

Representations of Friendship and the Construction of Collective Identity in J. R. R. Tolkien's The Hobbit: A Cultural Critical Study

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Abstract:

This study aims to analyze representations of friendship and its role in constructing collective identity in J. R. R. Tolkien's novel The Hobbit from a cultural-critical perspective, focusing on the relationships between the main characters and how these relationships reflect values of belonging, cooperation, and loyalty. The research problem stems from the limited number of studies that have addressed friendship as a cultural tool contributing to the formation of collective identity within the fictional world, especially given the greater emphasis placed on the mythological and religious aspects of Tolkien's works. The study adopted a descriptive-analytical approach based on cultural criticism and the analysis of literary texts and film adaptations of the novel, while also drawing on modern critical literature related to fandom, film adaptation, and identity. The findings revealed that friendship in the novel is not merely a personal relationship, but plays a pivotal role in establishing values of solidarity and cooperation and shaping a sense of collective belonging among both the characters and the audience. Furthermore, the film adaptations have contributed to reinforcing this emotional and cultural dimension. The study recommends expanding future research on the impact of film adaptations and digital fandom on reshaping cultural identity in contemporary fantasy literature.

Keywords: Friendship, Collective Identity, Cultural Criticism, Adaptation and Fandom

تمثيلات الصداقة وبناء الهوية الجماعية في رواية الهوبيت لجيه. آر. آر. تولكين: دراسة نقدية ثقافية

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ملخص:

تهدف هذه الدراسة إلى تحليل تمثيلات الصداقة ودورها في بناء الهوية الجماعية في رواية The Hobbit للكاتب J. R. R. Tolkien من منظور نقدي ثقافي، مع التركيز على العلاقات بين الشخصيات الرئيسية وكيفية انعكاسها على قيم الانتماء والتعاون والولاء. انطلقت

مشكلة البحث من محدودية الدراسات التي تناولت الصداقة بوصفها أداة ثقافية تسهم في تشكيل الهوية الجماعية داخل العالم الروائي، خاصة في ظل الاهتمام الأكبر بالجوانب الأسطورية والدينية في أعمال تولكين. اعتمدت الدراسة المنهج الوصفي التحليلي القائم على النقد الثقافي وتحليل النصوص الأدبية والمشاهد السينمائية المقتبسة من الرواية، مع الاستفادة من الأدبيات النقدية الحديثة المتعلقة بالفاندوم والتكيف السينمائي والهوية. توصلت النتائج إلى أن الصداقة في الرواية لا تمثل مجرد علاقة شخصية، بل تؤدي دوراً محورياً في ترسيخ قيم التضامن والتعاون وتشكيل الإحساس بالانتماء الجماعي لدى الشخصيات والمتلقين معاً، كما أسهمت التعديلات السينمائية في تعزيز هذا البعد العاطفي والثقافي. وأوصت الدراسة بضرورة توسيع البحوث المستقبلية حول أثر التكيفات السينمائية والفاندوم الرقمي في إعادة تشكيل الهوية الثقافية في الأدب الفانتازي المعاصر.

الكلمات المفتاحية: الصداقة، الهوية الجماعية، النقد الثقافي، الاقتباس، وقاعدة المعجبين

1. Introduction:

without regard to words and time-based barriers, specific organizations consistently attract collectively glances the presence of these characteristics aren't just thematically related; it is evident in the story focus, stylistic marginality, and acknowledgements in nonfictional aspects, as well as in verbal the internet and interlocking linkages. the works of J. R.R the Book of Chronicles of N, like with other artistic creations, illustrates ephemeral structures, specific those of parental relationships and work together, where interrelated terms coalesce into a unified identity—a theme often emphasized in analyses of Tolkien and modernity. The analysis examines the text's cultural concepts of committed relationships and shared experiences, addressing a physical and minds demands while enhancing the context of language in five significant and interconnected manners:

1. It gives us a way to think about Middle-earth and Tolkien's other cultural interests, which helps us understand his unique and widely celebrated mythos better.
2. It makes important ideas over being consumed or part of an ensemble clearer, such as having close relationships, being a member, and moral reasoning. It also gives some additional instances from a variety of formats in tradition-based cultures, which adds to the body of commentary on Tolkien himself.
3. A subject that explains where they are linked to the ongoing changes in the larger, more diverse issues, groups, and duties in connection with ethics, while also focusing on the novels' concerns and calling for an analysis of the literary study and growth and long-lasting cultural hurdles.
4. It involves the content that are widely popular whilst that derive that are original are rarely looked at, results in greater even greater communities of people who study the writings
5. It talks about what constitutes an opportunity to have relationships in the community in times of cultural change, hardship, and radiation in a different way.

Tolkien's the Chronicles of has been extensively examined for its representations of Christianity and the development of the social Christian identity (Curry, 1996). On the other hand, representations that depict romantic bonds and the establishment of mutual respect within the particular book are still not well understood. These three motifs in a printout have a lot of social, cultural, moral, and creative meanings

The Hobbit by J. R. R. Tolkien is more than just a fun story; it is a deep novel that shows how people are loved and how they connect with each other. Two of the integral parts are getting to know other people and realizing how unique every person are being that we've been through hard times and had fun together. The investigation analyses the representation of affection and affection for one another in The Hobbits and its impact on the development of communal identities, especially through the relationships established between Bilbo and the dwarves, as well as with other storytellers. The research employs a culture-critical framework to examine the symbolic importance of partnership, steadfastness, and mutual assistance as cultural elements that influence collective identities and mirror dominant conventions of society within the fictional in nature, multidimensional context.

The research described here aims to enquire into the depiction of communal relationships in J. R. R. Tolkien's Hobbit and to assess how this depiction contributes to the creation surrounding the fictional work's broader social group. The inquiry aims to analyses how natural ties towards fictional characters represent values in places like enduring loyalty, camaraderie and unwelcome embarrassment meaning it serve as determinants of their self-identity. An investigation seeks to take advantage of a distinctive geographic basis to clarify the description that appears fulfils an array of functions as both a personal account and a public characteristic that unites people who are different beneath a unified entity, which is deepening the comprehension of the Bible's and larger social dimensions of the works of fiction.

The research done provided demonstrate that academic study on the tale of the Hobbit concerning connections of friendship and a group's identity emphasizes how communal bonds, right mentalities, and a gendered influence readers' perceptions of community within literary broader saga. Early essential reception and subsequent cultural and ideological interpretations converge on the organization of narrative meaning through personal relationships and collective rebellion, while simultaneously exposing tensions among canon, adaptation means and ethnic politics.

The Critique Viewpoint to the writings of to fictional work (G. Hammond, 1996) follows the path of Tolkien criticism across mixed reviews at first to its lasting presence as an age-old classic. The academic paper discusses the reasons why "Exactly what I Hobbes" before the three-game set as whole have been constructed regarded as significant over a lengthy period. This illustrates how the people reactions for all of these perspectives may influence their understanding of the importance of unity regarding the will beneath the wider context of fantasy trilogy interpretations. This discussion establishes a framework for analyzing the interpretation of live attachments, encompassing college connections and informal interactions within groups. in related to more broadly societal norms and historical progression.

Less interference and increased environmental consciousness, as J.R. (Curry, 1996) discusses how the fantasy trilogy verse correlates the English tradition with the natural world and ethical principles. The other type technique analyses the financial, sectarian, and connected dimensions of collaboration, namely the cooperative efforts across diverse groups stemming from the misuse and exercise of governing authority. Curry contextualizes the events of book in the paradigm of English artistry and ingenuity, encouraging participants to contemplate the formation of shared experience through a collective ethos, cultivation, and ethical pricing, as compared to as reductive notions of " fleeing," or deceptive isolation.

The fantasy novels of Tolkien depiction of female sexuality along its modifications in later behaviors (Łaszkiewicz, 2015) redirects focus away from binary behavior of unity and collegiality. An inquiry highlights the infrequency and crucial roles of female characters that are intended the significance of masculine gender camaraderie, and referred to as chivalric tendencies that influence male interactions. Relationships like this influence ideas of identity, indicating that relationships in The film *Hobbit* additionally its adaptations encompass ritualized loyalty, shared risk, and emotional or romantic bonds.

Magić (2016) contextualizes *The Hobbit* within a broad mythological and linguistic framework, portraying Bilbo and his character as fundamental archetypes whose narratives enhance a cohesive English tale. This paper highlights complex regulations, legendary narratives, and national visual storytelling goals, demonstrating the formation of a shared identity through epic narratives, linguistic selections, and intertwined cultural allusions (Magić, 2016).

There and Back Again... And Again (Spilinek, 2016) The central narrative of *The Hobbit*, among others, And her romances focus on Christian symbolism and acts of heroism. The empirical topic asserts that working are essential to a genuine the culture, where transnational cooperation on ethical standards defines the entire importance. She discusses the prospects of an ongoing project that examines film reinvents before the enduring significance that of the something for kids they have perused. This indicates that opportunities remain to contemplate their impact of *The Fellowship of the Ring* on our shared sense of self.

In general, these studies help us understand how "The Hobbit" shows supportive relationships in mathematics and how they relate to larger ideas of collective identity. They show a range of behaviors, from visible loyalty and helping each other to sexual and disagreements about ideas in the writings of to make the whole universe into a story The search encourages a careful look at the specific networks, moral obligations, and cultural significance of myth-making in building a shared identity, as it continues to speak to readers over time.

2. Research Methodology

The investigated investigation utilizes a form of qualitative inquiry based on documents written by people. Utilizing the study of sociology to examine manifestations of affection in the establishment of kin relationships within Tolkien's (J. R. R.) epic narratives. The research is based on a thorough examination of key materials in *The Hobbit*, concentrating on particular forms of actions narrative events, rhetoric, and mystical elements related to familial throughout acquaintances. An integral model of the origins is employed to evaluate vast loaded with feelings and multicultural programming languages, enabling an analysis of society demands like loyalty, sharing, the ability to communicate, and a significant part in the development of a communal identity. The comparing is substantiated and shaped by supplementary materials, which may involve guidance books, rigorously reviewed studies, more especially articles for review on the writings of two reading and broader one's own beliefs The study lacks quantitative tools, instead emphasizing qualitative approaches to achieve a deeper understanding of the symbolic significance of fondness there in the text.

A close scrutiny of Tolkien's (J early works, especially *The Wizard of Oz*), unsurprisingly reveals that he believed free choice was important for growing up. This concept is coupled with the comprehension

that decency, as a counterpoint to life experiences, can facilitate the evolution of the human being as a whole. Tolkien's the author speaks outright to the power for the reader and simply says in which the event he is narrating happened on Earth a long time ago (Tolkien, p. 9). He looks like to know what the main characters are thinking and feeling and tells an audience what they are planning to do. It additionally knows a lot about the Middle East and can easily name and describe every kind of organism that live there. But the speaker of the story uses ways of writing that give the person listening a unique function, involving it's in some way that can't be reduced to the typical definition of "knowing all" when it comes to desired outcome the story. The remaining chapters will examine several literary methodologies, especially regarding the writer execution of traditional literature as the foundation for conveying his distinctive worldview. Tolkien's the writer is on your target audience's opposed and calls the contemporary populace "you additionally me" (Tolkien, p. 12). At the last chapter of the written work, he is seen to be a learnt person, a kind of historians, circulating Bilbo's accounts of his voyage to the Sad the Mountains to the readership of the book. This helps validate his strange position. In this way, the story might be seen as the narrator's reiterating of Bilbo's voyage. But the writer of the narrative or tellers doesn't only read the warrior's a diary as it is; they also act as the epic the poet by telling the story for the hero's trip and rotating a historical work into a wordless story. He concurrently tells Bilbo's story, interpreting what was once an oral the past, but he also learns over Middle ground and its people through recordings and recitation. He says "Gandalf!" when he first talks about him. You would be something of ready for any kind of amazing story if you heard only a fourth of the facts I had learnt about him, and I only have ears for a fraction of what Professor you've got to hear (Tolkien, p. 14). It is evident that the person who writes is a teacher or the past who is trying to learn everything he can about Middle-earth described and its past. He is an avid student who knows about written materials and folktales and lets them affect and shape the stories he tells. Moreover, the narrator's position becomes more complex when one thinks how Tolkien basically gives up authority over the narrative, even if it is clear that he wrote the novel regarding question. Ben Saxton states that, for Anderson's annotated versioning of *The Hobbit*, runes as symbols on the cover of the booklet's first editions read, "The Hobbit or There and Return Again being the title of any year's journey provided by Bilbo's of Hobbiton compiled from his memoirs by J. R. Tolkien, and published by George Allen Unwin LTD" (Saxton, 2013, p. 180). Literature students learn to tell the difference between the narrator and then the writer's background, yet Tolkien calls himself the one called "compiler" of the work and Bilbo the "author," which means indicating that the writer who talks to the reader is actually Tolkien himself. In one of his pieces of writing, Tolkien also talks of "the Writer of the Story" (not himself) (Saxton 173). He differentiates between the novelist in the real world (himself) and the novelist within the narrative (with Bilbo with the original the authors and teller of the tale, and Tolkien as the reinvention of the story) (Saxton, 2013, p. 130). Thus, the literary genius who serves as narrative does over and above tell a pre-written story; he also acts as a go-between for the reader and the explorer's original story.

In place of employment, individual's distinctive qualities and personal beliefs are very important because they affect how they act and what they go through (Wright, 2017). In their work lives, people often have to find a way of incorporating what they personally hold dear with what they hold dear at work. On one of her hands, and legislation and morals of their fields tell them how to act and make decisions. Conversely, they're going to contend with a little their own without assistance thoughts and

convictions, potentially resulting in physically confrontational altercations that may be highly unpleasant. Individuals engaged in employment may appreciate the respect associated with their positions; meanwhile, they might face error due to the discord between the duties that they have and hands-on religious convictions (Carminati, 2021). The situation of proficient some people exemplify the intricacy of the connection between holding multifaceted distinct identities and progressing in one's profession. Research on sporting reputation along progressing in their careers demonstrates that recognizing oneself as a figure skater is strongly associated with job productivity. It was stated that "the development of the fruitful relationship coworker model is likely to effectively stimulate the goals and motivation in the wrestler's esteemed field of competition" (Giannone, 2017). They possess self-awareness; hence they exert much effort along strive for excellence in all of their career endeavors. However, complications arise during times cease participating in sports. the competitors may experience difficulties with their mental health due to the significant disparity between their former selves and their current identities. When professionals in bodybuilding cease their training, they frequently become unable to keep up. The results may evoke feelings of sadness and anger in them when needed. When their strong senses change, it can be hard for them to figure out who they are when they're not playing sports (Roberts, 2023). This change shows how important it is for the competitors to have support networks to help them deal with changes in real life. This way, they can still feel good about themselves and have a goal even after they stop participating. Attitudes and beliefs play a part in professional roles, which shows how hard it can be for someone to connect their own views with those of others. This can affect how well they do their job and how they retire.

Marx and Engels (1970/1845) asserted in which German philosophers and social theory researchers regarded conflict as the primary force driving the emergence of various events a notion essential for comprehending identity endure (Marx, 1970). Numerous scholars travelers diverse areas consider this particular Inconsistencies an attractive topic of investigation. Academics persist in investigating discord regarding identity when examining the context of forced removal, to each other grapple and accepting the difficulties of integrating into disparate cultures along with fidelity when it comes to their real selves. Moreover, generational disparities may lead to disagreements among individuals. Individuals' the opinions and principles evolve throughout time, perhaps leading to disagreements and ambiguities among individuals and neighbors. emotional study explores the intricacies of identity conflict, analyzing the interaction between every person and communal identities and its effects on as well as psychological outcomes. As a result, the concept with regard to identity has transformed into a multifaceted subject including various disciplines, each providing unique insights into how individuals navigate the challenges of reconciling their diverse personas within a dynamic social environment.

Candidates have sought for finding methods designed to mitigate the adverse effects associated with disputes since enhancing its beneficial effectiveness, while acknowledging its substantial influence on the performance of teams. (Carton, 2016) People in a company may have disagreements because of their personal convictions and morals, which can make them less productive at work. Most of these disputes can fundamentally be ascribed to identity-related issues (Koppman, 2022). People additionally requirement to continuously supervise themselves by preventing conflict, in addition to organizational aspects. If they don't take care of their identity well, they may have a lot of mental health problems, just like the retired athletes we talked about earlier.

The researcher would be happy to witness the last movie of Tolkien's (*The Lord of the Rings: The Return of the King*) adaptation on cinemas for the occasion of the twentieth anniversary screening. I noticed the composition and little things, like Dragons with ear rings. Also, the original picture format, which is very clear, indicates the reason why these works are still popular eras later. The fandom saw how hard the cast, crew, and even Tolkien himself, and the story's creator, worked on ensuring the novel come to life visually.

Tolkien's people convey intricate concepts regarding humanity. They are predominantly articulated through the dynamics of close relationship. The work here will examine relations between Bilbo Baggins and Thorin Oakenshield in *The Hobbit* around Frodo, and the wizard Sam Gamgee in *The Lord of the Rings* along with the preceding expertise in Tolkien's world additionally the film manufacture extras, in the context of adjustment, support enlargement, and societal networks. The friendships in the books are intricate, and the movie versions make them even more so. Bilbo, Thorin, Frodo, additionally Samwise show loyalty, generosity, particularly "goodness," while Grima Wormtongue and Saruman's the wizard shows disloyalty, abuse, and ruthlessness. Their terrible actions demonstrate why true acquaintances are essential.

So, a connection is what travels the trilogy of stories, that has led to many important modifications in many forms of media and the corresponding online engagement.

Henry Jenkins' earlier writings on passion exert a constrained yet significant influence on contemporary perceptions of societal media and merchandising as intertwined with relational relationships that constitutes Tolkien fandom. Jenkins' works subsequently inform the central issues of bond in the storytellers, particularly concerning fandom and social media, preceded by the essays of Walter Benjamin, "The Work of Art in the Age of Its Technological Reproduction," that's going specifically direct the analysis of bond in the aforementioned works of fiction and the films they adapted. The modifications to the tale around the use of soundtracks and colour in the movie that draw the audience in are tied to the work and keep the fandom interested. Walter Benjamin's views also give us a historical context for film, which has been around for more than a hundred years. Tolkien wrote additionally lived during a time when technology, especially film, changed and shaped the world. Donald's Kagan and the other editors of *The Western Heritage* talk about important historical additionally changes in technology that happened during the life of the writer, including things like vehicles and aero planes (Kagan, 2013, p. 1005).

Jed Esty writes in *A Shrinking Island: Modernism and National Culture in England* that the author had a sentimental picture of the earlier decades he lived in (Esty 121). He says that "Tolkien's fiction evokes timeless, rural England: a country shire, plenty of food, artisanal production, stable social relations, a commonly felt sense of tribal belonging..." which cause "Tolkien's hobbits [to] offer a distilled and historically apt version of little England's self-image on the eve of the Second World War..." (Esty, 2004, p. 122). But the advances in cinema and TV technologies have made people more interested in Tolkien's works today. In *Film History: An Introduction*, Kristin Thompson and David Bordwell write that "filmmakers also had to explore what sorts of images they could record, and exhibitors had to figure out how to present those images to audiences" as the early film industry quickly changed into the film business we know today (Thompson, 2019, pp. 3-4).

It's simpler to see films now than ever before thanks to digital technology and the internet. Also, the fact that films are so easy to find means that adapted films and their fans can use filmic strategies to thrive. Streaming services like Netflix, HBO Max, and Amazon Prime, as well as social media apps like Tumblr and Instagram, help fandoms and adapted visual media grow because the adaptations are made with the users of the platforms in mind. The streaming services can readily change to different types of media and audiences because they have the money to do so. Fans are utilised as a trend guide, and social media apps make the material or items that fans want. As a fan of all things Tolkien, I have a lot of The Lord of the Rings merchandise, such as a copy of the One Ring, five of the nine members of the Fellowship Funko Pops (I'm missing the four hobbits), media-tie in novels, and more. I have come to the conclusion that merchandise shows how much a fan loves and wants to be fully immersed in the materials. Matt Hills also says in "Between Consumerism and 'Resistance'" that "an excellent example of the 'dialectic of value' is the existence of a market for media tie-in memorabilia or 'collectibles'" and that "it is created though the durability of fans' attachments, and through the fans' desire to own merchandise which is often no longer being industrially produced" (Hills, 2002, p. 35). The item is important to the fan in two ways: first, it is a "artefact" from the movie and the original text, and second, the fan now has their own "precious" ring (of sorts) who wants to collect all the items, including celebrities and the actors as fans themselves. Also, the items could be made by fans for fans, usually in online groups, and people share their efforts online, which helps fans become friends because they all love the same things. In the end, the friendships in J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* trilogy, as well as their many adaptations, show how much people want to connect with each other through different media. The friendship theme also shows how much fans are interested in all things Tolkien-related, including content and merchandise, through their online participation and immersion experiences.

The movie *The Hobbit and The Savior of the Sounds* both include gallant protagonists who are mutually supportive. In the books, the writer's uses a writing style to express this, while in the movies, other yet successful film techniques are used to show it. For example, the trilogy of use of the mode of address with that of Samwise Holmes and Frodo, in a third-person view a perspective is very different from a one-person shot of Frodo as well as where people "are" the individual being shown, like in *The Lord of the Rings: The Return of the King*, when Sam makes it out to Frodo (TLOTR: TROTK 1:26:02-1:26:57). Also, the first disc of *The almighty God of the Rings: The Two Towers* uses a similar film instruction that shows how cutting-edge technological advances in film was at a moment and how much the cast and crew cared about the projects. For example, the (voice) actor Andy Serkis uses perspectives and booming voices to make Sméagol/Gollum fight (TLOTR: TTT 1:39:00-1:41:15).

Mark Brian II's essay on "Friendship in He of the Rings" by Christina Casagrande and Benjamin is Saxton's "Tolkien and Bakhtin on Authorship, Literacy Freedom and Alterity" both talk about how the author sees friendship in his own works. In these works, the characters are at peace with both themselves and each other, which is achieved through trust and loyalty (Brians, 2022, p. 262; Saxton, 2013, p. 165). I want to add that critics of the texts shouldn't only think about Tolkien's idea of friendship, They should also think about what film director Chris Jackson, the people who made another adaptations, the people who made products, and, notably, what the fans think the details of the

bonds that exist. People have been reading and adapting this work for many years, and now anyone who wants to can look into those and these people.

The Hobbit, respectively, is about a community of dwarves commanded by the ousted king Thor's character who are striving to win their current location, the Mountain of a Thousand toppling a dragon that breathes fire. Gandalf as the legendary wizard, hires Bilbo Baggins our hobbit hero, to be their burglar. This is where the narrative begins. Bilbo goes on many adventures with the elves and dwarf but the bond of understanding that grows between him and the dark elf leader is the most important part of the story. It helps that we comprehend not only both the remainder of the book and the next sequence, but also how important it is for people to feel connected to each other through fully fledged moments. But the poetic-prose, especially the lyrics that are separate in style from literary style in the books books leads to a question of how faithful the transcription is. One early scene in the tale of The Hobbits shows Bilbo, who is still confused but less angry after greeting the members of the dwarves and Gandalf, listening to the dwarves sing while he cleans up after dinner: "Chip the glasses and crack the plates! / Blunt the knives and bend the forks! / That's what Bilbo Baggins hates—/ Smash the bottles and burn the corks..." (Tolkien, p. 15). In the first disc of *The Hobbit: An Unexpected Journey*, Bilbo nervously watches the dwarves throw his dishes and silverware around while they sing happily underneath their yellow rental property (TH: AUJ 23:18-27:55).

The song makes fun of Bilbo by talking about all the ways you may destroy food or silverware, which hobbits love. However, the movie changes the sequence of the lines and wipes out the last line of the song that was originally written The dwarves sing, "Blunt the knives, shred the forks/ Smash the bottles and burn the corks/ Chip the glasses and crack the plates/ That's what The wizard Bilbo hates..." which changes the order of the lines in the book (TH: AUJ 27:00- 27:11). The new version has a fresh appealing rhyme system that gets stuck in your head and makes you want to listen to Tolkien's music more. The particular scene is also famous, rather than for the song, as it also applies for how annoyed and funny Bilbo is with the dwarven guests. These reactions are exploited in fan-made widely memes. This opening scene with art demonstrates how rocky the friendship between the mortals and the gnomes company was at first, mostly between Bilbo and Thorin. It also shows how important chemistry is in the universe by setting a happy tone and getting people reading and viewing interested.

The main point of the book is to show how Bilbo the "Honest" Burglar keeps his promise which is an homage to Tolkien's poetic prose style and differs from the movie's focus on relationships and treachery. In the movies, Thorin gets dragon fever and starts to assume that his allies are his foes when he gets his title back as king.

In the second disc of Peter Jackson's *The Hobbit: The Battle of the Five Armies*, Thorin presents Bilbo special chainmail made of mithril as a "gift." "True friends are hard to come by," thus this is a gift from us. (TB: TBOTFA 52:00–54:53). In the book, though, Thorin offers Bilbo the identical chainmail and says, "Here is the first offering of your reward." Take off your old coat and put this one on (Tolkien, 1994, p. 259). Bilbo's job as a burglar for Thorin is ironic because he thinks of himself as a "honest burglar." In the first disc of *The Hobbit: The Battle of the Five Armies*, when Thorin asks Bilbo, "You would steal from me?" after peacefully and Bard show him the Arkenstone that the hobbit gave them,

Bilbo says, "Steal from you?" No. "Yes, I may be a burglar, but I like to think I'm a condescending one" (TH: TBOTFA 1:08:32–1:09:41).

This chapter delineates the supporting information and analytical methodologies utilized in the examination of *The Hobbit* of course and its film replications, to emphasize the construction and visual reinforcement of fellowship inside acclimating procedures methods from films, even enthusiasm among fans. The research that follows examines the movie releases not merely as reproductions of the literary text but as cultural artefacts that create romantic relations and community through sound, colour, achievement, and online circulation.

The main sources for this chapter are J. R. R. Tolkien's *The Hobbit*, which is the original book, and some scenes from Peter Jackson's *The Hobbit* movie trilogy and *He of the Rings* novel alterations. These materials are analyzed comparatively to elucidate the transition of narrative emphasis from traditional or social connections in the novel to genuinely rooted friendships in the series of movies. Variety of sequences, food exchanges, updates to dialogue, and additions scenes that make emotional ties between characters stronger are all examples of times when emotional connection is visually emphasized.

In several sequences, Tolkien's films use his works of poetry, which has been translated into sounds, and colour theory to give those listening a general mood or aesthetics. Each of these sections, on the other hand, take the filmmakers have to make new sequences or leave out parts of the books, which gives the plot a different feel how good close friendships are more important. This is a worsening issue for prose writers, filmmakers, and anyone who work on adaptations like Peter Jackson, who directed the live-action versions of *The Hobbit* and *The Lord of the Rings*. In "Tolkien's Art and Worldbuilding" (Butler, 2013), Catherine Butler says that Tolkien's own memoirs, paintings, and literature about Middle-Earth after indicate how much he cared about it's history. Only one aspect that rivals this is how much his readers want to pick up about it. The following looks closely at the author's work and wants traits in all forms to do what it did. This illustrates that the fantasy novel fans have a lot of power over adaptations since they make sure that the relevant learning is used by performing their own research and keeping the creators accountable for accuracy. For instance, Thompson allegedly and Bordwell state providing "many fans actually thought that protesting concerning variations in earlier novel encouraged Jackson to launch into a history that is truer to version" (Thompson, 2019, pp. 700-701).

It realism, therefore, concludes inside the collaborating remarks between mediums, as Jellenik asserts that they are not necessary to have an identical comprehension of their subject matter. Fans explicitly highlight this to administrators and other fans whose expertise may wish to engage with meticulous thoughtfulness about every nuance.

Music that is the initial one and maybe most important part of the movie because it converted the fantasy novel own beautiful poetry into a movie experience for viewers by immersing them in captivating sound. We already spoke about one example: when the dwarves sing "Blunt the Knives" in *The Hobbit: An Unpredictable Journey* (TH: AUJ 23:18-27:55). The entire scene's tone is happy because of the bright yellow colour on screen, which is like the yellow walls and yellow prop serving dishes in Bilbo's house. The last line of the song, "so, carefully! carefully with the plates!" is also

missing from the book, which fits this scene because the dwarves observe themselves throwing the plates throughout cutlery in an erratic way (Tolkien, p. 15).⁹ The scene's colour and words suggest a pleasant mood, but the song's lyrics make fun of the hobbit and show that Bilbo's romantic connection with the other dwarves, especially Thorin," is shaky, Another example of a change in colour and lyrics on screen is when Denethor tells Pippin, his new servant, to "...wait on me, bear errands, throughout talk to me, if war throughout council leave me any leisure," then asks, "can you sing" (Tolkien, TLOTR: TROTK 788). Pippin says, "Yes, effectively enough for myself and several other people," to show that he can sing. But we don't have any tunes that are good for ideal halls and bad times, my lord. We don't often sing of anything worse than wind or rain..." This makes Denethor wonder, "... why should such songs be improper for my halls, or for such hours as these..." (Tolkien, TLOTR: TROTK 788–789).

J.R.R. Tolkien's stays on are deeply rooted in the culture of entertainment. Furthermore do films, reveals additionally books often allusion them, but newer cultural adaptations like the Book of the Rings, or Ring of Power show additionally an invention film of animation called The Lord of the Rings: The conflict of the Rohirrim, which is under consideration for put in 2024, give fans more things to gain insight and become acquainted with In the preface to his forthcoming book *Harmonization Culture: Where Older and New Media Collide*, Henry Jenkins states that "once a medium offers itself as satiating certain techniques core people demand, it moves on to function at a bigger architecture to provide interaction options." (Jenkins, 2013, p. 14) Adam Brown and Deb Waterhouse Walker talk about Jenkins and quote him. Jenkins says to ensure a concept to be an Exemplary instance of the multimedia text, it has to "validate the uninterrupted flow and compatibility of the fictional world at hand" (Brown, 2016, p. 945). (Brown and Waterhouse-Watson 3). The movies focus on bonds of kindness, which makes people want in order to interact with others. The cinema system lets the story show this in the form of hard-to-do film methods like sound/music, colour, points of view, throughout so on. His work is still very moving and inspiring decades later, and the fact that people are still interested in it is what draws the fan base related online through social media.

The author's texts and their variants stay important to the mass audience because of the intense love of the internet fandom networks. They make art for the performers, other fans, and themselves for the same reason. In the afterword to C. Harrington, Jonathan Grey, and Cornel Sandvoss's *Fandom*, Jenkins says, "Young people are being drawn towards fan communities—not because of a enduring and affectionate a connection to their favourite artists but because these webs offer him a premier platform to get what they have made in across from a larger public" (Jenkins, 2013). Jenkins is right that fans are intrigued to show the world the information they made, such fan literature or artwork, but they are happiness of their study because it means a topic to improve them. I disagree with Jenkins and say that on the internet fan groups am concerned about the stuff they make because they have to in order for the created work to be equipped with been finished and shared in the first place. J.H. Pope backs this up by saying that fans are usually quite passionate about their fandoms, which makes them want to be hands-on with their favorite literature (Pope, 2020, p. 5). The themes of friendship seen in all versions of the works show that people have a strong need for close relationships, which is why they keep going back to the art that reminds them of that need. Fans make things for both themselves

and other individuals and make friends via it, either online or in person. This is similar to the story's idea of friendship and the tight bonds between the actors that fans respect.

For example, Sean Astin's position as Sam was convincing because of how he acted with Frodo. He was a friend and mentor to Elijah Wood. Sean Astin and Elijah Wood were good friends, and in the first of two "The Friendship Onion" podcast series on formerly known as YouTube Sean Astin said that when he met Elijah Wood, he was twenty-nine and Elijah Wood was nineteen. He said to Mr. Wood, "Are you prepared to receive this?" and then they spent two years with him proving how much more ready for it he was (29:37–30:10).¹³ This reflected on film with Frodo and Sam's chemistry being more obviously that of a good friendship than that of an employer and employee, as the books said. For instance, the performance at Mt. Doom where Frodo lets Sam drag him to safety shows the real bond between Mr. Wood and Mr. Astin as Frodo Baggins and Samwise Gamgee. This sequence was added to the movie (TLOTR: TROTK 1:26:02–1:26:57). The labor-based getting started of the actor's connection is based on the bonds of intimacy and the characters, which also ignores the relationship between employers and workers in the literature. Sam goes to work for Frodo, just like Bilbo works for Thorin. However, since there is no definite contract, Sam has more freedom to make sure Frodo doesn't give in to the ring. This is similar to how Mr. Wood and Mr. Astin work as themselves and as their characters (as well as the rest of the cast and crew). In a Facebook text post that includes still images from old interviews with the actors, Elijah Wood says, "Sean was very much Sam to gain me." Sean Astin, in his own interview, says, "I felt very, um...protective over Elijah," and the last still image shows Mr. Wood saying, "always looking after me, being there for me" (The Mother of All Nerds "Sean was very much Sam for me").

The movie version of the tale of *The Hobbit* changes ties from a useful plot point to a moral and how cultural central character. In the work of fiction, roles, agreements, and the responsibilities often get in the way of associations especially between the character Bilbo and Thorin. But the movie depicts purposefully make this contract less important and exchange with it occurrences that focus on devotion and right alignment. This change didn't happen by chance; it shows that people want acquaintances based on love and respect for each other, not just duty. Having friends thus transforms into a discernible framework that structures the story, rather than the merely a peripheral result of the journey.

Music is a big part of how with regard to this change. Tolkien's songs were originally parts of the story that broke it up for a short time. In the movies, they turn into whole musical performances. What I humorous elements along elicit laughter but as well foster camaraderie on behalf of facilitating collaboration among individual protagonists inside sound, dialogue, and cooperative settings. The dreadful song lyrics in a bag end mock Hobbes and attempt to persuade the boy to get in how they are put together the tension in and out of mockery shows how friendship starts on shaky ground, when being a member is a fact rather than something that is taught.

The movies use of rehears and melody helps the others did stick together and makes the target group more likely to identify by the put than those using themselves.

Colour and how things are arranged visually make friendship even stronger. Scenes of people interacting with each other often have warm colour palettes, which show security, confidence and

emotional openness. Against this backdrop, a sense of deceit, detachment, or an obsession with power are often accompanied by colder or more pitiful tones, especially when Thorin gets sick from dragons. That graphic coding makes a moral grammar is that people use to understand relationships. affection is not explicated in words, but rather shown through a shared visual space. When it falls apart, characters are separated by darkened areas, dissolving, and range. The projects also have emotional peaks, but these appear short or not in the book. Thorin's sincerity and sincere love for Bilbo changes their relationship from one of guru and servant for a single of equal treatment. The movement points to current times priorities honesty in emotions throughout mutual assistance. The present one critiques the stringent regulations in the startling speech in and opposes them based on an ethical framework that fosters both trusts along with admiration for all individuals. Fans engage with the movie and familiarize themselves with the characters. Printed communication, fan-submitted artwork, retail practices, and shared narratives all contribute to preserving a distinct look. Fans not only engage with the narrative but also express their sentiments, collaborate, and actively participate. This resembles the fundamental basis of *The Hobbit*, however, wherein those forge friendships and discover their identities through adversity while reflecting on their origins and place in the world. The story's ties to society make the people around it grows.

The relationships between the actors and the stories that happen behind the scenes also make the connection between those featured on screen feel more real. When people know that the actors are close friends, it makes the relationships A tale seem more real and makes those listening feel more strongly linked to the individuals onscreen. In this story, work, being stolen the show, and friendship all mix together, making it hard to tell where the story ends and life begins. This phenomenon illustrates the functioning of a collective identities across various dimensions: written down, flexible and manufacturing, and integrating into the community

This practical study demonstrates that friendship is a cultural phenomenon characterized by rapid change, rather than a fixed concept. The *Chronicles* alters are excited to rebuild a relationship as a key part of a group's identity through entertainment, culturally diverse imagination, and the involvement of the public The ways in this particular section showcase how theological selections and customs of cultures as well as reflect rapport but also perpetuate it continuously. This reply illustrates the significance of maintaining the relevance of the books realm over the decades.

3.Results and discussion

Continuing to engage with education and present knowledge on emotional creations is crucial, according to demonstrated through "Writings in N" series. Ben seeks to examine the evolution of alliances in her eyes from mistrust to partnership, characterised profound, supplemental bonds rooted in devotion and selfless trade. The tale of the film depicts this change through compelling visual review studies and contexts that emphasise the significance of collaboration among all of them. Then there's illustrates how human ties, such as those with regard to both of them and the two big bulls here in this eerie moment, can develop into authentic collaborative partnerships. This reflects Ben's perspective that thoughts and feelings motivating individuals are what cultivate and hold onto their individuality.

It is essential to comprehend the mechanics of films and in what manner they lead individuals to perceive a connection between the narratives and then real-world experiences. The author's unique style adeptly integrates imaginary individuals within what they had to say while participating physical forms, rendering these diminutive around unified. The consistent colouring and ornamentation within the groupings, illustrating the characters' enduring connection when it comes to voices and their solitary or withdrawn moments, facilitates an understanding of interconnectedness without necessitating additional clarification. The above described techniques illustrate that financial analysis serves as a tool of cultivating intimate rather than only discussing them.

The results produced indicate that the psychological framework of one's manifest in all facets of the tale, particularly in reactions by humans additionally the dynamics of an air of avocation. Followers engage during the narrative through joint endeavors like dinner interactions cultural discussions additionally projects, mirroring the crime flick's importance placed on fraternal affection additionally bonds. The latter continuous involvement illustrates the method their relationships function as an essential link among individuals throughout history and in the present. The example also underscores a lasting characteristic of images that were submitted around any type of photograph.

These outcomes demonstrate that the depiction of roots before their fantasy novella, especially after its conversion beneath a hit motion pictures, corresponds and the dominant modern social tendency of emphasizing feelings for and in and the notion of a family. The idea of relationships is prevalent in the novel, what makes it serving as a traditional device this elucidates the enduring significance of the piece in contemporary times. Individuals who observe and engage transform friendships into opportunities for cultural learning, so altering our collective identity through the years and between numerous publications forms.

4. Conclusions

Friendship in *The Hobbit* is not merely a fleeting human connection between characters, but a pivotal cultural element that contributes to the construction of collective identity and the consolidation of values of belonging, cooperation, and loyalty. Critical analyses have shown that the relationships between Bilbo and the dwarves and other characters have contributed to strengthening the concept of human solidarity within the fictional world. Furthermore, the novel's cinematic adaptations have deepened this emotional and cultural dimension through visual and auditory means that bring the audience closer to the characters' emotional experiences. This study affirms that J. R. R. Tolkien's works continue to influence readers and audiences across generations due to their universal human values related to friendship, identity, and belonging, making this literary work an important model for contemporary cultural studies.

Conflict of Interest

The researcher has no conflict of interest regarding this research, as this study was conducted entirely independently without any external funding or support from entities that might influence the research topic or its results. The researcher also affirms that all analyses presented are based on objective scientific and methodological principles within the framework of cultural criticism, without bias towards any particular party or orientation. The researcher acknowledges that the primary objective of

this study is to contribute scientifically to the analysis of representations of friendship and the construction of collective identity in Tolkienian literature, free from any personal or material considerations that might affect the credibility or impartiality of the results.

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