorin's first decision as a king, he refuses to negotiate with Bard, and Olsen states that "all [he] can see is a threat to his gold, and upon seeing that, he is instantly ready to take on all comers" (Olsen 249-250). Again, the question is if this should be considered as classic heroism, or a critique of the traditional hero. The major players of the Battle of the Five Armies, Thorin, Bard and the elven king, are all tempted by greed and bloodlust. The elven king sets out to battle even though he has no claim on the gold, and Bard sets out to Thorin with an army to negotiate. Even though the dragon is killed, Olsen states that "the dragon-sickness remains, and Thorin has an acute case of it" locking himself up with his gold (Olsen 257). If it were not for the armies of orcs and wargs coming, their actions would be deemed tragic

more than heroic, but this attack "reminded them of what they had in common" (Olsen 276). When Thorin dies he apologises to Bilbo, but his sudden realisation loses credibility when he says he goes where gold and silver "is of little worth (Tolkien 265), as if he is only cured from his dragon-sickness because of his death.

As for Bard, he takes up the heroic role of the dragon slayer. In *Dragonslayers: From Beowulf to St. George* McCullough states Bard the Bowman "understands the language of birds and … kills a dragon that sleeps atop a pile of Dwarven treasure" all of this inspired by the mythological Norse dragons (McCullough "Norse Dragonslayers"). Bilbo was supposed to slay the dragon in an earlier manuscript, but Tolkien decided against it and created Bard as a more suitable dragon slayer ("Anchoring the Myth" 15). With Bilbo nor the Dwarves being the true dragon killers, Bard kills the dragon and thus finishes the quest the company of dwarves and Bilbo went to finish. Ultimately, Bard seems to be the hero by defeating the ultimate opponent of the narrative. However, he features so little that it is difficult to see him as the hero of *The Hobbit*.

4.   Peter Jackson's *The Hobbit*

The expectations for the first film in Peter Jackson's *The Hobbit* trilogy were high. When asked about his chances at winning Academy Awards in an interview for Entertainment Weekly, Jackson replied that he thinks they have "got great possibilities in the below the line categories. Above the line, I don't think so much" (Breznican). *The Hobbit: An Unexpected Journey* ended up getting nominated for three technical Oscars, and won none. Although the films were financial successes, bringing in 3 billion US Dollars internationally, the reviews were mixed (Leotta 204). Although "the actor's performances, the high production values and the quality of the visual effects" were praised, the "decision to turn the adaptation of *The Hobbit* ... into a trilogy" and the high frame rate were criticised (Leotta 204). Adapting a short novel of 19 chapters into three films did indeed create multiple challenges for Peter Jackson and the other filmmakers. The first set of challenges has to do with structure. There has to be enough narrative to fill the screen time of three action and adventure filled films. How to turn the novel with a beginning, a middle and a climax, into three films with each their own beginning, middle and climax was another issue. These films also needed to connect to its predessesor, *The Lord of the Rings* trilogy also directed by Peter Jackson. In terms of tone, the film had to deal with expectations of their intended audiences when they see a film directed by Peter Jackson in the same world as *The Lord of the Rings* and how audiences expect a certain darker tone to come with that world. Finally, the heroic character arcs discussed in the previous chapter are handled differently in Peter Jackson's adaptation of those characters.

4.1   Structure

The *Hobbit* trilogy made significant changes to the structure of the source text. These changes, such as adapting one novel into a trilogy and using other material written by Tolkien had significant effects on the tone and character arcs in the individual films and the trilogy as a whole. Material from Tolkien that did not appear in *The Hobbit* is used to create climaxes and prologues for the individual films and to create cohesion between episodes and films in the trilogy, but also used to connect this trilogy with the *Lord of the Rings* trilogy. *An Unexpected Journey* opens with Ian

Holm's Bilbo introducing his story, which is already different from how Tolkien's *The Hobbit* opens. He speaks to Frodo and says, "it is time for you to know – what really happened" (*An Unexpected Journey*). What follows is a prologue telling the history of the Dwarves in Erebor. After this prologue, the scene fades to Bag End again, and Bilbo writes the famous lines, almost self-consciously referring to how the source material opens, "it began, well, it began as you might expect. In a hole in the ground, there lived a Hobbit" (*An Unexpected Journey*). Through the party invitations it becomes clear this opening scene takes place moments before *The Fellowship of the Ring*. The older Bilbo played by Ian Holm smoking transitions into the young Bilbo played by Martin Freeman, and this is when Tolkien's novel would start. The first scene after the company leave the Shire is a flashback scene that shows Thror, Thorin's grandfather, is killed by the orc Azog the Defiler. Thorin cuts off Thorin's arm and Azog is shown to be still alive. In Tolkien's *The Hobbit,* Thror is mentioned as being killed "in the mines of Moria by Azog the Goblin" (Tolkien 24). However, the only reference to Azog further in the novel, is during the Battle of the Five Armies, when we meet his son Bolg. This flashback is thus one of the first examples of this trilogy adapting more than only *The Hobbit*, because this flashback adapts "Durin's Folk" part of Appendix A of *The Return of the King*. While Jackson's Azog escapes alive, in Tolkien's "Durin's Folk" he is beheaded. This flashback in Peter Jackson's film sets up Azog as the main villain of this film, and to some degree the whole trilogy.

Ultimately, this set-up of Azog chasing the Dwarves culminates in the climax of this film. This is a change to Tolkien's chapter "'Out of the Frying-Pan into the Fire", in which a random group of wargs and goblins drive the company up a tree. After the famous pinecone scene, Azog's warg throws Thorin onto the ground and orders another orc to bring him "the dwarf's head" (*An Unexpected Journey*). With Bilbo the only one close enough to save Thorin, he gathers up his courage and tackles the orc, ultimately buying enough time for the dwarves to save him. In the final scene of the film, Thorin says that he thought Bilbo was a burden, but says "I have never been so wrong in all my life" (*An Unexpected Journey*). The changed structure also affected the character arc of Bilbo as a hero, which is explored later. In a similar way as Frodo and Sam saw Mordor at the end of Jackson's *The Fellowship of the Ring*, Gandalf, Bilbo and the dwarves see their end goal, the Lonely Mountain in the

distance. In the final scene, a bird is followed to the mountain and the films ends with Smaug waking up, as a preview for what is to come in the next film.

Instead of opening where the story ended in the previous film, *The Desolation of Smaug* opens with a flashback to Thorin meeting Gandalf in Bree adapted from "The Quest of Erebor". This opening scene reintroduces multiple concepts already explained in the previous film, such as Azog, but also the subplot of Sauron returning that places the *Hobbit* films into the larger context of *The Lord of the Rings*. The use of this extra material makes the film significantly darker in tone, because it introduced the darker subplot of the Necromancer its evil returning to the world. Gandalf offers his help to conquer Erebor, and he says they will need a burglar. This introduction reminds the audience of the stakes, the ultimate goal of their quest, and Bilbo's role in this quest. He also reintroduces the fact that Azog is hunting the dwarves.

The Desolation of Smaug creates a climax for all the characters in the film, even though there was no climax in the source text. The four dwarves who remained in Lake-town are attacked by orcs but are saved by Tauriel and Legolas. Bard is captured by the men of Lake-town, and hands the Black Arrow to his son. Meanwhile, Gandalf is captured by the Necromancer who is revealed to be Sauron. In the ultimate climax of the film, the dwarves try to attack Smaug pouring molten gold on him, and the film ends with Smaug flying towards Lake-town. These climaxes are all scenes invented for the film to create tension and cliff-hangers for the next film. Croft states that without this invented climax, the film "would have to end with Smaug's destructive attack on Lake-town" and it would have been "front-heavy without the major expansion of the Battle of the Five Armies at the end" (Croft 10). The result of this invented climax to the second film is that the third film starts with the destruction of Lake-town and the death of Smaug, a climactic event in the book, because the main villain of the story is defeated. The final film is also the only film in the series without a prologue, which is something that the rest of *The Hobbit* films all had, as did all of the *Lord of the Rings* films. This action sequence takes up a very small section of the film, about the first 8 minutes, with the rest focused on the Battle of the Five Armies. This change in structure affected the character arc of Bard and Thorin, whose arcs now seem finished after their ultimate enemies are defeated, which is discussed later in this chapter.

Adapting material other than *The Hobbit* is used to connect this trilogy to *The Lord of the Rings* trilogy, later in this chapter it is argued this plot makes the films

darker and more mature. The subplot of Sauron being concealed as the Necromancer in the fortress Dol Godur, already mentioned in *An Unexpected Journey*, is a direct link to *The Lord of the Rings* trilogy. In "From Children's Book to Epic Prequel: Peter Jackson's transformation of Tolkien's *The Hobbit*" Riga et al. examine these connections further. As explained in the previous chapter, J.R.R. Tolkien's *The Hobbit* is often called an episodic novel. Riga et al. argue that by adding this plot of spreading evil, Peter Jackson attempted to transform this episodic narrative into a "coherent narrative which is clearly connected to the broader theme of impending danger from the Necromancer" (Riga et al.). When the dwarves, Bilbo and Gandalf go to Rivendell in the novel, they go there without much trouble. In Jackson's adaptation of this scene, Radagast the wizard tells them "Something's terribly wrong" and that darkness has fallen over Greenwood (*An Unexpected Journey*). They are ambushed and chased by orcs and wargs, and ultimately saved by elves and led to Elrond. Riga et al. state that the orcs and wargs in this scene are "a further expression of the spreading evil" and that this scene "adumbrates the role of Elrond and the Elves of Rivendell in recognizing and countering this evil" (Riga et al.).

Riga et al. maintain that Jackson links all episodes of *The Hobbit's* main storyline by devices like this to create cohesion, and does this mostly through the Necromancer subplot adapted from Tolkien's works outside of *The Hobbit*. These devices that link different episodes, are also used to link the different films, within the trilogy and between the two trilogies. In *The Desolation of Smaug*, Azog visits Dol Godur and the Necromancer tells Azog that he will lead his armies, connecting Azog's plot with that of the Necromancer. The army that marches out of Dol Godur at the end of the second film is an army directly send by Sauron, and fights in the Battle of the Five Armies in the third film. This plot appears to be an attempt to create a narrative that continues through *The Lord of the Rings* trilogy, especially considering these are all scenes not present in the original *The Hobbit* novel, but taken from other works such as *Unfinished Tales* and the Appendix to *The Return of the King*. The necromancer subplot used for cohesion is significantly darker than material from Tolkien's *The Hobbit*. Jackson also used tone and visual, character and plot tropes to create cohesion between *The Lord of the Rings* and the *Hobbit* films, which had an impact on the tone of the *Hobbit* trilogy.

4.2   Tone

The cohesion that Jackson has tried to create through the use of Tolkien's other writing had significant effects on the tone of the films, as mentioned in the previous section. In "Barrel-Rides and She-Elves: Audience and Anticipation in Peter Jackson's *Hobbit* Trilogy" Janet Brennan Croft points out that Peter Jackson directing these films "created an interesting dynamic between the *Lord of the Rings* films and the *Hobbit* project" because he has to "match his *Lord of the Rings films* not just in cast but in tone, look, locations, and theme" (Croft 2). Because the intended audience of *The Hobbit* films are people who also saw *The Lord of the Rings*, Jackson aimed for a "heightened realism to match the tone of the *Lord of the Rings*" and to match the general darker tone of these earlier films. It is therefore not only relevant to consider if the film matches the tone of Tolkien's *The Hobbit*, but also how it matches Jackson's *Lord of the Rings* films.

The first film opens with a scene very reminiscent of how Cate Blanchett as Galadriel introduces the story of Sauron and the Rings in *The Lord of the Rings* trilogy. Ian Holm narrates the destruction of Dale and Erebor, which sets a darker tone than how Tolkien opens *The Hobbit*. However, after this darker introduction the rest of the first film is very light-hearted, funny and follows the tone of Tolkien's novel more than that of *The Lord of the Rings.* The dwarves come tumbling into Bilbo's house and make fun of him by singing a song. These songs are an important indicator of the tone of the films. The first film contains four songs, the dishwashing song, "Far Over the Misty Mountains Cold", "The Man in the Moon Came Down Too Soon", and the song by the Goblin King. However, the last two were cut from the theatrical release, which could be an indication of wanting to create a more realistic tone, but they could also be cut for diminishing the running time. Another element that makes the first film lighter than the other two might be the inclusion of Radagast, who is characterised here as a dim-witted, silly and clumsy wizard in contrast to Gandalf's portrayal of a wizard, but contrastingly has a connection with the subplot of the upcoming evil in Middle Earth.

Although there are comedic moments in the first film, multiple famous sequences from Tolkien's *The Hobbit* have been changed to fit more with the realistic and darker tone of *The Lord of the Rings.* In the novel, the elves in Rivendell are very silly and are described as nonsensical and "foolish" (Tolkien 47-48), which is not the image of elves that exists in *The Lord of the Rings* trilogy. In Jackson's *The Hobbit,*

elves are adjusted to the image that people expect from them, with no silliness, although the dwarves and elves do hate each other, in Jackson's films the dwarves are the more foolish of the two. Another changed scene was made in the second film, when the dwarves and Bilbo escape in barrels. In Tolkien's story, the dwarves stay in closed barrels and do not come out until they arrive in Lake-town. In Jackson's interpretation, the dwarves are first attacked by elves, and later by orcs and this ensues into a long action sequence. The famous comical escape from the novel has thus been replaced by an action sequence possibly to create more tension and another orc fight scene that audiences might expect from another Tolkien adaptation by Peter Jackson after having seen *The Lord of the Rings* (Ricke and Barnett 275).

As explained in the previous chapter, Olsen states that Tolkien used a few techniques to show sensitivity to his younger audience. To decide whether Jackson also has this sensitivity, it is interesting to examine if these techniques were also used in his interpretation of *The Hobbit*. Instead of having the young reader get used to the magical elements, Jackson immediately introduces the audience to a light-emitting Arkenstone and a destructive fire-breathing dragon. The strategy to explain the stakes so children could relate to it, also seems nowhere to be seen. The introductory battle and the later flashback of Thorin's backstory with Azog are hardly relatable to children. Although Balin does mention the dwarves being toy-makers, this does not seem to be used as one of the strategies Olsen suggests.

Although *An Unexpected Journey* is much lighter in tone than the other two films, the connections to *The Lord of the Rings* that were invented or adapted from other sources are what mostly set the darker tone of the film. The addition of the subplot about spreading evil, as Croft states, makes the film about more "than the quest of a small group of dwarves" (Croft 5), but deals with Sauron's evil returning to the world. The next two films seem to be darker and more serious themselves, even without the added subplot about the Necromancer. This would agree with how the later stages of Tolkien's *The Hobbit* also gradually become more mature, tackling massacre and war. *The Hobbit* trilogy does not only connect to Jackson's *The Lord of the Rings* through plot, but Croft also examines certain tropes and visual connections to Jackson's earlier trilogy, which affect the perception of tone in the films. The connection between Bard and Aragorn as returning kings, both in a place where a Steward or Master have taken the place of a king, is easily made. The "beautiful, strong-willed female elf warrior/healer caught in a love triangle" is again Jackson

repeating himself. In *The Lord of the Rings,* Elrond, Arwen's father, complicates her and Aragorn's relationship, and Éowyn comes between them as the third part of the love triangle. In Jackson's *The Hobbit,* Tauriel and Kili are hindered by a father, Thranduil, whose son Legolas is the third part of the triangle. Furthermore, both relationships are cross-species, between elf and human, and between elf and dwarf, and this creates the tension of a forbidden love in both films.

Visual tropes repeated in *The Hobbit* trilogy Croft mentions are the Ring falling on Bilbo's finger in the goblin caves parallels Frodo in the Prancing Pony (see fig. 2), Galadriel's evil darker side in Dol Godur mirrors her revealing her potential power to Frodo, the escape to Rivendell while being chased by orcs reflects being chased by the Nazgûl, and Gandalf using a moth to ask the eagles for their help happens in both *The Hobbit* and *The Lord of the Rings.* Arguably the most obvious visual connection is Tauriel coming to heal Kili in *The Desolation of Smaug,* both elves emitting light in a scene of healing and saving (see fig. 3). The scene even repeats the elf asking for the weed King's Foil, which happens in both *The Lord of the Rings* and *The Desolation of Smaug.* Other visual and plot related tropes that are repeated are the dwarven doors that are a riddle and only light up at a certain moment and discussing whether to go through an underground passage and encountering not only goblins there, but also another enemy, the Balrog in *The Lord of the Rings* and Gollum in *The Hobbit.* These visual connections all create a darker more mature image of *The Hobbit,* because they were inspired by the darker and more mature *Lord of the Rings* trilogy.

Fig. 2 *The Lord of the Rings: The Fellowship of the Ring* and *The Hobbit: An Unexpected Journey*. Elijah Wood and Martin Freeman, scene stills. Dir. Peter Jackson. New Line, 2001 and 2012. Film.

Fig. 3 *The Lord of the Rings: The Fellowship of the Ring* and *The Hobbit: The Desolation of Smaug*. Liv Tyler and Evangeline Lilly, scene stills. Dir. Peter Jackson. New Line, 2001 and 2013. Film.

Ultimately, *An Unexpected Journey* has elements of the comical, light-hearted, and child-friendly first chapters of Tolkien's novel. However, the Necromancer subplot added to the first and following films to create a more cohesive structure between the individual films, introduced a darker narrative of spreading evil, which made the whole trilogy into more than dwarves looking for treasure, but into a fight between good and evil which leads into the *Lord of the Rings* trilogy. Jackson also used plot, visual, and character tropes inspired by *The Lord of the Rings*, to connect *The Hobbit* to his *Lord of the Rings* trilogy, making his interpretation of *The Hobbit* more mature, darker, and more serious than the source material.

4.3   Character

Peter Jackson's *Hobbit* trilogy changed the structure and tone of the novel, and these changes relate to Jackson's view of audience. While Tolkien's audience were children, Jackson's intended audience were people who had already seen the *Lord of the Rings* trilogy, who were also international audiences expecting certain Hollywood tropes in terms of heroic characters (Croft 6). Janet Brennan Croft explains in "Jackson's Aragorn and the American Superhero Monomyth" how the *Lord of the Rings* character Aragorn was changed to adhere to the audience's expectations of an American hero. This idea of the American Superhero Monomyth is an adapted version of Campbell's monomyth discussed in the previous chapter. Shelton Lawrence and Robert Jewett saw this pattern in modern American works such as *Jaws* and westerns such as *The Virginian* and describe their American monomyth as:

> A community in a harmonious paradise is threatened by evil; normal institutions fail to contend with this threat; a selfless superhero emerges to renounce temptations and carry out the redemptive task; aided by fate, his decisive victory restores the community to its paradisiacal condition; the superhero then recedes into obscurity (qtd. in "Jackson's Aragorn" 217).

Croft explains that she related this American superhero to Jackson's interpretation of Aragorn. The normal institutions, Théoden and Denethor, are portrayed as ineffective in Jackson's films, while Aragorn is the only ruler who can save the day. Other changes are how Arwen is placed as a temptation he needs to resist in order for him to

do his job, and even though Aragorn does not fade into obscurity, he does accept the crown with reluctance. He is portrayed as a loner, and "diminished from Tolkien's Campbellian and epic/romance hero" ("Jackson's Aragorn" 222), instead he has faults and his character is not the most noble and faithful person imaginable, as he was portrayed in the books.

4.3.1   Bilbo

In response to this earlier analysis, Croft also discussed how Bilbo could fit this American superhero monomyth. She states Bilbo adhered some of this in Tolkien's book. He was asked for help because the dwarves could not deal with the alone, and he did not go on the adventure for the reward. Ultimately he helped the dwarves and receded into obscurity in the Shire (Croft 8). Jackson's film however, does not focus as much on Bilbo's own development, but more on how the whole community advances because of the victory against the dragon and of the Battle of the Five armies. Jackson also focuses more on his receding into obscurity by including a scene of "Bilbo at the ripe old age of eleven-one back in the same cosy hobbit-hole where he began". Also because Bilbo "performs more heroic actions than he does in the book", Croft concludes that his character was changed by Jackson to adhere to the monomyth audiences expected (Croft 8).

Bilbo being more heroic, is an example of Jackson changing Bilbo's path as a hero drastically. Croft explains Peter Jackson's tendency in earlier films to "anticipate later character traits by introducing them far earlier in the character's development, thus flattening out their arc" (Croft 12). She argues that Jackson does the same with Bilbo's character development, performing physical heroism much earlier than Tolkien's Bilbo. This could partly be attributed to the fact that Bilbo's character would not have grown in *An Unexpected Journey* otherwise. The most drastic change is the added scene with Azog the Defiler in the final scene of *An Unexpected Journey*, as discussed in the previous section about structure. Bilbo gathered up his courage to perform a heroic action and tackled the orc going to kill Thorin. He ultimately stabs the orc and even defiantly attempts to hit Azog, before the dwarves save him. This level of physical heroism would not be imaginable of Bilbo in Tolkien's *The Hobbit* at this point in the narrative. Tolkien's Bilbo also does not gain actual respect from the dwarves until much later, when he saves them from the spiders, while Thorin

deems Jackson's Bilbo as worthy in the last scene of the film. Croft argues that Tolkien's Bilbo would not even think of his sword as a potential weapon by then, only using the glowing elven sword it as a torch in the goblin tunnels. Jackson's Tolkien however, retrieves the sword from the trolls, and uses it minutes later "when they meet Radagast" and again when "Bilbo fights with a goblin in the goblin caves" (Croft 13). Therefore, it is not necessarily the structural difference between the novel and the film that caused his change of heroism. Croft argues this also has to do with Jackson's tendency to anticipate character traits, and also to set up a relationship between Bilbo and Thorin early so his madness has a larger effect later.

As Croft also states, Bilbo's path to maturity in Tolkien's novel is more internal, but in Jackson's *Hobbit* trilogy his relationship with the dwarves is emphasized, who initially see him as a liability rather than a useful asset to their quest. In their dangerous encounter with trolls, Bilbo, instead of Gandalf, distracts the trolls long enough; in this way Bilbo is not yet a physical hero, but he does contribute. Riga et al. state that with this scene, "Jackson establishes Bilbo's credulity" (Riga et al.). However, this is after the trolls take Bilbo hostage and the dwarves have to lay down their weapons because of it. Because of Bilbo's insecurity regarding his contributions to the quest, he contemplates leaving or staying behind two times in *An Unexpected Journey,* once in Rivendell and once in the Misty Mountains. Instead of the reader understanding Bilbo's struggle through internal monologue in Tolkien's *The Hobbit,* Jackson shows us his relationship with the dwarves and his struggle to contribute to their quest.

As stated in the previous chapter, Sullivan and Taliafero and Lindahl-urben do not see Tolkien's Bilbo as a traditional hero, but as a trickster figure and the non-heroic comical role of the burglar. However, as explained by Croft, Bilbo does do a certain amount of physical fighting in Jackson's films. Aside from saving Thorin the first film, he stands up against Smaug to ask him to refrain from destroying Lake-town and instead of being unconscious as the Battle of the Five Armies starts; he actually unsheathes his sword preparing to fight for his life until Dwalin saves him. After this, Bilbo takes down several orcs by throwing rocks at them, which looks like a desperate attempt of a hobbit trying to fight, but is actually very effective. Although his heroism is intellectual, in Jackson's films Bilbo has a physical heroism almost non-existent in Tolkien's novel.

4.3.2   Thorin and Bard

Although Croft focuses on Bilbo's adherence to Campbell's Hero Journey and the American Superhero monomyth in the adaptations, it is also interesting to discuss the two other characters discussed as heroes in the previous chapter, Thorin and Bard, as American or Campbellian heroes in Jackson's trilogy. Riga et al. see a difference in the "grudging and disorganized" dwarves of Tolkien's *The Hobbit,* and the "warlike, heroic dwarves of Tolkien's "Durin's Folk" and Peter Jackson's adaptation. They explain how Thorin is depicted as a king making "a solo and dignified entrance" instead of being only one of the 13 dwarves in Tolkien's novel (Riga et al.). One of the deviations from the Hero Path Flieger saw in *The Hobbit* was that Bilbo and Thorin did not encounter one single enemy, but multiple instead. In Peter Jackson's adaptations Azog is a consistent foe throughout the trilogy. Thorin and Azog face off in *An Unexpected Journey,* in *The Desolation of Smaug* they do not meet, but he remains a constant threat, and they have their final face off in *The Battle of The Five Armies*, when Thorin sacrifices himself to defeat Azog. While Smaug could be seen as Thorin's main antagonist in Tolkien's novel, in the film trilogy his enemy seems to mainly be Azog, apart from one face-off with the dragon in the second film.

By giving him this final face off against his foe in the final film, he dies having fulfilled his role as a king with Azog and the orc armies defeated. Thorin's path as an American hero seems to be fulfilled here. Instead of the dwarves helping him to deal with Azog, Thorin faces him as a loner, and having him restore "the community to its paradisiacal condition", he also "recedes into obscurity" by dying (qtd. in "Jackson's Aragorn"). As the rightful king of Erebor, Thorin would be seen as the normal institution to deal with threats such as Azog and Smaug, so this part of the monomyth is not followed. However, Jackson's Thorin is also a deeply flawed character. Riga et al. state that he is "stubborn and he can be abrasive" by opposing Gandalf about taking Bilbo with them and about visiting Rivendell (Riga et al.). He also has a hatred of elves, and is "vengeful and obsessive in his desire to retake Erebor and to recover the Arkenstone" (Riga et al.). They conclude that Thorin is a tragic hero, not unlike Boromir, a character "Tolkien had only hinted at in his novel" (Riga et al.).

The possible hero that Riga et al. do not discuss is Bard the Bowman. In the novel, he does not have a larger role than killing the dragon, without any set up at all and without any real substance as a character. In the film however, Jackson gives him

the backstory of a widower caring for his children. Bard has an enigmatic heroic quality to him, and is later revealed to be the descendant of Gideon the lord of Dale in a flashback, emphasising his royal blood that destines him to be a hero, as his ancestor was. Thorin may have an enemy to defeat, but so does Bard in Jackson's trilogy. In *The Desolation of Smaug,* the Master of Lake-town is set up as an antagonist to Bard. The Master sees Bard as dangerous to his status as the leader, and imprisons him when he opposes the Master's approval of the dwarves. However, when Bard escaped from his prison and shoots down the dragon, the dragon's fall kills the Master who tries to escape in a boat. By defeating both the Dragon and the Master, Bard has completed his own heroic journey within these two films, but on a smaller scale. However, this is not the end of Bard's narrative. Bard opposing Thorin's plan was an invention by Jackson, and this ultimately sets up their conflict in the final film. In this confrontation, Bard seeks out to negotiate with Thorin, once without and once with the Arkenstone but Thorin stubbornly refuses twice. Ultimately, Thorin declares war to protect the treasure he believes belongs to him. In this confrontation, Bard is clearly the more sympathetic pacifist character in comparison with Thorin, which complicates the dwarf's position as the possible hero of the trilogy.

Peter Jackson did not only make changes to characters that appeared in Tolkien's *The Hobbit*, but he also added character not included in the source material such as Legolas, who as the son of the elven king would have been present during the events of *The Hobbit*, and Tauriel, a character fully invented by Peter Jackson and his writers. With Legolas, Jackson adds yet another character with whom audiences familiar with Jackson's *Lord of the Rings* trilogy already care about. Jackson seems to have created a heroic arc for the character, setting up a rivalry between him and the orc Bolg. In the final film of the trilogy, the orc sets out to attack Tauriel when Legolas fights him and ultimately kills him. However, the inclusion of Legolas does not seem to add much in terms of character development, as he is just as experienced and skilled as he was in *The Lord of the Rings*. The invented character Tauriel has presumably been added as a female character to diversify an otherwise all male group of heroes, whose relationship with Kili and Legolas also reflect Arwen's as explained in the previous section. Tauriel could also be seen as a tragic heroine, ultimately confronted by the death of her lover Kili who she could not save.

Instead of Bilbo being the central American Superhero devised by Lawrence and Jewett, Thorin and Bard would be better fit as this heroic figure in Peter

Jackson's *Hobbit* Trilogy. While Bilbo is travelling along and finding his courage on the way, the real hero, Thorin stands up against Azog (and attempts to stand up to Smaug). Other heroic characters such as Legolas or Tauriel are not complex enough and feature too little to be seen as the central hero of the adaptations. It ultimately is not Bilbo whose heroic actions make a difference, but Thorin's and Bard's actions are which make a difference to that community, and therefore they are the traditional and most important heroic characters of Peter Jackson's *The Hobbit* trilogy.

5.   Peter Jackson's *The Hobbit:* Production History and Paratexts

        The production of Peter Jackson's *Hobbit* trilogy had complications such as unfinished scripts, storyboards and time constraints due to delays ("Appendices Part 11"). The previous two chapters examined how J.R.R. Tolkien's *The Hobbit* dealt with structure, tone and character, and how Jackson adapted these elements in his film trilogy. Both Riga et al. and Croft do not discuss the supplemental material and the production process fully. This chapter attempts to examine if certain decisions were made in the process of adapting Tolkien's *The Hobbit* as it was hypothesised in the previous chapter, with the use of these supplemental documentaries and commentaries on the extended Blu-Rays. The complicated production history of Jackson's adaptation may have caused changes to the source material (see fig. 4). The paratexts themselves, namely the documentaries and commentaries on the extended Blu-Rays, contain certain contradictions with the analysis in the previous chapter, but the filmmakers also contradict themselves. The sections structure, tone and character have been omitted in this chapter. Instead, this chapter is divided into two sections, one discussing the production history and the other examining contradictory statements made by the filmmakers.
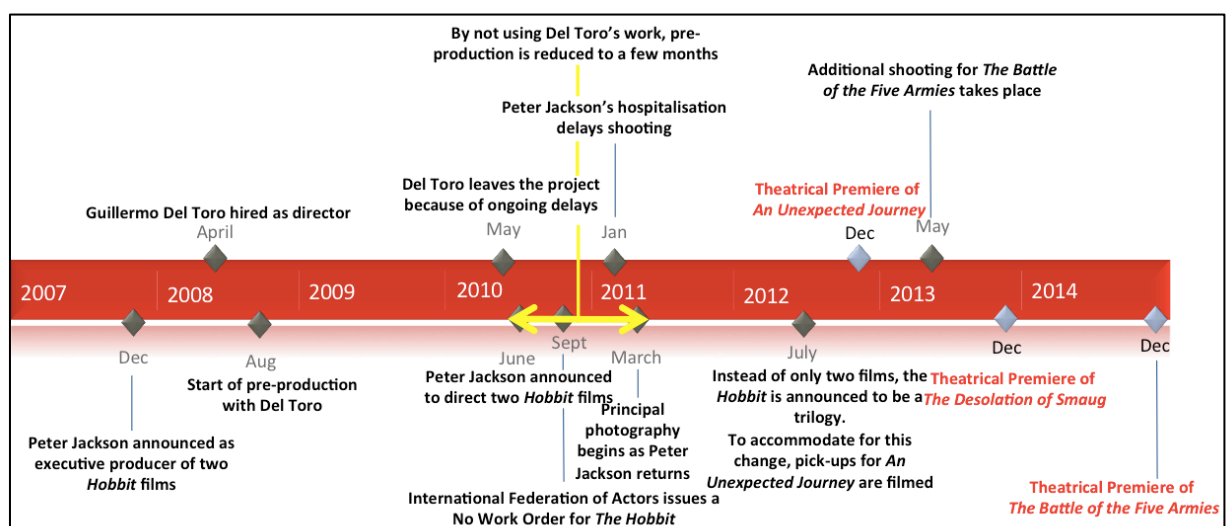

Fig. 4. *The Hobbit* Production Timeline. Source: "The Appendices Part 7: A Long Expected Journey – The Chronicles of The Hobbit – Part 1" (supplementary documentary on Extended Blu-Ray release of the Hobbit: An Unexptected Journey). 2015. Blu-Ray. Warner Home Video, 2015.

5.1 Paratexts: Production History

Anna Sofia Rossholm explains her wariness of the diary genre, and in the analysis of the bonus materials of the *Hobbit* trilogy Blu-Rays, it seems this wariness is justified in this case. Certain complications in the production process are positioned and framed in a positive light, through editing and framing as Rossholm has suggested. Instead of positioning delays and time constraints as problematic experiences, the documentaries tend to frame these challenges as encouragements to work harder as a team. The documentaries start with the events leading up to principle photography of *An Unexpected Journey*. After the release of Peter Jackson's *The Lord of the Rings* audiences expected the same filmmakers to film *The Hobbit*. Jackson was very reluctant to take on such a big project again, and looked to Guillermo Del Toro to direct *The Hobbit* and pre-production started in August 2008. However, due to multiple delays he left the project in May 2010 ("The Appendices: Part 7"). Jackson was still very reluctant to direct it, but ultimately stepped in to "help the studio in a very difficult situation" ("The Appendices: Part 7"). The documentary shows that Jackson was in a much more difficult situation than he was when he made *The Lord of the Rings*, and this shows the documentaries are sometimes honest about the troubled production and Jackson's reluctance. Instead of continuing with two year's worth of designs and ideas that Del Toro had worked on, Jackson decided to start over because he did not want to "impersonate another filmmaker", which meant the filmmakers had to design everything from scratch ("The Appendices: Part 7"). Because release dates were already set, this created problematic time constraints and Jackson explains he found himself:

> with very little time to prepare. On *The Lord of the Rings* I had probably two, two and a half years to prepare for three movies. And on *The Hobbit*, I had about five months to prepare. ("The Appendices: Part 7).

This decision meant the whole crew had to work day and night with only months until principle photography (see the yellow indicator in fig. 4). The crew's problematic experience is portrayed in the documentary as a nearly impossible heroic feat, accompanied by exciting music and a montage of the crew working to finish in time.

Jackson explained that finally starting to shoot had "a calming effect on the entire company" ("The Appendices: Part 7"). It seems that the whole crew felt that they wanted to start shooting to get it over with, even though they could have used a lot more pre-production. The image that the documentary wants to convey is that

when shooting started the whole team was confident about the shoot. What the documentary brushes over is how the crew was working for 48 hours straight in a race against the clock to get the designs done before principal photography. However, Jackson admits that of the 266 days of shooting, they had ten days of the production prepared in pre-production and after that there was no preparation ("The Appendices: Part 7"). Jackson is honest and states he felt "not on top of it" and says he was "making it up as you go along, right there on the spot" shooting a film that he felt was impossible to prepare in such a short time ("The Appendices: Part 11"). These delays in the production could have had multiple effects on the adaptation of structure, tone and character of *The Hobbit*. The restricted time to prepare the films gave the filmmakers less time to think about the design of for example characters, which could have led to the reuse of visuals, plot elements, and tropes from *The Lord of the Rings* trilogy Croft suggested. Another decision was the change from two films to a trilogy, and because this decision was made "at the very end of principle photography of the to films", no significant changes to the script could have been made to accommodate for that structural change which caused the invented climaxes of *An Unexpected Journey* and *The Desolation of Smaug* ("The Appendices: Part 9"). Ultimately, it seems the sudden structural change and time constraints due to production complications could have caused much of the important changes to the source material discussed in this chapter.

Jonathan Gray also looks at the framing and honesty of bonus materials as paratexts in his discussion of the documentaries and commentaries of *The Lord of the Rings: The Two Towers*. He explains the bonus materials of this film construct an aura of supreme artistry around the *Lord of the Rings* trilogy, Peter Jackson and the other filmmakers. The viewer does not get the whole truth in these documentaries, but promotable facts, which enhance the movie magic and this creates more value for the film. Analysis of the documentaries and commentaries on the *Hobbit* trilogy Blu-Rays, exposes similar findings. These bonus materials also create an aura through promotable facts, editing, and framing. In contrast to Gray's analysis, the *Hobbit* documentaries also provide honesty about the troublesome production and Jackson's reluctance, which makes these documentaries more nuanced than the bonus features of *The Lord of the Rings*. Gray also suggests that the bonus materials replicate the epic narrative of the films and superimposes these elements on the production of the film. The cast and crew are portrayed as "an unlikely group of heroes who, through

comradeship, resilience, and compassion, manage to overcome the odds and triumph in the face of immense adversity" (Gray 92). The *Hobbit* documentaries also replicate the narrative and heroism of the film series, and it superimposes it on the production, albeit in a different manner. The documentaries often focus on Peter Jackson's reluctance, a possible parallel to Bilbo's continuing reluctance to go on the adventure. Both Bilbo and Jackson ultimately find their courage and overcome the fears and complications. Instead of portraying Jackson as the supreme artist as he was in the bonus materials of *The Two Towers*, here he is portrayed as the ordinary practical man, who is selfless and cares about his cast and crew. Jackson and Boyens regard the importance of ordinary folk such as Bilbo, as the main message behind both *The Lord of the Rings* and *The Hobbit*. Jackson and Boyens argue that this message becomes clear when Galadriel asks Gandalf about his motives to choose Bilbo, a "halfling" to come on their adventure (Jackson and Boyens). Gandalf answers by saying:

> I don't know. … I've found it is the small things, everyday deeds of ordinary folk that keeps the darkness at bay. Simple acts of kindness and love. Why Bilbo Baggins? Perhaps it is because I am afraid, and he gives me courage. (*An Unexpected Journey*)

Jackson and Boyens further explore this message in the documentaries and commentaries and apply this to their *Hobbit* trilogy ("The Appendices: Part 7"). They make the connection to *The Lord of the Rings* in which Galadriel says, "even the smallest person can change the course of the future", and Frodo ultimately changes the future in an important way (*The Fellowship of the Ring*). This focus on the ordinariness of Bilbo comes through in their casting of Martin Freeman. They state they have chosen to cast Martin Freeman as Bilbo because he is an "everyman character" ("The Appendices: Part 7"). This idea is also superimposed on their production in general. Martin Freeman argues that "the dynamic on this film, I think, has been quite, I hope, quite egalitarian among the cast" ("The Appendices: Part 7"). The ordinary crewmembers are portrayed to be of the same importance as the stars of the film, similar to how ordinary hobbits such as Bilbo, Frodo, and Sam can change to course of the future.

Ultimately, the bonus materials on the *Hobbit* Blu-Rays are often as manipulative as Rossholm states about the diary genre. The documentaries often

portray events in a more positive way through framing, editing and music choice, but instead of the promotable facts Gray sees on *The Two Towers* DVDs, here the documentaries also give Jackson a voice to express his honest opinion on the reluctance and problems he experienced during the project. In a similar manner to Gray's analysis of *The Two Towers* the narrative of the film is also superimposed on the production. Although instead of the epic narrative, the *Hobbit* documentaries reflect the importance of ordinary people making a difference on such a problematic production.

5.2   Paratexts: Contradictory Statements

The previous chapter concluded that adapting *The Hobbit* from a short novel to a series of three films was a drastic structural change, which had effects on both the tone and character arcs of the source text. Jackson has said Tolkien's larger story of *The Hobbit* was "going to be more comfortable sitting in a three-film sort of structure" ("The Appendices: Part 9"). This exposes Jackson and Boyens's contradictory view on their adaptation of *The Hobbit*. The Necromancer subplot was hypothesised to have been added specifically to create cohesion between episodes and films within the trilogies. The filmmakers state the subplot was also added because they "wanted to stay true to professor Tolkien's larger vision of that story" by "using his notes, very much as [their] blueprint" ("The Appendices: Part 9"). The comments by Jackson and Boyens indicate that they have indeed used the Necromancer subplot to connect different episodes and films, but it was also because they wanted to adapt more of Tolkien. This creates as contradiction, as they are undermining the tone and characters of Tolkien's *The Hobbit*, but they argue they have to to adapt Tolkien's larger story.

The process of adapting *The Hobbit* into three films caused the filmmakers to create climaxes and prologues for the films, which were absent in the novel. Although Jackson and Boyens claim they want to be more faithful to Tolkien's larger story, the inclusion of the white orc Azog, who was already dead in the novel, was a clear deviation. The climactic face off between the dwarves and Smaug in *The Desolation of Smaug* was fully invented with no basis in Tolkien's larger narrative, mainly because they needed to "deliver a film for cinema audiences" which Jackson admits "sounds terribly Hollywood" (Audio Commentary: *The Desolation of Smaug*). The

prologue to the second film, with Gandalf meeting Thorin before they see Bilbo, was adapted from Tolkien's larger story in the Appendices to *The Return of the King*. Jackson states they "always wanted to put [it] into the movie" and they saw the prologue as an opportunity. The filmmakers also link between episodes, making use of Tolkien's larger narrative. These changes contradict with their idea aim to be more faithful to Tolkien's vision, because they stray from Tolkien's *The Hobbit* by inventing scenes and adapting material that undermine the light tone of the novel.

Boyens and Jackson contradict the previous chapter again in the bonus documentaries and commentaries. Previously, it was argued that the connections to *The Lord of the Rings* were purposely used to darken the tone and heighten the realism of the *Hobbit* trilogy. However, Jackson claims they were aiming to:

> keep the tone as much as we could in the movie, there were times we had to deviate from it to balance between the tone of *The Hobbit* novel and the *Lord of the Rings* films that we made, this was always our juggling act. Do we copy the tone of our movies or do we go to where Tolkien was aiming the book at? We kind of tried to walk the line between the two here … (Boyens and Jackson)

Jackson claims to aim to balance the tone between *The Hobbit* and *The Lord of the Rings*, but he seems to have no intention of toning down his films for children, because he believes "kids are underappreciated" and "can differentiate between fantasy and real life", and thus sees them as part of his audience (Boyens and Jackson). However, Jackson calls *The Hobbit* "a little bit more of a children's story" and sees that as a reason to include songs (Boyens and Jackson). Although Jackson and Boyens claim they want to adhere to Tolkien's tone and his larger narrative, multiple sequences were changed to adhere to what the filmmakers thought their older intended audience expected, and this undermined the tone of the source text. Jackson explains that "a lot of the events of *The Hobbit* are actually establishing the world that is later developed in *The Lord of the Rings*" ("The Appendices: Part 9"). The filmmakers see Bilbo's possession of the Ring as part of Tolkien's larger narrative. In their interpretation Bilbo is already corrupted by the ring, and he is "beginning to understand there's something off and wrong about this ring as he "temporarily goes mad" under its influence (Audio Commentary. *The Desolation of Smaug*). However, in Tolkien's novel, Bilbo's ring is only a magic ring with no connections to Sauron, which upholds the claim that Jackson aimed at a darker tone by connecting to *The*

Lord of the Rings. The films also repeat certain visual, character and plot tropes from *The Lord of the Rings*, which make the film much darker in tone. This contradicts with Jackson and Boyens aiming to keep the tone of the novel. Although they claim to to be faithful to Tolkien, some of the visual and character tropes, such as the connection between Tauriel and Arwen, are as Jackson and the other filmmakers admit, them "paying homage to" themselves (Audio Commentary. *The Desolation of Smaug*). Jackson and Boyens contradict themselves by claiming to keep the tone of the source text. In reality, they caused the tone to be darker in an attempt to be faithful to Tolkien's larger narrative, but this tonal change ultimately makes the films less faithful to his novel.

In *The Battle of the Five Armies* it seems Bilbo as a character is also portrayed unfaithful to Tolkien's source text, as he is pushed out of the spotlight to make place for Thorin and Bard as the main heroes of the battle, and as the main heroes adhering to the Campbellian and American Superhero monomyths. Jackson expresses his opinion on Bilbo as a character by saying:

> It is Bilbo's movie, as well as Thorin's. Bilbo is at the disadvantage that he is not a great warrior; he cannot turn the tide of the battle through fighting. And of course it was important for us to have Bilbo turn the tide of the battle in a way.
> (Audio Commentary: *The Battle of the Five Armies*)

Although Jackson believes Bilbo is the main hero of the films, other statements contradict this, because Thorin and Bard are emphasised as the central heroes of the films. Jackson and Boyens comment on the difficulty of portraying Bilbo's internal growth because "we can read what Bilbo is thinking in the book" but not on film, and have attempted to portray this externally instead. They show Bilbo's relationship with the dwarves, as he feels "as a piece of baggage" (Boyens and Jackson). Croft argues Jackson tends to anticipate character traits by showing them much earlier than in the source text. With Bilbo, Jackson and Boyens feel that "by the end of the first film, you needed to feel that Bilbo was one of them and is actually in his own way, extremely brave" ("The Appendices: Part 7"). The filmmakers hold Bilbo to the same standard of bravery as he had in that particular scene, and this means there is not much place for him to grow as a character.

Although Bilbo's development as a hero is an important element of Tolkien's *The Hobbit,* Thorin and Bard seem to be the central heroes of Jackson's *The Hobbit.* Jackson and Boyens describe Thorin as "the leader of the dwarves" who has "innate

strength" ("The Appendices: Part 8"). Possibly to adhere to audience expectations about the American Superhero monomyth, Jackson's Thorin is younger than Tolkien's, and the filmmakers were worried Richard Armitage "wasn't sexy", which they apparently needed him to be ("The Appendices: Part 8"). Bard the Bowman is described by Jackson as "a really iconic character rom the book but when you really study him he does so little". Janet Croft makes a comparison between Bard and Aragorn, deeming him as "Aragorn-lite" (Croft 10). They did not want Bard to be a "goody two-shoes" and created a "rascally mysterious black market sort of roguish guy" who is "actually looking after the people in the town" (Audio Commentary: *The Desolation of Smaug*). This representation given by Jackson is very reminiscent of Aragorn, who is also not a goody two-shoes, but a mysterious and cunning character that "doesn't appear too trustworthy at first but finally proves himself and wins a crown" (Croft 10). Although Jackson clearly maintains that these films are supposed to be Bilbo's films, it seems that, both Thorin and Bard are changed to fit more in the American Superhero monomyth, as Croft also argued was the case for Aragorn. Ultimately, Thorin and Bard are the primary heroes, and the filmmaker's comments also indicate this being true, although this contradicts with their statements about Bilbo.

6.   Conclusion

Peter Jackson's adaptation of J.R.R. Tolkien's *The Hobbit* made crucial changes to the source text. Analysis of Tolkien's novel, Jackson's films and the bonus materials using methodology such as Adaptation theory, genetic criticism and the concept of paratexts applied by Jonathan Gray, exposed several reasons for deciding to make these crucial changes to the structure, tone and character of the source text.

The analysis of these adaptations focused on the changes made to structure, tone and character, looking specifically at the filmmakers' view of the audience's expectations. J.R.R. Tolkien's novel *The Hobbit* is episodic in nature, and this structure created multiple challenges for Jackson and the other filmmakers in adapting this novel. This meant Jackson needed to turn an episodic novel, with its own beginning, middle and end, into three standalone films with their own openings and climaxes. Jackson mainly used material by Tolkien outside of *The Hobbit* as source texts to tackle these problems, but he also invented his own additions. The introduction of Azog as the main villain and Gandalf and Thorin's meeting in Bree created a climax for the first film and a prologue to the second film, using both Tolkien's Appendices to *The Return of the King* and his *Unfinished Tales.* But invented scenes were used to create a climax to the second film, because there was no climax in the source text. Adaptations of other Tolkien texts were also used by Jackson to create cohesion between the different episodes, by introducing the subplot of spreading evil from the Appendices to *The Return of the King*. This subplot and Bilbo's Ring are used by the filmmakers to connect the different films within the trilogy and to connect the trilogy to the *Lord of the Rings* trilogy by creating a continuing narrative that carries over into the other films. This does not mean that the Necromancer subplot was only used to create cohesion, because the filmmakers explain they saw the trilogy structure as a chance to add Tolkien's larger story, instead of only as a challenge.

The tone of Tolkien's *The Hobbit* starts out very light, as his intended readers were mainly children, but the tone gets darker towards the end of the book. Olsen believes Tolkien shows sensitivity to children by using multiple strategies. Between the different editions, Tolkien aimed for a darker tone instead and in an abandoned

rewrite of the first few chapters he tried to place *The Hobbit* into a larger epic narrative connecting it to his *Lord of the Rings* trilogy. These references to the spreading evil undermined the lighter tone that the earlier chapters of *The Hobbit* had. Although he planned to make the novel darker by connecting it to *The Lord of the Rings*, this did not mean he did not want children as his readers, as Tolkien believed children's stories should contain these darker elements to have developing effect on children. Jackson has similar ideas to Tolkien, believing children can differentiate between fantasy and real life, and even though the films have a PG-13 rating, he indicates children as young as "9 or 10 years old" could be part of his audience (Boyens and Jackson). However, Jackson does not have the sensitivity to children that Tolkien has, and his outings indicate he does not aim to be sensitive either. Jackson's films are significantly darker in tone than the source text. Although the first film has a darker prologue than the novel, the films follow the novel in terms of the tonal change occurring halfway through. *An Unexpected Journey* has multiple songs and more comedic moments than the following films. The adaptation of source material outside of *The Hobbit* affected the tone of the films, as it placed the novel into the larger more serious context of *The Lord of the Rings*. Because the intended audience of Jackson's *Hobbit* trilogy is made up of people who have already seen his *Lord of the Rings* trilogy, Jackson changed sequences to match the darker and more realistic tone of his earlier trilogy. Boyens and Jackson maintain they aimed to recreate the tone of source text, but also admit balancing the tone between the *Lord of the Rings* and *The Hobbit*, but the tone tends to match *The Lord of the Rings*.

Besides adapting source material written by Tolkien, Jackson connects his *Hobbit* films to his *Lord of the Rings* trilogy through reusing plot, visual and character tropes of his earlier trilogy. These tropes have themes such as the burden of being a king, love triangles, forbidden love, a corrupting ring, the duality of humanity, (near) death scenes and difficult decisions, which all have darker and more mature connotations. The reuse or transfer of these tropes could be seen as Jackson adapting the visual, plot and character elements of these films into his new trilogy. By reusing these elements Jackson exploits the nostalgia that audiences undoubtedly have for the highly critically and financially successful *Lord of the Rings* films. Arguably, the manner in which Jackson adapts these elements from *The Lord of the Rings* in *The Hobbit* can be placed in a recent Hollywood trend of soft-rebooting films. The year 2015 has been named "The Year of the Soft Reboot" (Campbell, Hutchinson, and

Lambie) which is a sequel, but "its plot hems dangerously closely to its famous original" but it still needs "enough new non-derivative developments in terms of character or plot" to not feel like a remake (Hutchinson). 2015 films such as *Jurassic World* and *Star Wars: The Force Awakens*, are soft reboots of *Jurassic Park* (1993) and *Star Wars: A New Hope* (1977), and reuse plot and visual tropes from these films to exploit the nostalgia for the successful predecessor, but also to recreate a similar experience for a younger audience. In a similar manner, Jackson recreates elements of *The Lord of the Rings* to recreate the nostalgia in its prequel *The Hobbit* and as a result creates a darker tone than the source material.

The heroic characters in Tolkien's *The Hobbit*, Bilbo, Thorin and Bard, all fit Joseph Campbell's heroic monomyth. Although Bilbo could also be seen as a trickster figure or as a critique of the classic hero, having no clear antagonist he faces off with. Thorin and Bard are classic heroes, who fight for glory and who fulfil an epic quest. However, Thorin is greedy and warmongering and suffers from dragon sickness, while Bard features very little for a heroic figure. In Jackson's *Hobbit* trilogy, Bilbo, Thorin and Bard are ultimately changed to fit with the American Superhero monomyth, as Aragorn was changed for the *Lord of the Rings* trilogy. Because of the changed structure and also Jackson's tendency to anticipate important character traits earlier, Bilbo has more heroic actions and becomes a physical hero much earlier than in the source text. This anticipation of Bilbo's heroism means he adheres more to the American Superhero monomyth, and Jackson also focuses more on the advancement of the community and Bilbo's addition to the quest, instead of on his internal growth. Thorin is set up early on as the leader of the dwarves as the most heroic, and he does meet a singular enemy in his final face off with Azog, in contrast to Tolkien's lack of a final confrontation for Thorin, and this makes him conform more to both Campbell's and the American Superhero monomyth. He is possibly changed to adhere to the American monomyth by fighting as a loner, restoring the community and by receding into obscurity by dying. He is also made more of a flawed character, just as Aragorn was in *The Lord of the Rings*. Bard has more backstory than he had in the novel, and he now has a heroic arc with the Master of Lake-town and Smaug as his antagonists. Although Jackson and Boyens contrastingly see Bilbo as their main hero, Thorin and Bard seem to be the central heroes in Jackson's films.

Changes to the source material have been attributed to both large structural changes and different intended audiences. However, the troubled production process

also had effects on these changes. Delays in the production meant that there was less time to think about visual, character and plot tropes, with the possible effect that these tropes were reused from the *Lord of the Rings* trilogy. The sudden decision at the end of principal photography to make a structural change into a trilogy, caused them to make changes to the structure of the films, with many of the material already shot, meaning there was no room to actually think about how to set up the individual films.

The most relevant reasons for changes to the source material of Peter Jackson's adaptation of J.R.R. Tolkien's *The Hobbit* in terms of structure, tone and character, can be attributed to the sudden change into a trilogy structure late in the production and the filmmakers' view of the intended audience. The sudden structural change led to added climaxes invented or adapted from different sources, but also to anticipation of character arcs. To create cohesion to the episodic structure of the source text, episodes were linked through the use Tolkien's other works. The adaptation of the Necromancer subplot to connect episodes and place *The Hobbit* into a larger epic narrative of *The Lord of the Rings*, caused a darker and more serious tone. The fact that the filmmakers' intended audience, people who are acquainted with Jackson's earlier *Lord of the Rings* trilogy, caused many of the comedic and lighter sequences of the source text to be changed to become more serious and more important in the larger narrative of the two trilogies. The heroic characters from the source text, Bilbo, Thorin, and Bard were changed to adhere more to the American Superhero monomyth Hollywood audiences would expect from those characters. Bilbo is given more physical heroic acts much earlier, but Thorin and Bard are ultimately portrayed as the central heroes of the trilogy. Many plot, character, and visual tropes of the *Lord of the Rings* trilogy were reused in *The Hobbit,* possibly because the earlier trilogy has connotations of critical success and nostalgia, which ultimately lead to a much darker, more serious and more mature tone. Further research that might be done on Jackson's *The Hobbit* trilogy could be specifically targeted at either structure, tone or character, and a specific examination of the bonus materials could also improve on my research.

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