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Brothers and Arms:

How Two Brothers Reflect the Abandonment of
Past Heroic Ideals and the Development of Future
Ones in J. R. R. Tolkien's *The Lord of the Rings*

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Abstract

The literary heroic ideal changed with the Great War, as the Victorian hero ideal was no longer plausible in a post-war world. The new ideal was pacifist and non-heroic but not everyone who had been through the Great War agreed that there was no heroicism. This essay discusses the development of the heroic ideal in the mid twentieth century in relation to the two brothers Boromir and Faramir in J. R. R. Tolkien's *The Lord of the Rings* (1954-1955). By using intertextuality, historical criticism and biographical criticism, the ideals behind the creation of the characters, as well as the relationship between the characters, are examined. Focus is put on the contrast between past and future ideals, and on how Tolkien diverts from the prevailing pacifist post-war ideal by creating a new heroic ideal. Additionally, the significance of the brother-brother relationship is discussed, providing a new link between the ideals of the past and the future.

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1 Introduction

“I am sure I did not invent him, I did not even want him, though I like him, but there he came walking into the woods of Ithilien” Tolkien wrote in a letter to his son, Christopher, in May 1944 (Carpenter *Letters* 79). Tolkien was in the middle of writing his literary epic *The Lord of the Rings* (henceforth *LotR*), and a new character had unexpectedly appeared. The Second World War had yet to come to an end, but unlike the First World War, which started 30 years prior, Tolkien was not involved in the conflict. In the First World War, the Great War, Tolkien was a junior officer, a signaller, at the Front, with bleak odds of surviving (Garth 134, 138). He did survive, though, and by the Second World War he was an Oxford professor of Anglo-Saxon (Carpenter *Biography* 182). It was in the trenches of the Great War that Tolkien began creating the foundation of what would become Middle-earth, an alternative pre-historic England with a mythology of its own (*Letters* 144-145). His impressions of war, and the evils of war, of machines and of industry, had not left him by 1944, and they became a major theme in *LotR*.

Much has been written about both Tolkien and *LotR* since it was first published in 1954-1955. The success of Peter Jackson’s filmatization of the trilogy (2001-2003) renewed the attention, and the story reached a new, larger, audience. There are several distinct differences between the books and the movies, ranging from the movies’ exclusion of Tom Bombadil and of the Scouring of the Shire, to changing the narrative order, to lines shifting from one character to another. The man coming walking through Ithilien, mentioned in Tolkien’s letter quoted above, is Faramir: a Ranger Captain and the younger brother of Boromir, who is one of the Fellowship of the Ring. Faramir is also one of the characters who is changed the most from the book to the movie. In this essay, I will discuss the characters of Faramir and Boromir in the original books with regards to masculine heroic ideals in literature, and I will examine how the ideal has shifted and how the shift is reflected in the brothers. Boromir will be examined in the light of *Beowulf* and Victorian heroic ideals, as at a first glance the Victorian heroic ideals fit Boromir, and *Beowulf* was part of the Victorian Medievalism, with several translations into English during the Victorian era, as well as a later translation by Tolkien (Osborn). Faramir will be examined with regards to post-war literature and Tolkien himself, because if Boromir represents the past it is logical to look at Faramir as a continuation of the past, and as a vision of the future, and Faramir is the character with whom Tolkien most identified (*Letters* 232).

One of the most commonly discussed topics relating to *LotR* is industrialisation as symbolised by Saruman and Sauron, and their complete disregard for nature in favour of mass-production. Previous research done on the characters of *LotR* has tended to focus on the four

hobbits and the bond between them, especially that between Frodo and Sam. Éowyn has been the focus for studies of gender in *LotR* and women in war, and she would be interesting to discuss from a heroic perspective – however, the topic of this essay is not her heroism. Little is said about the two brothers: Boromir is mentioned briefly with regards to *Beowulf* (Snyder 63) or to evil and moral decline (Evans 212-214; Scheps 48; Rosebury 38; Burns 93; Snyder 146), and Faramir is discussed with regards to new, more modern, approaches to war (Carter 89-90, 93, 97). Even less has been said about the brothers together or as a pair of opposites. Snyder contrasts their patience (151) and doubt (164). In a short discussion on character opposites, Brian Attebery observes that “Boromir serves as a binary contrast sometimes with his brother Faramir and sometimes with the kingly Aragorn” (87). Deborah C. Rogers mentions Boromir as a hero-villain and Faramir as a gentle-warrior, but does not dwell on them and instead discusses Aragorn (70). Of the above, only Carter focuses specifically on Faramir, and no-one specifically on Boromir. In addition, seemingly nothing has been written about the kinship between Boromir and Faramir, with little written about the significance of brother-brother relationships in literature in general. Symptomatic of this is Stephens Mink and Doubler Ward, who briefly discuss brother-brother relationships in the introduction (1-3). However, none of the thirteen chapters deal with the topic, whereas several chapters deal with sister-sister relationships. There is a clear gap in research regarding the two brothers and the contrasting roles they play, as well as regarding relationships between brothers in literature in general.

There are various methods of analysing literature. Intertextual criticism compares the relationship between literary works, and Kullmann remarks that this is specifically relevant when it comes to fantasy literature, as it “refers to the implied readers’ previous reading rather than to real life” (37). While I intend to use intertextual criticism in my analysis of *LotR*, I also intend to refer to “real life” by using historical and biographical criticism. The two methods are closely related, Griffith writes, and they aim to “illuminate works of literature by studying what gave birth to them” (177). It could be argued that other literary works fall under the category of ‘what gave birth to a new work’, which suggests that various methods of literary criticism are connected to each other and that they are not mutually exclusive.

By applying intertextuality, historical criticism, and biographical criticism I aim to fill the gap identified above and create a better understanding of the two characters and their respective roles, both in relation to heroic ideals and in relation to each other. I argue that Boromir is characterised by past heroic ideals, both Beowulfian and Victorian, and that while heroic ideals diminished as an effect of the Great War, Faramir is not characterised by the lack thereof – instead with Faramir, Tolkien creates a new heroic ideal better suited to modern times.

Further I argue that while the brothers are widely different, they symbolise not so much two complete opposites as a new ideal developed from an old.

2 Background

Before the discussion on Boromir and Faramir, a background must be established for support. The background stretches over roughly 1,000 years, from *Beowulf* to Victorian Medievalism to post-war literature such as Robert Graves' *Goodbye to All That* (1929), and includes Tolkien's academic career as well as his experiences in the Great War. It is the heroic traditions encompassed by these years that Tolkien both drew on and transformed when he created Boromir and Faramir.

2.1 J. R. R. Tolkien

Born in 1892, Tolkien belonged to a generation that suffered heavy losses during the Great War. In 1914, when the war broke out, Tolkien was 22 and studying English at Oxford (Garth 4, *Biography* 90). Unlike many other young men at the time, Tolkien did not enlist, but chose instead to finish his education (Garth 43-44). After graduating in March 1916, he undertook a signalling course for the army, and three months later he was sent to the Front at the Somme (130-134, 137-138). His battalion arrived at the Front the day before 'The Big Push' began on 1 July 1916 (*Biography* 115-116). That day 20,000 of the 100,000 British soldiers participating in the attack died and almost twice as many were wounded (Garth 158). Tolkien cared little for his superior officers and preferred the company of the ordinary soldiers (94). Ultimately, the impression Tolkien took with him from the trenches was that "we are here, surviving, because of the indomitable courage of quite small people against impossible odds" (235). This would later inspire especially the Hobbits in *LotR*, and had Tolkien convinced that there was courage and heroicism still, regardless of what post-war literature claimed. He also felt that some things were worth fighting for (*Letters* 75), a notion he shared with Faramir, whose non-pacifist idea will be discussed later.

In October 1916, Tolkien fell sick with trench fever and was sent back to England (Garth 200). He spent the following years in and out of hospitals and did not recover sufficiently until after the war. When the war ended, he was granted permission to pursue his academic career, and he settled down in Oxford with his wife and their son (*Biography* 138). Tolkien was a philologist, and he spent his career as a professor of Anglo-Saxon at Oxford and working with

dictionaries. In 1937, *The Hobbit* was published, and from there he went on to writing *LotR* (*Biography* 242).

Arne Zettersten, a friend and colleague of Tolkien, claims that in order to understand *LotR*, one must look to Tolkien's biography (21). He suggests that writing *LotR* was a way for Tolkien to deal with the trauma of the Great War – fiction as opposed to biographical prose was more natural for Tolkien (109). The trilogy deals with the big questions of good versus evil, of friendship, loss, and hard trials – themes that were present in the trenches. Collecting his thoughts in an alternative universe, Tolkien was at much more liberty to explore them than if he had kept them suspended in reality.

2.2 *Beowulf*

The essay that established Tolkien academically was on *Beowulf* (Snyder 61), and in addition to that he translated *Beowulf* from Old English in 1926, several years before writing *LotR* (C. Tolkien "Monsters" vii). Many critics have pointed to similarities between *Beowulf* and *LotR*, and Tolkien himself has stated that *Beowulf* has been an important source of inspiration (*Letters* 31). The Beowulfian influence is perhaps most obvious when Rohan, an equestrian country just north of Gondor, is dealt with in the books. Tolkien's description of it, with "a bitter chill" in the air, white tipped mountains, and rolling grass-lands could have been a description of views in the Scandes (J. R. R. Tolkien *LotR* 495). Burns claims that the Northern air here is evoked on purpose (26), and Kullmann speaks generally of 'Alpine landscapes' that are passed through (52). In this landscape that rings true to *Beowulf's* origins, Tolkien places an almost exact copy of the mead-hall Heorot. Heorot is in *Beowulf* described with the line "líxte se léoma ofer landa fela" (directly translated as "shone the light over lands many"), which Tolkien in his *Beowulf* translation writes as "the light of it shone over many a land" (*Beowulf* 311 [2011]; *Beowulf* 252-253 [2016]).¹ When describing the mead-hall in Rohan, named Meduseld, the image "the light of it shines far over the land" is used (*LotR* 496). The lines are almost identical, differing in grammatical tense but holding the same meaning. That 'Meduseld' originated in Old English *Beowulf* is pointed out by both Snyder (63) and Kightley ("Heorot" 121), both translating it to 'mead-hall'. Tolkien is more elaborate in his commentary on his translation, noting that "[t]he Old English word *meodosetl* is a compendious expression for 'benches in the hall where knights sat feasting'." (J. R. R. Tolkien "Commentary" 140). There are many

¹Tolkien's translation of the text runs in prose as opposed to the alliterative verse and caesuras of the original text. This shift in style affects the line numbers, so that they do not correspond between the two versions.

additional connections between the texts, and Kightley argues that it “expels any doubt that may remain about Tolkien’s desire to create a connection” between them (“Heorot” 122).

Irving calls *Beowulf* “a logical impossibility” as it combines “the honoured values of an older heroic society placed in a familiar Christian context” (175). *Beowulf* is a strong warrior, and emphasis is placed on his strength. Seeking out the king of the Danes to help him defeat Grendel, *Beowulf* introduces himself with “on many a renowned deed I ventured in my youth” (*Beowulf* 330-331 [2016]), and tells a tale of how he slaughtered water-demons to avenge his people (338-350). When he defeats Grendel, he does so by the strength of his bare hands, ripping the arm off the monster – a mortal wound – and later he cuts the head off the dead body (662-669, 1329-1332). Weapons are of no use, it is brute force that is important – and with that, the honesty of battling each other hand-to-hand (350-356, 555-561). A similar attitude can be found in Boromir, who wants to meet the enemy head on in the open, and not hide dishonestly in the shadows (*LotR* 272). Another aspect of *Beowulf* is the act of self-sacrifice: When going after Grendel, and Grendel’s Mother, *Beowulf* risks his life for people to whom he has no obligation (*Beowulf* 557-567, 1244-1245 [2016]). Ultimately, many years later, *Beowulf*, now a king, gives his life to protect his people, bringing the dragon down with him (2258-2279). This Christian theme of self-sacrifice complements the many literal Christian references in the text (Savage Brosman 94), and makes *Beowulf* a significant text for the Victorian Medievalism: the older heroic ideals of “bravery, loyalty, and generosity” are ever present, and it is more important that the hero’s name survives than the hero himself (Irving 180). The act of self-sacrifice is found in Boromir (*LotR* 404, 432), too, providing strong reason to examine the connection between Boromir and *Beowulf*.

2.3 Victorian Heroic Ideals

The Victorian period lasted from 1832 to the Great War, and its heroic ideals are comprised of a combination of the Ancient Greek ideals and the Victorian Medievalist ideals (Jenkyns xi). Ancient Greece has held a lot of influence over Western culture, and British literature has not been exempted from this influence (Savage Brosman 85). The 19th century saw Britain with an increasingly literate population. The more people who could read, the more books people wanted, and when there was war, people wanted written accounts of war. Preferably these accounts were heroic and told of glorious victories, manifesting the idea that war was an adventure and that individual heroism won battles (Attridge 45). Not only did this influence the contemporary Victorian writing, but the Greek Classics were part of the curriculum in public

schools and were profoundly studied at universities (Jenkyns 214). This had an impact on the ideas about and attitudes to war and soldiering, and “in 1914 young officers went into battle with the *Iliad* in their knapsacks and the names of Achilles and Hector engraved upon their hearts” (24). The young British soldiers’ idea about war was based on Hellenistic writing and Victorian interpretations of Medieval literature as opposed to the current world around them.

During the 19th century, Britain went through a Medieval Revival. Based on material from the Middle Ages, recovered by antiquarians and historians in the late 18th century, Medievalism was the result of a combination of nostalgia and curiosity about national history and memory (Alexander xxii). Old and Middle English texts, for example *Beowulf*, were recovered and studied, and it is from these medieval stories, rather than medieval history, that Medievalist literature draws inspiration (Alexander 150-151). The Medievalist hero is different from the Hellenistic hero, just like the Northern gods are different from the Greek gods. Contrasting “the ‘inhumanness’ of the Greek gods ... with the ‘humanness’ of the Northern” sheds light on their respective “offspring on earth”, the heroes (J. R. R. Tolkien *Monsters* 25). The medievalist influence is mingled with “the Christian emphasis on moral struggle” and the Christ-like ideal of self-sacrifice (Savage Brosman 94). From this the Medievalist hero was created: while powerful and epic, he was human with human faults, and like Christ he would sacrifice himself for the good cause – Boromir is arguably a splendid example of this ideal, to which I will return later. In short, the Victorian masculine ideal was to fight and sacrifice yourself for Queen and Country (Dawson 1).

The Hellenistic and the Medieval ideals existed side by side, together forming what can be considered the Victorian heroic ideal. Greek classics were read alongside heroic poetry such as Tennyson’s *The Charge of the Light Brigade* (1854), celebrating the heroic self-sacrifice. Later, novels such as Childers’ propaganda-like *The Riddle of the Sand* (1903) encouraged men to seek out adventure and take responsibility for their nation. War and soldier life were portrayed as an adventure, and there was glory to be won in battle. This attitude will be discussed in more detail later. Combined with the discipline and ethics instilled by public schools, they created a generation not only willing but also eager to go to war (Jenkyns 226; Attridge 8; Hynes 29-30). Bergonzi goes as far as to argue that in their minds they were already at war (27). Almost duty-bound to win these wars, failure was not an option (Attridge 64). When the Great War broke out, young British men, Tolkien’s generation, followed Victorian ideals and rushed to enlist, eager to go on an adventure and, if necessary, to die for their country – much like many of Tolkien’s characters.

2.4 Trench Literature and Post-War Literature

The Great War brought with it a renewed interest in heroicism. The newspapers were filled with stories about glorious British infantrymen looking “more quietly faithful, more simply steadfast than others”, praising them as they lay dead on the battlefield (“Marched Through Bullets”). The newspapers upheld the notion that war was noble and heroic. This clashes with the words of, for example, G. B. Smith, a close friend of Tolkien’s, who, in a letter from the Front in France a year prior, described the No Man’s Land between the opposing forces as an “orgy of death and cruelty” (Garth 118). Soldiers’ experiences aside, there was a drastic increase of articles on the topic of heroic soldiers, and it can easily be observed in newspapers from the time (fig. 1).

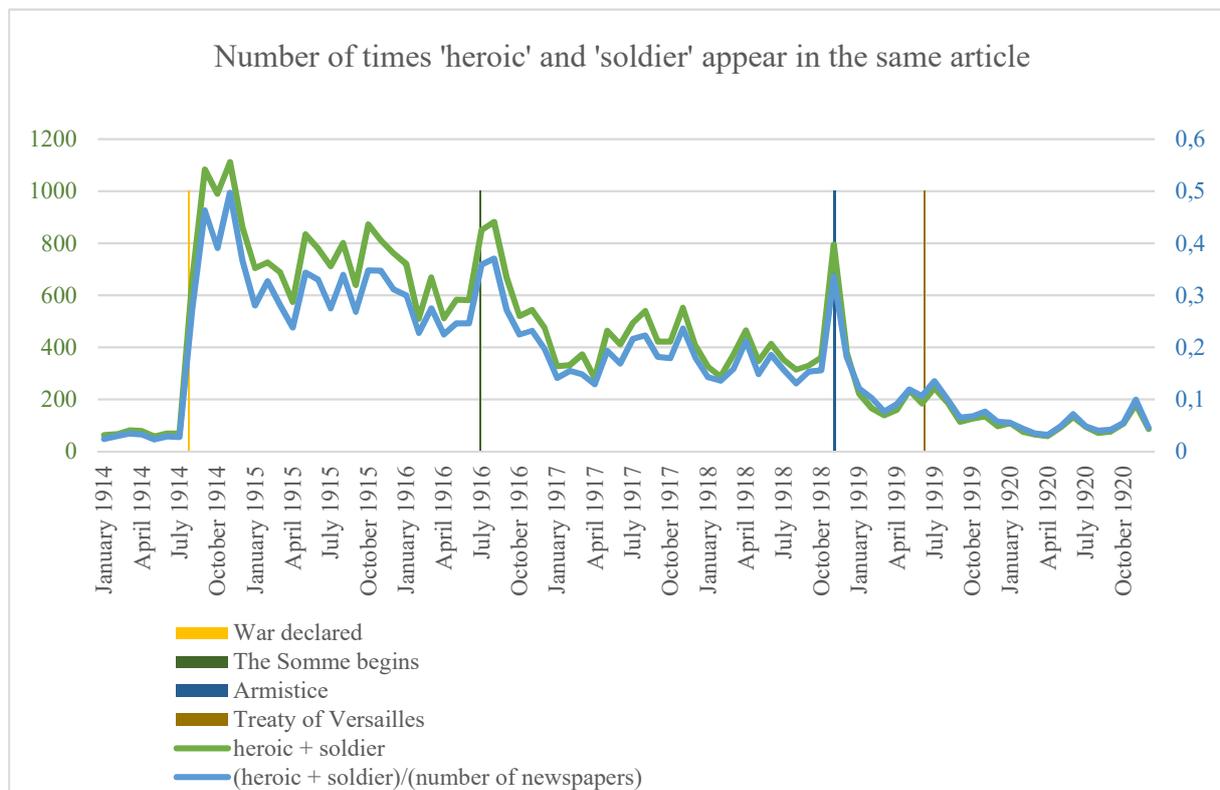


Fig. 1. Numbers of hits for 'soldier' and 'heroic' in the same article at *The British Newspaper Archive*. See Appendix A for further details.

However, while fig. 1 shows an initial increase in “heroic + soldier”, it also shows a steady decline throughout the war with temporary spikes during events such as the beginning of the Battle of the Somme and the Armistice. While not reaching pre-war levels until after the war, the trend is negative and indicates a shift in attitude amongst the population – be it because it became more and more difficult to write about the heroics of war or because the population no longer blindly swallowed the heroic reports. In 1916, there were no longer enough volunteers

for the army, and conscription was introduced. Initially this involved “single men between 18 and 41”, but it was later modified to include married men as well, and even later the age limit was raised to 51 (“Conscription”). Britain was running out of men to send to war, and attitudes towards war were growing increasingly negative.

The soldiers in the trenches noticed little, if anything, of this shift in attitude. They despised the newspapers’ propaganda, because back home in England “the profiteers and their dupes sat in comfort and safety” while the soldiers died all but heroic deaths from machine gun fire or from the severely substandard living conditions of the Front (Garth 175). True for the British trenches as well as the French, Marc Bloch sums up the attitude in the French trenches with “anything might be true, except what was printed” (qtd. in Fussell 115). As a reaction to the propaganda, Siegfried Sassoon famously waged a “war on war” in 1917: starting in *Cambridge Magazine* he published “anti-home-front” poems, which lead up to the publication of “A Soldier’s Declaration” (91). After declaring “I have seen and endured the sufferings of the troops, and I can no longer be a party to prolong these sufferings for ends which I believe to be evil and unjust.”, Sassoon was admitted to a hospital for the remainder of the war (“Siegfried Sassoon”). Through public declarations like Sassoon’s; through letters, like Smith’s, sent home from the front; and from wounded soldiers returning home with shell shock – or not returning home at all – civilians gradually realised that maybe it was not that heroic to go into war after all. During the war the poetry and prose shifted from praising heroic deeds and deaths to a realist mode of describing life in the trenches (Bergonzi 198-199; Dawson 56).

The Victorian heroic ideals of the epic disappeared in the mud along with countless soldiers. After the Great War, Europe saw an upswing of peace movements (Patterson). This was reflected in literature, and the years after the war saw several anti-heroic autobiographies written by former soldiers. Of these, Robert Graves’ *Goodbye to All That* is possibly the best-known, providing a realist narrative devoid of heroicism – a disenchantment of the heroic myth. Some soldiers felt that these narratives “stripped meaning from what [they] saw as the defining experience of their lives”, and Tolkien took a stand against this disenchantment (Garth 303). The literature sprung from the Great War did not reflect what Tolkien saw in the war. And so, with *LotR* Tolkien wrote what can be considered the last literary work from the Great War (Rosebury 139-140).

3 Boromir and the Past

Historical criticism, Lynn concludes, “can enrich our understanding of a work by examining the conditions of its production [and] studying literary tradition” (29). While Tolkien has been discussed with regards to the medieval literary tradition, Kullmann notes that there has been little discussion with regards to a more recent literary tradition – namely that of the 19th century (50). Boromir, the epitome of a hero, thus seems appropriate to examine in the light of the Victorian heroic ideal.

As the oldest son of Denethor, the Steward of Gondor who rules in the absence of a king, Boromir has been raised to take charge and succeed (*LotR* 1031-1032). In addition to being the heir to the stewardship of Gondor, Boromir is a soldier. Attridge writes about the soldier as a symbol for the nation during the Victorian era (6), and Boromir can certainly be considered a symbol of the nation. At the Council of Elrond, Boromir is indeed the representative of the nation, speaking for Gondor and even trying to claim the Ring for Gondor (*LotR* 260-261). Throughout the book he continuously speaks for Gondor, for his people, and for the city of Minas Tirith (288, 349, 388).

Though he speaks for his country, he has little success in making his voice heard. Throughout the Council of Elrond, Boromir asserts the strength of Gondor, not unlike how Beowulf tells Hrothgar of his prowess (*Beowulf* 329-343 [2016]), only to have one elf or another explain to him how that is not the case (*LotR* 234-263). Before arriving in Rivendell, Boromir was dissatisfied that his father, and by that himself in the future, did not hold the actual throne of Gondor (655). Though he initially doubts Aragorn’s claim to the throne, eventually he accepts it (241-261). Boromir’s future now looks significantly different with the rightful heir to the throne revealed. Instead of returning to Gondor with a supposedly mighty weapon, the Ring, he sets out with a Fellowship intent on destroying the Ring. The Boromir who leaves Rivendell is not the same who arrived there. However, though Elrond cautions against using the Ring for their own needs, Boromir still harbours hope of bringing it to Minas Tirith for use in the war (261). The quest theme is apparent, but while the rest of the Fellowship is on an inverted quest, attempting to destroy the treasure instead of retrieving it, Boromir is on the classical quest of finding the treasure and bringing it home.

Boromir is a complex character; balancing between good and evil he has a dimension most other characters are lacking. His proximity to the Ring puts him in a moral decline, ending with him attempting to forcefully take the Ring from Frodo (390). Having given in to the temptation of the Ring, he finds himself in remorse and is troubled when he returns to the others

(395). Asked by Aragorn, his rightful king, to watch over Merry and Pippin, Boromir follows orders, and ultimately gives his life in an attempt to save them from the Orcs. He confesses to Aragorn what he did, asks for forgiveness, and is forgiven (404). Boromir sacrifices himself to save Merry and Pippin, who later are likened with children as if to underline their innocence (424). Through his sacrifice, he finds forgiveness and peace. This retribution through death is a distinctly Christian theme, and as Savage Brosman notes: “individual moral struggles add a dimension to the constructive possibilities of war” (94). Boromir is victorious because he won the moral battle.

The death of Boromir becomes significant for the placing of him in the past. Alongside past heroic ideals, Boromir is frequently talked about in past tense. His death takes place around one third into the book, but he is by no means forgotten after – around 40 percent of the mentions of him take place after his death (see Appendix B, table 2). By letting the dead Boromir and his life and actions be spoken about by living characters, Tolkien effectively cements Boromir’s status as belonging to the past.

3.1 Boromir and Tolkien

When Tolkien’s own interests are considered, it becomes clear that one should look further back than the 19th century in order to fully understand Boromir. As established above, *Beowulf* influenced Tolkien’s writing, and though it is most apparent with regards to Rohan, it is worthwhile to compare it with other aspects of *LotR* as well.

Boromir in life has characteristics of the Victorian hero, as does his death. His funeral, on the other hand, is similar to the funeral of the Danish king Scyld Scefing in *Beowulf*, something of which Snyder also suggests briefly (62-63). Both men are laid in boats and given over to a body of water, in Scyld’s case “the flowing sea” (*Beowulf* 22 [2016]) and in Boromir’s “the flowing water” (*LotR* 407). With them in the boats are “many precious things and treasures from regions far away ... weapons of war and harness of battle” (*Beowulf* 28-31 [2016]) or “[t]he golden belt of Lórien ... the cloven horn and the hilts and shards of his sword ... the swords of his enemies” (*LotR* 407). The golden belt of Lórien must be considered a treasure from a faraway region. Especially the cloven horn, having been passed down from generation to generation, is a precious thing, and the swords can certainly be equated with weapons of war. After the boats are sent thither, where in *Beowulf* “[n]one can report with truth, nor lords in their halls, nor mighty men beneath the sky, who received that load” (38-40 [2016]), Boromir

is “not seen again in Minas Tirith” (*LotR* 407). Both men pass out of time, and their final resting places remain uncertain. It is essentially the same scene taking place in both narratives.

From what little the reader is told about Scyld, it can be derived that he was a skilled warrior. Words like ‘glory’, ‘honour’, ‘valour’, and ‘valiant’ are used in connection with him (*Beowulf* 1-21 [2016]), and the same words, especially ‘valiant’ are frequently used to describe Boromir (see Appendix C, table 4). This diction is frequent in Victorian literature as well, some of which is inspired by and draws upon Old English texts. Boromir exhibits traits from both the Medieval myths as well as from the Victorian Medieval Renaissance. The heroic ideals of *Beowulf*, especially that of bravery, are ever present in Boromir, who is willing to fight a Balrog (*LotR* 322) and who stands up to a hundred Orcs alone, even though it kills him (343). Present, too, are the Victorian ideals of self-sacrifice and retribution.

It is plausible that the roots of Boromir lie in both the Medieval and the Victorian hero traditions – one does not have to exclude the other, and while Tolkien worked with *Beowulf* he also grew up in an age of Victorian literature. Regardless, the fact that Tolkien chose to reproduce a funeral scene when connecting *Beowulf* to Boromir is a strong indicator that Boromir belongs to the past. Boromir has no future; unlike Scyld he does not even have any children to take his place (*Beowulf* 41-43 [2016]). Taking a wife and having a family was never something Boromir was interested in, instead he found delight in weaponry (*LotR* 1031). With no own heir, it falls upon his younger brother, Faramir, to fill Boromir’s role.

4 Faramir and the Future

If Boromir can be said to embody the heroic ideals from the Victorian period, ideals which changed with the Great War, it is relevant to consider Faramir, his younger brother by five years and a Captain of Gondor, with regards to what heroic ideals existed after the Great War (*LotR* 1031). As the literature emerging from the Great War was largely anti-heroic and embracing the pacifist movement, Faramir would need to be a pacifist in order to reflect the new prevailing ideal the same way Boromir reflects the old ideals. However, Faramir is not a pacifist, but acknowledges the need for war:

War must be, while we defend our lives against a destroyer who would devour all; but I do not love the bright sword for its sharpness, nor the arrow for its swiftness, nor the warrior for his glory. I only love that which they defend: the city of the Men of Númenor; and I would have her loved for her memory, her

ancientry, her beauty, and her present wisdom. Not feared, save as men may fear the dignity of a man, old and wise. (*LotR* 656)

War in itself holds no value to Faramir. The sword, the arrow, and the warrior hold no meaning in themselves, being means to an end they are important solely because of what they defend. The city of “the Men of Númenor” is Minas Tirith, Faramir’s home, and with its longstanding walls and extensive archives it symbolises civilisation. Just like the past is ever present in the city, there is no future if the city falls, as the future heavily depends on the past and develops from it. Protecting the city is protecting civilisation, which, if anything, is a justifiable cause for war.

Faramir’s war tactics are modern, far removed from those of the Victorian British army which Attridge describes as “slow and cumbersome”, with British officers bringing everything from champagne to pianos into the “field” (2). At their first appearance, Faramir and his men are preparing an ambush, waging guerilla warfare against Sauron’s allies (*LotR* 642-647). However, it should be noted that guerilla warfare had been used by other armies than the British during the 19th century (Brown Asprey). The old tactic of meeting their enemy head-on in close-combat is not an option, instead they use camouflage and ranged weapons. Carter observes this and argues that “Tolkien demonstrates a need for adaptability and change with regards to the modern heroic figure”, which is who Faramir represents (94). Commonly described as wise (see Appendix C, table 4), Faramir represents a new generation of officers who were encouraged to think and not just to act. Also Faramir’s relationship with his men is modern, being close and familiar rather than authoritative. He sits down to eat together with his men, and when they return from a mission, he talks with each one of them (*LotR* 659).

Overall, Faramir is a domestic character. On a mission to protect his home, Faramir is pictured sitting down to dinner in the No Man’s Land that Ithilien, situated between Gondor and Mordor, has become – though the refuge is by no means luxurious, it is safe, furnished, and filled with food and wine, a home away from home (659-661). He is also the character whose love story is given the most space in the main text of the trilogy – “The Tale of Aragorn and Arwen” excluded as it is in the Appendices (pp. 1032-1038). Upon meeting Éowyn, Lady of Rohan and niece to king Théoden of Rohan, in the Houses of Healing, whereto they both have been brought after being wounded in battle, it seems to Faramir “that her loveliness amid her grief would pierce his heart” (938). Kept there by the Warden, they find solace in each other while the threat of Mordor still lingers on the horizon (940). Standing together, hands clasped, on the walls of Minas Tirith, Faramir feels hope in his heart and exclaims “Éowyn, Éowyn, White Lady of Rohan, in this hour I do not believe that any darkness will endure!” (941). That

same day, news of Sauron's final demise reaches the city (942). Together with Éowyn, Faramir now has a light future. Not only as Steward of a land at peace, but with the prospect of a family and of future generations. They talk of settling in Ithilien, of gardens and growth and joy (943-944). Both Faramir and Éowyn are leaving warfare, even the modern and justified, behind as a thing of the past, in favour of a peaceful future.

4.1 Faramir and Tolkien

That Faramir as a character is connected to the future is a question of *what* he is, but it does little to answer the question of *why*. Looking at the connection between Faramir and Tolkien could provide further insight as to why this is the case. In a letter, Tolkien writes that “[a]s far as any character is ‘like me’ it is Faramir” (*Letters* 232). Like Tolkien, Faramir was a learned man; he studied with Gandalf and could read texts few other men could (*LotR* 655). He was too a “lover of lore” (1031), which must also be said of Tolkien with his interest in mythology. Tolkien's mother died when he was still a child (*Biography* 49), as did Faramir's – and Boromir's – mother (Day 92-93). Tolkien married Edith Bratt, who also had no mother (*Biography* 59, 112), and Faramir marries Éowyn (*LotR* 955), whose mother died when she was young (1044). It is obvious that there are several biographical connections between Faramir and Tolkien, regardless of whether they are intended or not.

However, something that certainly is intentional is a dream shared by Tolkien and Faramir. As a child, Tolkien had a reoccurring dream of a great wave “either coming up out of the quiet sea, or towering over the inlands” (*Biography* 227). As Faramir and Éowyn stands in Minas Tirith, looking towards the Black Gate where the final confrontation with Sauron's forces takes place, Faramir tells her that the scene reminds him of a dream he often has “of [a] great dark wave climbing over the green lands and above the hills” (*LotR* 941). The dream is about the fall of Númenor, the island in the West where Men lived until Sauron cunningly manipulated Men into rebelling against the Valar – the gods – and consequently a chasm opened in the sea and swallowed the island (*Letters* 154-156). Tolkien writes to W. H. Auden about the dream, saying he “bequeathed it to Faramir”, and thus again cementing the connection between them (213). What Tolkien subtly does in the book, is to allow Faramir to connect his dream of the Downfall of Númenor, brought about by Sauron, to the actual downfall of Sauron himself. There are also close parallels between the Downfall of Númenor and Adam and Eve being sent out the Garden of Eden after being tricked by the snake (*The Bible*, Genesis 3).

Tolkien was a deeply religious man, and though *LotR* can be read through a Christian lens, there is next to no mention of anything religious in the book. The one minor exception is the chapter “The Window to the West”. As Frodo and Sam are captured by Faramir and his Rangers, they are brought to their refuge. Faramir orders their blindfolds to be removed so that they can see Henneth Annûn, the Window of the Sunset. What they see is a waterfall, behind which they are standing. Through the water, the rays of the setting sun filter through. The effect is “flickering beams of ever-changing colour ... as if they stood at the window of some elven-tower, curtained with threaded jewels of silver and gold, and ruby, sapphire and amethyst, all kindled with an unconsuming fire” (*LotR* 569). It cannot be denied that this bears likeness with a stained-glass window in a church. The religious connotation is made stronger when the Rangers shortly thereafter do something similar to saying grace at supper: “Before they ate, Faramir and all his men turned and faced west in a moment of silence” (661). Explaining the custom to the Hobbits, Faramir says “So we always do, we look towards Númenor that was, and beyond to Elvenhome that is, and to that which is beyond Elvenhome and will ever be”. The West, or Valinor, is explained by Tolkien as “a kind of Paradise, the home of the Gods” (J. R. R. Tolkien *Silmarillion* xvi). With this in mind, it becomes important that the Window of the Sunset faces west, stressing its religious implication. Thus, the only character in *LotR* to express any religiosity is Faramir, the same character as the deeply religious Tolkien most identified with.

Yet another link between the two is their experience in war. Tolkien had much respect for the common soldiers with whom he was deployed, but “the system did not permit [friendship between officers and soldiers]” (*Biography* 114). In *LotR*, Tolkien changes this relationship between officers and soldiers by, as mentioned above, letting Faramir sit down and eat together with his men (661). While at the Somme, Tolkien got trench fever and was evacuated. His recovery took time and he never returned to the war. It could be argued that the trench fever saved him, as the odds of his surviving at Front would have been slim – his old battalion was later eliminated by the Germans (Garth 245-247). Whereas Tolkien got trench fever, Faramir is injured as he is retreating, and is sent into a desperate fever (*LotR* 805). Confined to the Houses of Healing, Faramir misses both the battle of the Pelennor Fields (821-831) and the following battle at the Black Gate of Mordor (873-874). His absence from these battles, in which many skilled warriors died, is not unlikely to have saved his life.

There are many similarities between the author and the character, but that does not mean they are the same person. However, combined, the Tolkien aspect and the future aspect of Faramir bring the impression that Tolkien saw himself, and the soldiers serving under him, as

a new generation with a new outlook on life and the future. When the old ideals died in the trenches, a need for new ideals was created. Not satisfied with pacifism and the anti-heroic narratives that emerged after the war, Tolkien had to create an ideal that suited his experience. He knew that there was heroicism in the war, although it did not look like the Victorian heroic ideal, and through Faramir he conveys this.

5 Brothers in Arms

The most commonly mentioned pair of brothers in literature are the biblical Abel and Cain, accompanied by Cain's fratricide. Stephens Mirk and Doubler Ward note that the main ideas of Abel and Cain's story are those of birth order and of one son being favoured over the other (1-3). Relating this to Boromir and Faramir, there is both a parallel and a divergence: Boromir is favoured over Faramir by their father Denethor, who goes as far as to express that he wished Faramir had died instead of Boromir (*LotR* 795). But unlike Abel and Cain, it is the older son, not the younger, who is being favoured (Stephens Mirk & Doubler Ward 2). Kightley also brings up Abel and Cain when discussing brothers in *Beowulf* ("Brothers" 408). Among the eight pairs of brothers listed, there are three fratricides, making fratricide a common occurrence in brother-brother relationships (414). Despite *Beowulf's* influence on *LotR* and Boromir, Tolkien turns on the trope of fratricide and instead puts weight on the love and respect between Boromir and Faramir:

Yet between the brothers there was a great love, and had been since childhood, when Boromir was the helper and protector of Faramir. No jealousy or rivalry had arisen between them since, for their father's favour or for the praise of men. It did not seem possible to Faramir that any one in Gondor could rival Boromir, heir of Denethor, Captain of the White Tower; and of like mind was Boromir. (*LotR* 1032)

With this clear declaration, it seems as if Tolkien anticipated that readers would expect rivalry and tension between the two brothers – as they are so different from each other and as their father strongly favours one over the other – and felt a need to dispel that idea.

The two brothers enter the story in opposite ways. When Boromir appears, he is dressed in rich garments, wearing a cloak lined with fur and a silver collar, and his face is fair and noble (234). He comes as a friend seeking advice, and becomes one of nine of the Fellowship of the Ring, an ally of Frodo in the quest to defeat Sauron (269). Faramir, on the contrary, is Frodo's and Sam's captor, and is in the position to put a permanent end to their quest (642-643). Instead

of rich clothing, Faramir and his men, for they all wear the same, are wearing clothes of “green and brown of varied hues, as if the better to walk unseen in the glades of Ithilien”, and their faces are hidden, apart from their eyes (642). Despite this contrast in both clothing and situation in which they meet, Frodo immediately connects Faramir to Boromir, for his stature and manner of speech is the same. Given Frodo’s parting with Boromir, who fell for the Ring’s power and tried to take it from Frodo, Frodo is wary of Faramir – especially as it is revealed that Faramir is Boromir’s brother. There is, however, something in Frodo that tells him Faramir is different: “he felt in his heart that Faramir, though he was much like his brother in looks, was a man less self-regarding, both sterner and wiser” (650). Frodo’s intuition is right, and though he is still their captor for some time, Faramir treats the hobbits well and helps them as best as he can (679). Tolkien plays with opposites, not only between the brothers but within them as well. Boromir starts out as a friend of Frodo’s but ends up an enemy and a threat. This is in direct contrast to Faramir, who starts out as an enemy and a threat but ends up a friend. The binary contrast between the brothers, as Attebery calls it, becomes more pronounced when that contrast appears not only between Boromir and Faramir, but also in their individual characters (87).

Snyder points to patience and impatience as something that makes the brothers profoundly different from each other (151). Boromir wants to be the one to do things; he wants things to be done sooner rather than later, and sees himself as the obvious choice for any mission. At the Council of Elrond, Boromir states that “since the way was full of doubt and danger, I took the journey upon myself” (*LotR* 240). Later this is confirmed by Faramir when he tells Frodo and Sam of why Boromir went to Rivendell (656). Faramir, in contrast to Boromir, prefers to wait before taking final decisions and warns against rashness: “I spare a brief time, in order to judge justly in a hard matter. Were I as hasty as you, I might have slain you long ago” (650). By law he is required to “slay all whom [he] find[s] in [Ithilien] without leave of the Lord of Gondor”, and he has just captured Frodo and Sam in Ithilien (650). Faramir’s patience, more so perhaps than Boromir’s impatience, also comes across in his fighting technique. Planning and laying in wait for an ambush requires patience in a way which meeting the enemy head-on does not. Where Boromir refuses to “go forth as a thief in the night” (272), Faramir is dressed for stealth and builds his tactics on being unseen, much like a thief in the night (642). Additionally, Faramir and his men use sounds mimicking bird calls to communicate (642), which is much more discreet than Boromir’s method of blowing in a battle horn (403). Of course, Boromir’s intent is never to be discreet but rather to attract attention. Carter connects this to the developing modes of warfare and aligns Faramir “more closely with

the soldiers of modern warfare than with the ancient heroes” (94). Again, Faramir is connected to the future and to modern ideals, and Boromir is seen as a part of the past.

An important part of what makes Faramir a symbol for the future is that when Faramir gets to be the main person of a chapter, and not a supporting character to others, the focus of the chapter is love and healing (*LotR* 842-852). Meeting Éowyn in the Houses of Healing, he gains a companion for his future. He can put war and fighting behind him and focus on domestic matters instead. This differs much from Boromir, who has no interest in domestic matters, and who is killed while fighting, granting him both a Christ-like self-sacrificing death whilst depriving himself of a future.

Boromir’s fall and redemption makes him a dynamic character, as he undergoes a change throughout the narrative. Griffith puts the dynamic character in contrast with the static character, who does not change (54). Faramir is a static character: he remains the same throughout the narrative. As he is not tempted by the Ring, he does not face the same moral peril as his brother, and thus cannot undergo a change (*LotR* 665-666). Critique against Faramir’s character often contains that he is too perfect, which makes him less interesting. For this reason, Faramir is much different in Peter Jackson’s filmatization of the book: book-Faramir would not work on film. Not only is he a static character, but he also strips the Ring of its power by not being affected by it – whereas Frodo is fighting an increasingly hard battle not to give in to the Ring’s power, and Faramir’s own brother fell for it (“Book to Script” 00:03:30-00:05:53). However, while Faramir’s being a static character does not work in a filmatization, in the book it serves to further underline the difference between the two brothers and show them as two different extremes: the one who falls for the temptation and the one who is not even tempted.

In terms of leadership, Boromir has the expectation on him to be a leader and an authority – but in the Fellowship he takes a step back, allowing Gandalf and Aragorn to lead. Gandalf remarks on this after he and Pippin have talked with Denethor in Minas Tirith for the first time, and told him about his son: “You could not hide the fact that Boromir did not lead the Company from Moria”, indicating that Boromir would have been expected to do so (*LotR* 742). While Boromir does not lead the Company, he does take initiative on some occasions as well as voice his opinion. When the Company is stuck in the snows of Caradhras, Boromir leads the way to plow through the snow, saying “when heads are at a loss bodies must serve ... The strongest of us must seek a way!” (284). He frequently questions the route chosen for the Company, attempting to undermine both Gandalf’s and Aragorn’s authority, urging them to take the way through Minas Tirith (288, 301, 329, 358, 380). The Company goes against his

wishes though, giving him no say in their route. On the occasions when Boromir does lead, emphasis is put on physical strength rather than leadership skills. Faramir, on the other hand, is a celebrated leader. When Faramir and what is left of his men are returning to Minas Tirith, chased by Black Riders, it is witnessed by Pippin and his friend Beregond, who proclaims “Look! the men are thrown; they are running on foot. No, one is still up, but he rides back to the others. That will be the Captain: he can master both beasts and men” (791). The people of Minas Tirith cheer him on, and when Faramir has to leave on another mission at once, they sympathise with him, questioning the judgement of Denethor: “The Lord drives his son too hard” (798). Faramir has the love of the people and his men are loyal to him (792).

Being sons of the Steward, both Boromir and Faramir have the potential to be the next Steward. Boromir sees the return of the king, Aragorn, as a possible threat to his future position as Steward (655). Faramir, on the contrary, welcomes it: “I would see the White Tree in flower again ... and the Silver Crown return” (656). When Aragorn does come to Minas Tirith and Faramir attempts to surrender his office, Aragorn denies him and says “That office is not ended, and it shall be thine and thy heirs’ as long as my line shall last” (945). Faramir, who willingly surrendered his power, is rewarded with keeping the office. The past that the *return* of the king brings with it, does not end the long tradition of Stewards; instead, it brings that office into the future. Thus, through cooperation, both King and Steward are strengthened instead of struggling against each other for power. With Aragorn’s crowning, the Third Age of Middle-earth comes to an end, and “after the ending of the Third Age of the world into the new age it preserved the memory and the glory of the years that were gone” (947). The future is never fully separated from the past.

For all their differences, Boromir and Faramir are still very much alike. Frodo notices the similarity before he is aware that they are brothers (642). Later he notes that though they look alike, Faramir is “sterner and wiser” (650) and that Boromir and Faramir though “unlike they were, [they were] also much akin” (657). Similarly, upon first seeing Faramir in Minas Tirith, Pippin sees “how closely he resembled his brother Boromir” (792). Another to compare the brothers is Beregond, who says Faramir is “less reckless...but not less resolute” than his brother (750). The stress on the likeness between Boromir and Faramir suggests that they are not complete opposites. Along with their kinship it creates a strong link between them, in the same sense that there is a strong link between the past and the future. Faramir is perhaps not the opposite of Boromir, but instead he is a developed, and better adapted for the future, version of Boromir – and with that a new type of hero. Rash actions become patient decisions, the nondomestic becomes domestic, bodily strength becomes wisdom, and authoritative lead

becomes equal and respected lead. Faramir is the embodiment of a new ideal, risen out of the ashes of the old ideal Boromir represented.

6 Conclusion

In this essay, I have first discussed Tolkien's life and its influence on his writing, and then established the intertextual relationship between *LotR* and *Beowulf*. I have also established the historical context with regards to Victorian ideals in relation to the book, as well as the shift in the heroic ideal that occurred during the Great War and the subsequent post-war literature. Based on this, I have shown that Boromir signifies the past ideals, both those of *Beowulf* and those of the Victorian era. Furthermore, I have shown that Faramir signifies a future ideal, albeit not the one reflected in post-war literature. Instead, Tolkien creates a new heroic ideal based on his own experiences in the Great War. By further examination and comparison of Boromir and Faramir, I have then shown how Tolkien in several ways has established the difference between the brothers as a progression, with the past giving way to the future.

Tolkien saw heroicism in the trenches of the Great War, and the story told by autobiographies such as Graves' *Goodbye to All That* did not tell the story Tolkien experienced. Through the brothers Boromir and Faramir, Tolkien conveys the idea of a new type of heroicism, contrasting it to the old. While Faramir has been dependent on Boromir's support, Boromir has also willingly supported Faramir to become who he is, although different from himself. That they are brothers links them together more intimately and demonstrates that while they are different from each other they still originate from the same source. In a sense, *LotR* becomes Tolkien's means of expressing his version of the war, and when read in that context Boromir and Faramir take on larger roles than if the trilogy is read disconnected from our world and history.

Appendix A

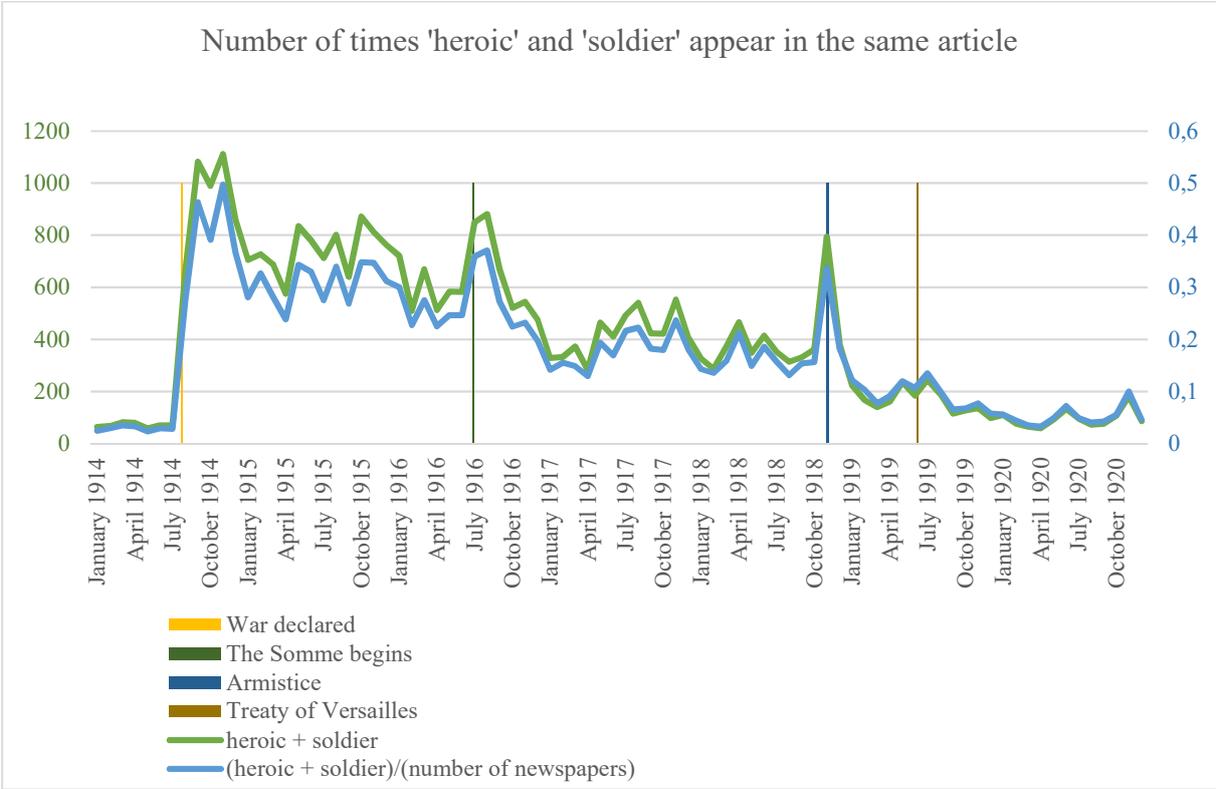


Fig. 2. Numbers of hits for 'soldier' and 'heroic' in the same article at *The British Newspaper Archive*. Appendix A. Data retrieved 22 May 2019, <https://www.britishnewspaperarchive.co.uk/search/results/1912-08-05/1920-12-31?basicsearch=%2bsoldier%20%2bheroic&freesearch=soldier%20heroic&retrievecountrycounts> and <https://www.britishnewspaperarchive.co.uk/search/results/1900-01-01/1949-12-31?retrievecountrycounts>

heroic + soldier: number of articles including both 'heroic' and 'soldier' that month

number of newspapers: number of newspapers available for that month in *The British Newspaper Archive's* database

(heroic + soldier)/(number of newspapers): In order to adjust the results of the search to not be skewed by an increase or decrease of newspapers, the number of articles mentioning (heroic + soldier) is divided by (number of newspapers) to normalize the results.

Month	heroic + soldier	number of newspapers	(heroic + soldier)/ (number of newspapers)
January 1914	63	2612	0,0241
February 1914	67	2271	0,0295
March 1914	82	2375	0,0345
April 1914	79	2389	0,0331
May 1914	58	2506	0,0231
June 1914	69	2354	0,0293
July 1914	69	2478	0,0278
August 1914	664	2412	0,2753
September 1914	1083	2338	0,4632
October 1914	990	2532	0,3910
November 1914	1112	2237	0,4971
December 1914	860	2347	0,3664
January 1915	705	2513	0,2805
February 1915	727	2224	0,3269
March 1915	688	2445	0,2814
April 1915	575	2414	0,2382
May 1915	835	2431	0,3435
June 1915	780	2364	0,3299
July 1915	712	2588	0,2751
August 1915	802	2364	0,3393
September 1915	640	2384	0,2685
October 1915	872	2505	0,3481
November 1915	811	2336	0,3472
December 1915	762	2445	0,3117
January 1916	721	2403	0,3000
February 1916	509	2237	0,2275
March 1916	669	2431	0,2752
April 1916	512	2279	0,2247
May 1916	583	2367	0,2463
June 1916	582	2362	0,2464
July 1916	850	2367	0,3591
August 1916	882	2380	0,3706
September 1916	668	2455	0,2721
October 1916	521	2320	0,2246
November 1916	544	2345	0,2320
December 1916	475	2410	0,1971
January 1917	328	2323	0,1412
February 1917	332	2145	0,1548
March 1917	373	2518	0,1481
April 1917	282	2186	0,1290
May 1917	464	2400	0,1933
June 1917	411	2432	0,1690
July 1917	493	2278	0,2164
August 1917	540	2426	0,2226

September 1917	423	2323	0,1821
October 1917	422	2351	0,1795
November 1917	553	2338	0,2365
December 1917	406	2257	0,1799
January 1918	326	2288	0,1425
February 1918	287	2118	0,1355
March 1918	372	2344	0,1587
April 1918	466	2200	0,2118
May 1918	348	2341	0,1487
June 1918	414	2232	0,1855
July 1918	352	2247	0,1567
August 1918	314	2400	0,1308
September 1918	331	2155	0,1536
October 1918	361	2309	0,1563
November 1918	795	2363	0,3364
December 1918	384	2118	0,1813
January 1919	223	1843	0,1210
February 1919	166	1615	0,1028
March 1919	139	1801	0,0772
April 1919	160	1756	0,0911
May 1919	235	1972	0,1192
June 1919	184	1729	0,1064
July 1919	245	1815	0,1350
August 1919	190	1887	0,1007
September 1919	115	1761	0,0653
October 1919	127	1882	0,0675
November 1919	136	1769	0,0769
December 1919	98	1710	0,0573
January 1920	110	1973	0,0558
February 1920	77	1734	0,0444
March 1920	65	1883	0,0345
April 1920	59	1838	0,0321
May 1920	92	1877	0,0490
June 1920	133	1839	0,0723
July 1920	95	1955	0,0486
August 1920	72	1782	0,0404
September 1920	76	1801	0,0422
October 1920	106	1927	0,0550
November 1920	181	1812	0,0999
December 1920	86	1856	0,0463

Table 1. Data collected from *The British Newspaper Magazine*.

Appendix B

Number of times Boromir and Faramir are mentioned by name.

Abbreviations: *FotR*: *The Fellowship of the Ring* (part 1)
 TT: *The Two Towers* (part 2)
 RotK: *The Return of the King* (part 3)
 LotR: *The Lord of the Rings* (the complete work)

Characters	<i>FotR</i>	<i>TT</i>	<i>RotK</i>	Total mentions in <i>LotR</i>
Boromir	149	91	27	267
Faramir	1	126	154	281

Table 2. Mentions of Boromir and Faramir by name in the respective books in the *LotR*-trilogy.

Boromir's death takes place in the very beginning of *TT*, in which he is mentioned four times before he dies. This gives 153 mentions of Boromir alive and 114 mentions of him dead.

The mention of Faramir in *FotR* is in the prologue, where it's mentioned that Faramir's grandson wrote down *The Tale of Aragorn and Arwen*.

Appendix C

Most frequently used words in connection to Boromir and Faramir, limited to words that are used at least twice in the text. In table 5, however, words that only appear once are also included.

Boromir	Occurrences	Pages
proud/proudly/pride	8	234, 239, 241, 408, 650, 656, 1031
strong/strength	6	260, 388, 285, 390, 406, 1031
valiant	5	260, 269, 388, 664, 739
tall	4	239, 390, 406, 407
fearless	3	389, 656, 1031
truth	3	388, 389, 390
warrior	3	389, 436, 485
eagerly/eager	2	379, 750
fair	2	234, 408
grimly	2	292, 649
hardier	2	656, 664
lord/lordly	2	485, 792
doubtful	2	261, 649
great arms/limbs	2	284, 286
heavier/heavy	2	284, 304

Table 3. Words used to describe Boromir, listed after frequency. Words may appear more than once a page.

Faramir	Occurrences	Pages
wise/wiser/learned	6	650, 657, 666, 750, 792
stern	5	643, 648, 650, 665, 938
tall	4	642, 643, 665, 938
grave	4	657, 665, 792, 938
gently	3	666, 938, 1031
low voice/quiet	3	670, 794
grimly	2	643, 649
proud	2	644, 792
keen (eyes)	2	642, 674

sad (face)	2	644, 792
softly	2	665, 848

Table 4. Words used to describe Faramir, listed after frequency. Words may appear more than once a page.

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