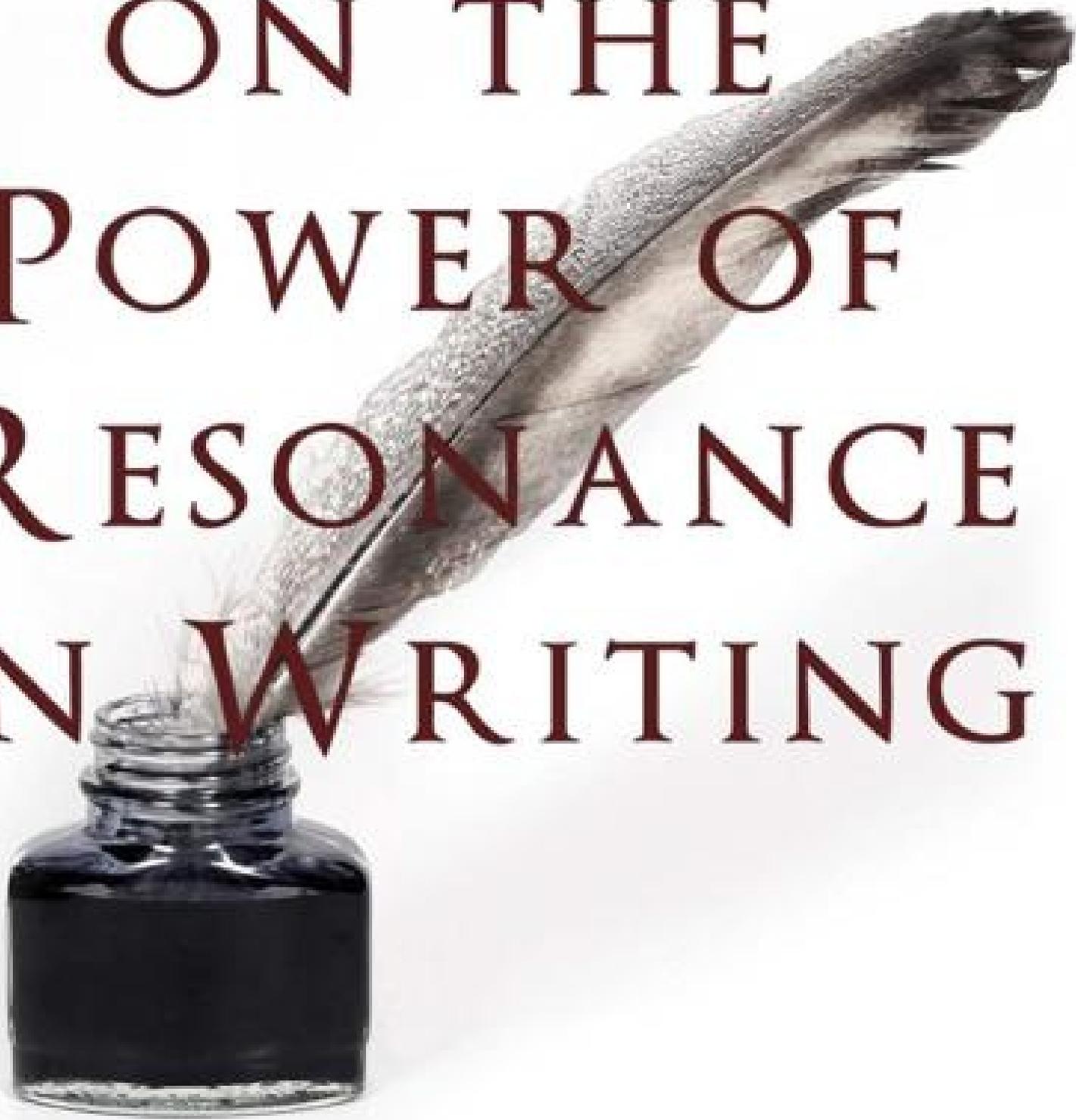


DRAWING
ON THE
POWER OF
RESONANCE
IN WRITING

A quill pen is shown resting in a small, dark glass inkwell. The quill is light-colored with a dark tip and is angled diagonally across the frame. The inkwell is partially filled with dark ink. The background is plain white.

BY DAVID FARLAND

Drawing on the Power of Resonance in Writing
By David Farland

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Drawing on the Power of Resonance in Writing

Introduction

A few years ago, I was asked to speak at a writing conference. The conference had been running for twenty years, and the administrator said, “We’ve covered just about every topic that I can think of over the past twenty years. Is there anything that you can think of that we haven’t discussed?”

Immediately I suggested, “Well, of course one of the most important skills for a writer to master is the proper use of resonance.”

The administrator was taken aback and asked, “What is resonance?”

Then it struck me. I had *never* heard any writer discuss resonance in writing at any conference. I’d never read a book or article on the topic. I’d never had one of my writing instructors discuss it. As far as I could tell, they were completely in the dark.

Instead of learning about resonance in one grand discourse, I picked up on the topic in bits and pieces. I’d read a brief mention about it in an article written by a master editor. An agent once spoke about it directly. I overheard a *New York Times* bestselling author try to explain the concept to a new writer, and T.S. Eliot touched upon it as he struggled to write works that were woven into the tapestry of literature as a whole. Mostly I had learned about it in Hollywood while working with directors.

But I’ve never heard novelists or writing instructors even mention the topic.

When I went to that writing conference years ago, perhaps forty writers attended my class. Many of them had studied the craft for decades. So I asked, “How many of you know what resonance is?” I was met by blank stares. Only one author had even heard the term, and she couldn’t tell me what it meant.

All successful writers use resonance to enhance their stories by drawing power from stories that came before, by resonating with their readers’ experiences, and by resonating within their own works.

In this book, you’ll learn exactly what resonance is and how to use it to make your stories more powerful. You’ll see how it is used in literature and other art forms, and how one writer, J. R. R. Tolkien, mastered it in his work.

What is Resonance?

In the field of music, a musical refrain is said to “resonate” when it “draws power by repeating that which has come before.” Beethoven’s Fifth Symphony is a masterpiece of resonance, and it is so well known that you may be able to listen to it in your head from memory:

Da, da, da, dum.

Da, da, da, dum. . . .

In case you can’t play it in your head, here is a [link](#) to the symphony.

As you listen to the symphony, you’ll hear how Beethoven starts with a simple theme, repeating the same four notes twice, and then he has a change-up and expands upon that theme. He does this dozens of times, coming up with variation after variation, eventually seeming to abandon the theme altogether.

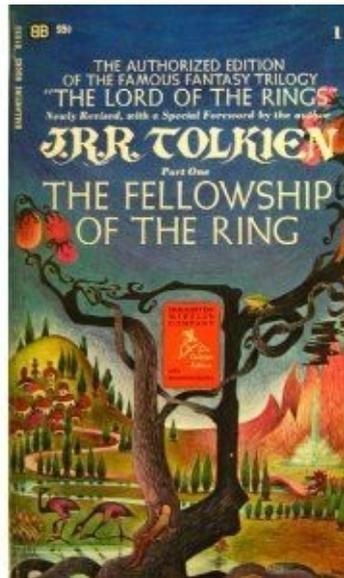
Indeed, a few minutes into the symphony there is a shocking moment where we realize that we have come full circle. Beethoven returns to the original theme, playing louder and more boldly than before. In music, when a refrain gains power by repeating something that has gone before, we say that it *resonates*.

But the same thing happens in literature. We feel powerful emotions when we read a book that somehow resembles other works that we love. For example, you may read a new author and discover that the author’s world is similar to one that you’ve visited in literature and loved before. If you’re a fan of the pirating world in *Treasure Island*, you might find that you really like Tim Powers’s *On Stranger Tides*. You’ll almost instantly feel a great affinity for Tim’s work.

In a similar way, a tale may also resonate when it evokes powerful emotions by drawing upon the reader’s own past experience. For example, a woman who has been divorced may read a passage in a novel and realize, “Wow, this author has really been through it, too. We really do have a lot in common.”

There are literally hundreds of ways to create resonance—through voice, tone, characterization, imagery, setting, or simply by referring to popular works, by bringing common experiences to life, and so on.

To the reader, a story that resonates powerfully may seem especially significant or rich—much more so than a tale that doesn’t resonate.



Readers often become fans of a genre after discovering one defining work in that genre. When I was a teen, I read Tolkien's *The Lord of the Rings*. I enjoyed the book so much that I began looking for similar titles. At the time, there was no such thing as a "fantasy genre," but I hungered for books like *Lord of the Rings*. I wanted to recreate the experience of reading it. So I tried Ursula K. LeGuin's *The Wizard of Earthsea*, Patricia McKillip's *The Riddlemaster of Hed*, and Fritz Leiber's *Fafhrd and the Gray Mouser*, among hundreds of other works.

Eventually, when I ran out of fantasy novels to read, I began to write my own. *A Wizard in Halflight*, one of my first tales, which I started writing at the age of 17, told the exploits of a young boy going to a high school to study wizardry.

Each time that I read a good fantasy, I found some new little nugget in the fantasy genre that seemed delicious to me. By doing so, I gained a deeper and broader appreciation for the genre as a whole.

You're much the same. Whatever your favorite genre is, you can probably trace your love for it back to one single book that really moved you.

Many people became vampire fans as children by watching old horror movies. Later they expanded upon this by reading Anne Rice. You may have loved *Buffy the Vampire Slayer*. When Stephenie Meyer came out with *Twilight*, she played upon the works that preceded her, but she also expanded upon the genre in such a way that she brought in an entire new generation of readers. With that, vampire fiction took off to unprecedented heights in popularity, and suddenly we had a piece of *Twilight* fan fiction, *50 Shades of Grey*, become a hit.

Do you see how the genre grows in leaps from a base of fans? Each succeeding work is like a mushroom, rising up from the remains of what grew before.

So readers of romance might begin in high school by reading Emily Brontë's *Wuthering Heights*, go on to *Jane Eyre*, and begin developing a taste for romance. Very often, readers of romance will fall in love with books set in a particular historical period—the Regency Romances—where the genre began, but then will move on to more modern eras.

Historically, we've seen a number of genres develop due to one great work. Thus, you can look at something like the success of the film *Pirates of the Caribbean* and trace the genre back in time first to the rides at Disneyland in the 1960s, and from there on back to pirate books and movies of the past—from the films of Errol Flynn in the 1920s, to Robert Louis Stevenson's hit *Treasure Island* in 1883, from there to *Swiss Family Robinson* in 1812, and from there to *Robinson Crusoe*, first published in 1718. Each of these bestsellers resonated with huge hits from the past, and thus built up a larger fan base.

So readers are often searching for something that moves them in a familiar way. As they grow more sophisticated in their tastes, widening their interests, the reader begins to look for something a little different. In other words, they want something similar—but better.

Thus, a reader of Westerns may say, "I'm tired of Zane Grey. I wonder what new authors are out there?" And he may discover Larry McMurtry's *Lonesome Dove*.

Readers crave something different, but not completely different.

As writers, we find that entire "genres" or "sub-genres" grow up around great novels. As new genres develop, over the centuries, hundreds of different types of code words, phrases, settings, and standard character types begin to creep into the field.

For example, if you're writing a romance, do you say that your hero has "gray" eyes or "grey" eyes? The answer, of course, is that he has "grey" eyes. Why? Because Emily Brontë's Heathcliff had "grey" eyes, and thus the British spelling became preferred. It has stronger resonance with romance readers.

As a new writer, it's important to become familiar with these codes, these motifs. Readers will think that you're ignorant if you don't know the standards. For example, I recently read a novel by a mainstream writer who tried to dabble in science fiction. In it, she had an instantaneous communication device. She called it something like an "ICD." However, by doing so, she embarrassed herself in front of real science fiction aficionados. In the genre, such a device is known as an *ansible*. The word was coined by Ursula K. LeGuin in 1966 for her novel *Rocannon's World*. By not knowing this, the author revealed that she was a pretender. In effect, she was "slumming." So the novel died without real

critical or financial success, despite the author's skill as a stylist.

In the same way, we have "code words" that creep into every genre of fiction. When I used to judge for the Writers of the Future Contest, every few months I would get a story that started like this:

Joe, John, and Dave are sitting in a bar, drinking cool beers, brought to them by a big-chested waitress. They're jawing about things. "How's work?" Joe says. "Oh, you know, same ol' stuff," John says. "Say, have you seen Tina lately," Dave asks John.

(This banter goes on for a page or two.)

Suddenly, the door to the bar bursts open, and a dwarf walks in. "Dwarf!" all three men suddenly shout, as they leap up from their stools and draw their swords.

As a reader, you might wonder, "Say what? They're drawing swords?"

Do you see what is wrong here? Nothing in the text indicated that this was a fantasy world. The author began with a description befitting any modern-day bar in Texas. But in fantasy we have a secret language, inspired by Tolkien and others, that lets us know that we're in a different time, a different world, where men wear swords and attack dwarves on sight. Using this language signals that the author is writing for a fantasy reader.

How would you then as an author address this problem?

First of all, the characters' names can't be Joe, John, and Dave. They have to sound like fantasy characters. So let's try Theron, Wulf, and Sir Giles.

Second, they're sitting in an *inn*, not in a bar.

They aren't drinking "cold beer," they're guzzling "frothy mugs of ale."

Instead of a "big-chested waitress," the brew is offered up by a "buxom serving wench."

When the men talk about their day, they don't say, "How's the boss treatin' ya?" Instead, one might ask, "Is Lord Hebring faring well?" And so on.

All of this prepares us for the moment when the dwarf walks in, and the three city guards suddenly draw swords ringing from their scabbards.

The truth is that if you as an author are not aware of the conventions and vocabulary of the genre that you're trying to write in, you will fail. Your readers

will feel uneasy about your work, the critics who are familiar with the genre will lambaste you, and you will bomb at the bookstore.

Sometimes, authors get the wild notion that “Writing romance would be so easy,” or “If I just moonlighted by writing a fantasy novel, I could write so much better than the rest of those idiots.” It doesn’t work that way.

You have to write in a field that you know. You have to love what you’re doing. If you don’t, the chances are almost zero that you will succeed.

The literary agent Richard Curtis once pointed this out. He said that over the years he has known dozens of authors who have gone slumming, but they almost never succeed in launching a new career. *Why? Because usually the author isn’t familiar with the genre. He or she doesn’t understand what resonates with readers. They don’t know the secret conventions, don’t understand what makes that work delicious to the reader.*

Almost every author falls into the trap of writing outside his area of expertise, it seems. I learned to love fantasy and science fiction when I was young. I have written successfully in both fields, becoming an international bestseller. But a few years ago, I got the urge to write a historical novel. “How hard can it be?” I asked myself. It wasn’t as if I were creating new worlds, new societies. All that I had to do was writing about real people, living in a real world.

I soon found that writing a historical is grinding work. Yes, it was based upon a lot of first-hand accounts, but there were so many arguments about what really happened, I had to do two years of research in my spare time just to come up with my own version of the event. There were plenty of holes even in the best-researched account. Then I had to try to recreate the voices of my protagonists by drawing upon the flimsiest evidence—and I had to make them sound historically accurate. In order to flesh out their world, I had to draw upon newspapers, books, first-hand accounts, and military documents. Writing the novel required travel to museums, and stops along 1300 miles of prairies as I followed my characters’ trail. In order to recreate their experience, I even braved a blizzard atop the Rocky Mountains. The novel, *In the Company of Angels*, went on to win an award for the “Best Book of the Year,” but writing it was maybe the hardest thing I’ve ever done.

Here’s what I learned: writing *well* in any genre is excruciating! If you’re going to write, write in a genre that you love, so that writing will become a labor of love—not a chore.

I’ve pointed out what resonance is, but there is another point that I need to make about it. When you “create” any tale, you will subconsciously draw the story from *somewhere*. Researchers into the imagination don’t believe that we can actually create worlds, societies, characters, and incidents out of thin air.

Instead, the human mind pulls odd little tidbits from our past experience, and we fabricate our tales based upon that. In other words, whether you're trying to create resonance or not, you're still doing it. Some authors get lucky. They naturally create a work that resonates strongly without realizing what they've done.

My goal here is to train you to consider what you're doing, and learn to see resonance as the powerful tool that it is.

Three Types of Resonance

Resonance within a Genre

When you read a book that affects you powerfully, you'll be likely to buy a story that reminds you of it. This is true regardless of whether the story be Steinbeck's *Of Mice and Men*, Austen's *Pride and Prejudice*, Shakespeare's *Macbeth*, or Dickens's *A Christmas Carol*.

Most books that you buy resonate with some other work that you've enjoyed. You almost never make a conscious connection, but it is there. You tend to choose books that suit your developing tastes.

Resonance with Life

However, you should also be aware that we buy books that resonate with our own lives. For example, readers subconsciously gravitate to characters who are about their own age and sex. Thus, young women tend to like stories about young women, while young men like stories about teenage boys.

You can also resonate within a setting. If you set a story about a detective in a major city—let's say New York—you will find that people from that city are much more likely to buy your book. They feel a personal connection to the work that outsiders don't.

Entire cultures resonate. Recently I went to a large international book fair in Frankfurt, Germany, where thousands of publishers from around the world congregated. In many countries, I found that books from Western cultures simply "didn't translate." Want to know how well *Twilight* has done in Oman, or the Ukraine, or Indonesia? The chances are that it hasn't been translated at all. The entire lifestyle is so alien to people in those countries, that most of our literature just doesn't translate easily.

But there are other ways to resonate with life besides just the age of the protagonist or by choosing the setting. Years ago, I was asked by the chief editor at Scholastic to help choose the "next big book" for the year, the one that they would put all of their advertising muscle behind. I chose an unknown book called *Harry Potter*. The editor said that her marketing department didn't share my enthusiasm for the book: it was too long for a middle-grade audience. But I pointed out that it had several things going for it. One powerful draw was that every child in most of the world has to go to school. Adults feel that universal conflicts revolve around death, taxes, and love. But for children, the universals are bullies, inscrutable teachers, and being chained to a desk.

In short, almost every child in the world would find that Harry's experiences at Hogwarts resonated with their own life.

Resonance with Emotional Needs

We often choose the genre of fiction that we do because we are seeking to create a positive emotional experience.

The primary emotional draw of a book is so powerful that bookstores and libraries tend to arrange their shelves according to the emotion that the book arouses. Stores typically have shelves for “Romance,” “Drama,” “Mystery,” “Horror,” “Adventure,” “Humor” and so on.

We could do a better job of arranging the books if we carried the practice further. One wise editor in the 1950s struggled to get fantasy and science fiction categorized as “wonder” literature in bookstores and libraries, since both genres promise to fulfill the same emotional need of wonder for readers.

Communicating Resonance to an Audience

When I worked in Hollywood, directors would often seek to have their works resonate with the monumental works in their field. They might say, “For this scene, I want a cool castle—sort of like Disney’s palace, but not quite the same.” They wanted the viewer to feel a connection, but not recognize that too consciously.

There are dozens of ways to create resonance. Let’s go over just a few.

Cover art.

One of the first things that draws a reader into a story is the cover. If you pick up a romance novel, you want a picture that suggests romance—perhaps a man and woman hugging. If you want horror, something dark and sinister might be more apropos.

My own fantasy novels have covers by Darrell Sweet and look like other fantasy novels—with medieval characters on the cover, along with a few monsters. Sweet of course is famous for painting book covers for Terry Brooks and Robert Jordan, two of our best-sellers of all time.

So when readers look at my novels, they are immediately reminded of books by those authors. Now, do I write like either of them? Not much. I write epic fantasy in a medieval setting, but I don’t have a lot of the Tolkienesque trappings that Brooks and Jordan have. Still, readers who like the work of these bestselling authors are likely to pick up my books based upon the style of the cover art.

Once, I heard Darrell Sweet mention that one of his books, *Ogre, Ogre*, had outsold all others. So when writing my novel *Wizardborn*, I put in a scene that would resonate with a part of *Ogre, Ogre*. Sweet picked up on it and created the exact scene that I wanted—and the book quickly became a bestseller.

Story Title

Resonance in titles is so important, that at one time it was considered “a must” for a mainstream writer to try to find something that would resonate with a reader’s wider experience. Titles taken from the bible were popular. Thus, Hemingway once read through the bible more than once looking for a title that bible readers would be familiar with. It wasn’t until one of his friends, John Steinbeck, recommended the passage “the sun also rises upon the just and the unjust” that Hemingway found his title.

Some authors go to absurd lengths to find titles that resonate for readers. When I was young I loved the book *The Swiss Family Robinson*. But even at the age

of twelve I had to wonder, “Why was a Swiss family named *Robinson*?”

Even as a child I knew that the appendage “son” is commonly used by Danes, not the Swiss. It wasn’t until a few years later that I realized that the writer was trying to use resonance to draw upon another book about a famous castaway, Daniel Defoe’s *Robinson Crusoe*, which is often regarded as the first novel in the English language. Reading it would have been a must for every English schoolboy in the 1800s. The name “Robinson” had resonance. In fact, when Wyss wrote the book in German, the family was not named Robinson. The title of the novel *Der Schweizerische Robinson* actually translates to “The Swiss Robinson,” implying that it is a Swiss “Robinson Crusoe” story. English publishers later gave the family the surname Robinson in order to capitalize on the use of resonance.

Settings

Interestingly, one hallmark of a bestseller is that it must transport the reader to another time and place. If you look at the bestselling movies and books of all time, every one of them takes the audience someplace special.

But the audience must want to be transported to that place. You have to find a “where and when” that people would like to go. Most people, for example, wouldn’t want to go to a prison ship in 1744. A story about a young slave falling in love on such a ship wouldn’t do well. The setting is heartbreaking.

So readers prefer to be transported to “sexy” settings, as the legendary agent Albert Zuckerman puts it in *Writing the Blockbuster Novel*. Thus we have romance readers who may like to read books set only in Ireland, or during the Civil War, or on faraway planets.

So romance writers may do well if they set their novels in, say, historic England in 1800, but the same story set in North Carolina in that very same year, using characters with the very same names, and even the same incidents and descriptions would be a flop.

Motifs

Many times the resonance in a tale is based upon only a certain motif—the use of dragons or ghosts or zombies.

Similarly, we have plotting elements that are often resonant—wars, heists, escapes, hunts, and so on.

Characters

Sometimes a character in a story will resonate with others that we have known and loved. Authors may try to resonate with famous fictional characters, such as a plucky teen like Pollyanna, or a miser like Scrooge.

I have known authors who will populate their novels with movie stars in an effort to create some resonance. Thus, a detective named Daniel Stark may look and speak just like Jack Nicholson. Or maybe a baseball player might look like Tom Cruise. Fans who recognize what the author is doing really find it delightful, since they can more easily imagine the characters. So authors may try to resonate with famous actors.

A similar thing happens when I as a writer do a movie tie-in. With my *Star Wars* novels, many young readers wrote fan letters telling me how well I had brought the characters to life. It was easy to do—after watching the movies a couple of dozen times.

Series writers will often use the same character as a detective over and over. Thus, if you loved Sherlock Holmes in one novel, you may be eager to read about him in another. The same principle applies to some other powerful adventure characters—Tarzan, Conan, James Bond and many others. In short, a novel or a series of novels may have what we call “internal resonance,” where parts of the story resonate with the writer’s own past works.

However, some types of books don’t adapt well to a series. With romances, once a couple falls in love, you can’t really re-tell their love story successfully. Having them break up and then get back together isn’t as fun as the original story.

Shared Experience

As I mentioned earlier, sometimes the resonance in a novel comes from experiences that the author and purchaser have in common. Authors are often told to “Write what you know.” If you’ve worked in the military, you can probably write well enough about it so that it will resonate with others who have shared your experiences. If you’ve gone through a divorce, you can touch other readers more easily, and so on.

Nostalgic experiences can be almost magical. The movie *A Christmas Story* worked well because it played upon experiences that many of us have lived through. I remember wanting a Red Ryder BB gun when I was a kid, and as a toddler, I had to wear a coat that would never let me put my arms down.

Weaving it all Together

Most of the time, in any given paragraph, you as an author load your work with so much resonance, touch so many strings of human experience, that it becomes difficult to untangle them all.

You may be writing about a character similar to heroes from other novels and set the story in an England as viewed through your own experiences visiting five years ago. In writing about a war, you might draw upon conflicts found in famous battles and upon your own experience in losing a friend in a war. You might use language that feels appropriate to the time and place, seeking out imagery from famous painting for inspiration.

The beauty of this is that you do it subconsciously. Your readers of course are almost always unaware of what you're doing, but you create a comfortable tale for your reader and create confidence in your abilities as a writer, by resonating with the rest of literature and with life in general.

A Case Study in Using Resonance: Tolkien

I'd like to show how one great writer wowed an audience using resonance. Let's use J.R.R. Tolkien as an example. Books and movies based on his works are widely popular, so you're probably familiar with them.

But there is another reason that I would like to use him as an example. A few years ago I was at a conference where a renowned writer dismissed Tolkien's work as a "literary trick." I've heard other critics occasionally take swipes at him, claiming that his work is juvenile and has little merit. Now, I'm not going to claim that he was the world's greatest stylist, and I can certainly see weaknesses in his writing, but I believe that such comments are . . . uninformed.

Often when we talk about a writer who is a great stylist, we say that he has "fine literary sensibilities." In other words, he recognizes what sounds beautiful and what does not, and so he brings his story to life with grace and power.

Of course by saying that, it suggests that *few* writers have fine sensibilities.

But the truth is that most of us have fine sensibilities in one area or another. Orson Scott Card has a phenomenal ear for dialogue. Shannon Hale writes metaphors that leave me breathless. Brandon Sanderson has an unflinching sense of pacing. Steven King has been praised for being a modern Shakespeare when it comes to imitating the voice of the common man.

So most well-known authors have a major strength. With Tolkien, when it comes to an understanding of and the use of resonance, he may have had few equals in all of literature. He not only used resonance in all of the ways that I spoke about above—he discovered new methods that no one else had ever considered. His personal sensibilities were acutely focused on how a work resonated.

I read *Lord of the Rings* as a teenager and felt overwhelmed by its power and originality. Now I have to warn you that this article will be a spoiler, and by the time that you're done reading it, you may lose some respect for Tolkien's "originality."

I hope that you don't lose respect. Tolkien drew inspiration from not just hundreds, but thousands of sources, and it is beyond the scope of what I'm doing here to detail all of them. In fact, I'm sure that I would fail in any such attempt. I'm only trying to give you a sense for what he is doing, to scratch the surface of his work

Before I begin, it's important for you to know that Tolkien was a master

philologist (lover of words), and his first civilian job after WWI was to work on the *Oxford English Dictionary*, researching the roots of Germanic words. (For those who are not familiar with the *Oxford English Dictionary*, it is the most exhaustive of English dictionaries in that it discusses in detail, not only the meanings of words, but their history, usage, and etymology. When I talk about the *Oxford English Dictionary*, I am not referring to the condensed volume you sometimes see in stores. The last published *Oxford English Dictionary* was 20 volumes long.)

Echoing Other Works: Der Ring des Nibelung and The Lord of the Rings

The book “Lord of the Rings” echoes the title of Wagner’s classic German opera *Der Ring des Nibelung*, which is best translated as “Nibelung’s Ring.” The two tales have some similarities. From Wikipedia, here is a brief synopsis of the opera:

The plot revolves around a magic ring that grants the power to rule the world, forged by the Nibelung dwarf Alberich from gold he stole from the Rhine maidens in the river Rhine. With the assistance of Loge, Wotan — the chief of the gods — steals the Ring from Alberich, but is forced to hand it over to the giants, Fafner and Fasolt. Wotan's schemes to regain the Ring, spanning generations, drive much of the action in the story. His grandson, the mortal Siegfried, wins the ring — as Wotan intended — but is eventually betrayed and slain as a result of the intrigues of Alberich's son Hagen. Finally, the Valkyrie Brünnhilde — Siegfried's lover and Wotan's estranged daughter — returns the ring to the Rhine maidens. In the process, the gods and their home, Valhalla, are destroyed.

Does it sound at all familiar? In *The Lord of the Rings*, the One Ring is forged of gold and gives the wielder the power to rule the world. The character of Wotan appears in LOTR in the guise of Gandalf. In both tales, the ringbearer is repeatedly referred to as the “Lord of the Ring.” Many people struggle to gain the ring, and eventually, instead of casting it into a river (a plan that Frodo suggests), it is thrown into the Crack of Doom.

So plot-wise there are a number of similar elements between the two works. Upon reading *The Lord of the Rings*, one might be tempted to conclude that the One Ring is an allegory for the nuclear bomb. Both, it would seem, are an ultimate weapon. And Tolkien’s use of a quest to destroy the Ring certainly mirrors many a person’s desire to rid the world of this “ultimate weapon.”

But Tolkien wasn’t writing an allegory about the A-bomb—at least not consciously. He was familiar with war, having fought in WWI, and I’m sure that he knew that in every war, there is a new ultimate weapon, whether it be the fighter planes of WWI, or the underwater mines of the Crimean War—it is all the same. In the 1100s it was the trebuchet and the crossbow. Every war brings its new horrors, and the Ring that represented those horrors is based upon sources lost in antiquity.

While the story form itself was probably inspired by the opera (or by one of the German sagas that inspired the opera), both stories also share a lead character—the Norse god Odin (or Wotan), a god of wisdom, war, and travel. Odin of