AN OR

ISSUE 2

Chairman's Report.

O.K attention everyone. This is your Chairman speaking. And stop that grovelling - kissing my feet is quite sufficient for the moment thankyou. In case you're wondering why you have been given the honour of receiving a missive from your revered leader, its basically your own fault. There seems to be a distinct lack of enthusiasm amongst you as far as putting pen to paper is concerned. I assume that you all are sufficiently literate to put pen to paper? Anyway, guess whose been envigled into wasting his precious vacation writing this drivel to make up for your torpor.

This is meant to be a Chairman's report on the activities of the previous Term, but since this apathetic little group of ours didn't actually do anything which could properly be classified as an activity it might be a bit difficult to write. I will therefore make use of this opportunity to fullfill a long - cherished dream. (Well, I cherished it for all of last term). Has it occured to you that no one has yet indulged in any public back-stabbing and character assassination of other members of this society! I now intend to do my bit by discussing the previous attempt at a newsletter.

Let us begin at the beginning. You lot out there must have stomachs of steel to have been able to carry on reading after that blast of soft and sticky prose on the first page. Be thankful that due to the good offices of your Chairman and Liaison Officer you won't find anything like it in next year's Varsity Handbook. Our secretary has unusual taste in prose: have you seen the note on her door folks ? To move on; glossing over the unfulfilled events list, we come to page 2 with "The mode of Minas Tirith(?)" and am I glad he put that question mark there! This issue contains an article which neatly disposes of that one, if you can make head or tail of the crash-course in phonetics that Julian imposed on it, so I'll say no more on that.

Then comes an article by this Morus bloke. Absolutely brilliant this don't you think? Not a single flaw in a brilliantly thought out argument leading to an infallible conclusion. This is what we need! The credits at the bottom of this page amused me too:
Artwork & Design: Mike Whitaker, Catherine Hooley.
What artwork? What design? Or did I miss something.
Next we have the Phantom Smoke-Fiend's little effort (quiz of the week; what brand does he use). Not bad this actually I must admit. He doesn't actually say anything we don't know already; but who wants information. And what the hell possessed him to drag in Galadriel at the end I'll never know.

Now, if you'll all excuse me for a few brief nanoseconds at the end, I'd like to make a serious point which I hope will lead to some further discussion. The article on ancient Greek was interesting, and had something important to say. What I objected to strongly was the way in which it was said, specifically the first paragraph. Being Welsh myself (in case you hadn't noticed) it frankly put my back up to read that "it is generally acknowledged that Sindarin is the ancestor of the Welsh language." Everybody knows perfectly well that it is nothing of the sort, and I totally fail to see the point of extending bogus historicity to such an extent. When discussing points which are inherent in the plot and which involve the 'history' of Middle-Earth specifically then I have no objection. But when attempting to shed light on Tolkien's own sources the practice becomes somewhat ridiculous. In this particular case how on earth could two closely related Elvish languages such as Quenya and Sindarin give rise respectively to two totally different modern languages, one of which is not even a member of the Indo-European family.

'Nuff said I think so I'll sit back in the knowledge of a job well done and wait for the assassination attempts.

Broadsword
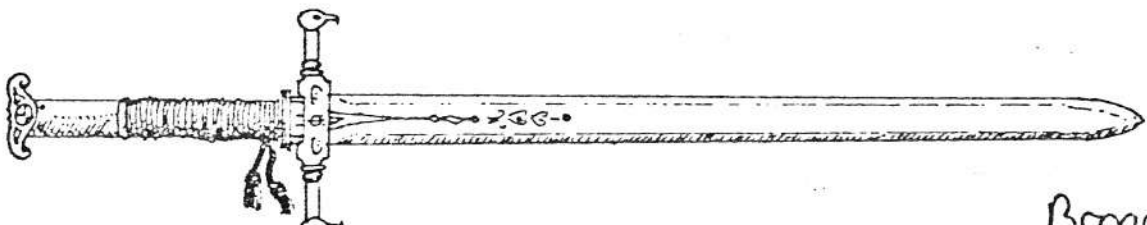
ENGLISH IN TENGWAR

There are two approaches to the problem of writing English in tengwar: one, the _orthographic_ mode, is to assign to each tengwa a letter of the Roman alphabet, or in some cases two letters (e.g. th for _þ_), and transliterate directly from written English. This has disadvantages: it preserves the peculiarities of the English spelling system; it perpetuates the myth that written language is primary and spoken language secondary; and many people feel that it is contrary to the spirit of the tengwar. An example of an orthographic mode is that described in the last Anor.

The _phonemic_ modes, on the other hand, attempt to represent in tengwar the sounds of spoken English, and it is a phonemic mode (my mode, but one that is in good agreement with most other phonemic modes) that I shall discuss now.

Firstly, I must briefly discuss phonetics and phonemics. Physically, speech is an extremely complicated waveform, but fortunately it is not necessary to discuss the physical nature of speech in this matter. As far as we are concerned, speech can be regarded as a sequence of individual speech-sounds, called _phones_; for example, the word 'speech' is a sequence of four phones: [s], [p], [i:], [tʃ]. (Phones are written between square brackets; there is a standard alphabet, the International Phonetic Alphabet, for representing sounds; [ʃ] is the sound in 'SHeep', so that [tʃ] is the sound in 'CHurCH'.) The study of speech in this way is _phonetics_. Now, it is reasonably obvious that the potential number of different phones is infinite; indeed, it is almost certain that we never utter the same sound twice. So there is no great virtue in writing down the maximum possible detail – only important differences are noted. A detailed phonetic transcription is called narrow, and one with less detail is broad. E.g. the words 'bit' and 'bid' are broadly [bɪt] and [bɪd]; but careful listening shows that the vowel in 'bid' is a good deal longer than the vowel in 'bit', so more narrowly one writes [bɪt] and [bɪ·d] (: denotes length, and · denotes half-length).

Now the important part. Only certain differences between phones are relevant in any given language: e.g. the t sounds in 'top', 'stop' and 'eighth' are all different, but the difference does not matter in English. (The phones are, respectively, [tʰ] – a t made with the tip of the tongue on the gum-ridge just above the upper teeth, & followed by a short puff of breath (aspiration); [t] – the same sound without aspiration; [t̪] – a t made with the tongue between the teeth, as in French t sounds.) A _phoneme_ is a group of phones all of which are the same as far as the language is concerned. Phonemes are written between slashes. So, the three t sounds described above are different ways of pronouncing (they are different _allophones_ of) the English phoneme /t/ (there are certain difficulties with regard to 'stop' which I shall not go into). However, in, say, Hindi those three phones correspond to three different phonemes – if you replace one by another in a word, you get a different word. The principle of phonemic tengwar is to let each tengwa represent one phoneme of English, although most people make a few concessions to practicality and deviate from the strict principle.

The phonemes of English are, in conventional notation and with examples (these are the phonemes of educated southern English – so-called RP – but dialects of other regions may have different phoneme inventories):

Consonants: /t/ 'Top'; /d/ 'Dog'; /θ/ 'THin'; /ð/ 'THere'; /n/ 'Not';
/p/ 'Pen'; /b/ 'Big'; /f/ 'Fog'; /v/ 'Van'; /m/ 'Man';
/k/ 'King'; /g/ 'God'; /ŋ/ 'kiNG';
/l/ 'Lot'; /r/ 'Run'; /j/ 'You'; /w/ 'Witch'; (/ʍ/ 'WHich';)

> This is better regarded as a sequence of two phonemes /hw/; but for tengwar purposes it is usually counted as a single phoneme.

/tʃ/ 'CHin'; /dʒ/ 'JuDGe'; /ʃ/ 'SHin'; /ʒ/ 'viSion';
/s/ 'Seat'; /z/ 'roSe'; /h/ 'Hot'.

Vowels: /a/ 'bAt'; /a:/ 'fAther'; /e/ 'bEt'; /i/ 'bIt'; /i:/ 'bEAt';
/o/ 'hOt'; /o:/ 'pAW'; /u/ 'bOOk'; /u:/ 'bOOt'; /ʌ/ 'bUt'; /ə/ 'bAnanA'
/ai/ 'bY'; /ei/ 'bAIt'; /oi/ 'bOY'; /au/ 'nOW'; /əu/ 'dOE'; /eə/ 'pEAR';
/iə/ 'pIER'; /oə/ 'pOUR'; /uə/ 'pOOR'; /aiə/ 'lIAR'; /eiə/ 'lAYER';
/oiə/ 'lAWYER'; /auə/ 'glOWER'; /əuə/ 'slOWER'; /ə:/ 'bIRd'.

Values of tengwar: (in a mode using tehtar for vowels)

p	t	ᵽ	p	ɥ	tʃ	ŋ	k	x̂*	ax*	x̌	ʌ	o̦	əu
m	d	m̵	b	ɯᵧ	dʒ	ᵹ	g	ĵ	a:	x̣	ə	n̂	eə
h	θ	ħ	f	ɗ	ʃ	ꝺ	–	x́	ex	̂ʎ	ai	n̈	iə
ɱ	ð	h̵	v	ɯ̵	ʒ	ꝺ̵	–	ẋ	ix	ʎ	ei	n̂	oə
m	n	m̵	m	ᴝ	–	ꝺꝺ	ŋ	j or ẍ	i:(x)			h̑	uə
n	(r)	ɷ	w	ᴜ	j	ᴜ	ʍ	x́	o	ʎ̂	oi	ʌ̂n	aiə
ᴕ	r	ᴕ̵	–	ꞇ	l	ᴣ	see note	ĵ or x̂	o:(x)	ʎ̂		ʎ̂n	eiə
6	s	ꝯ	s	Ɛ	z	ᴣ	z	x́	ux	̂ᴑ	au	ʎ̂n	oiə
λ	h	d	ʍ	λ	o			ĵ or x̂	u:(x)			ᴑ̂n	auə
								ɟ or ɲ	ə:			oɲ	əuə

* x stands for any consonant

Notes: either ꞇ or d may be used for /ʍ/, but in any case many people do
not have this phoneme.
  ᴣ may be used for 'ld' as in 'would' - this is convenient, but is not
recommended, as it is a purely orthographic usage.
  ɲ is used for "silent r"; this is not phonemic (actually, I think this
could be disputed), but is very convenient, especially for people who do
do pronounce silent r. It also has another consequence: since the diph-
thongs and triphthongs ending in /ə/ occur only before silent r, and the
other diphthongs & e i o u   never occur before silent r (of the other
vowels, a:, o:, and ə: occur before silent r; ə: occurs only before silent r),
one can write the /-ə/ di- and triphthongs with ɲ as shown, without writing
the dot for /ə/. Similarly, one can write ɲ rather than ɟ for /ə:/,
& ɲ rather than ɲ for /ə/,
before silent r

Other tehtar which are frequently used are:

x̰ doubling; x̃ preceding nasal; ẋ following /j/;
x̦ following /s/, /z/, /iz/ - this tehta is usually employed to represent
these sounds only when they are the plural, genitive, and 3rd sing. verb
endings.

Commonly used abbreviations for certain words are:
m̃ 'and'; m 'the'; m̵ 'of'; m̵ 'of the'; þ 'to'; þ 'for'; ß 'etc.'

Examples:
dm̃ mᴣɲɲ mᴛᵽɲo. ɲᴛᵹm̃Ɛ m m̂ᴝ m̃ m̂ᴑm̵ᴕ hɲ̂ λj ᴕm̵
dᴣᴑɲᴛi m̵j 6ᴛᵽᴕᵹᴕɲᴄ λᴣ ᴄ̇ꞇᴑm̵ᴕi-ᴕɲᴕɲ ᴕɲhɲᴕ́ am̵ ᐧ, ᵽᴣɲɲi
m̵ ᴕɲdᴄ mᴛᵹm̵ᴕᴣᴣᴄᴥ. hɲ́ aᴣ mᴝ̂ ɲᴣᴄ m̃ ᵹᴑ̂ɲɲm̵ ṁ λᵽm̃::
ᵽᴛᵽɲo. aᴣ hᴕᵹi ᵹᴝ m̃ ᴕᴣi ᵽɲᴄᴛᴕɲ. m̃ λm̂ᴕ ᵽjm m ᴕm̃̂ɲ m̵ dᴕ̂ɲ m̵
6ᴣᴕ̂ᵽi ᴄᴝᴣ. ꞇɲɲ 6ᴣ̂ᴝ λᴣ ᵹᴕᴣᴕᴝ́ᴄᴥ ᴣᴄᴄᴕᵽᴣᵹᴄ mᴣᴕᴝᴕᴣ m̃̂ᵹ6ᴣ̂ɲɲm̵ ᵹᵽᴕm̃::

"AN HEROIC CONTINUUM?"-A CLASSICIST'S PERSPECTIVE.

Obviously it is impossible to be certain how exactly Tolkien may have been influenced by other writers and traditional legends,but it is interesting to speculate nonetheless.In the course of his classical studies Tolkien could not have avoided Homer's "Odyssey" or Virgil's "Aeneid",two of the greatest epics of any era or language in world literature.I would say that there are some interesting points of similarity between " The Lord Of The Rings" and these works.

One of the most fascinating of these is the shared motif of a journey to realms of the Dead.Both Odysseus and Aeneas find it vitally important to the attainment of their respective goals to undertake a journey to Hades:Odysseus' aim is to return home to his island kingdom of Ithaca;Aeneas'aim is to lead the remnants of the Trojan people to Italy and there establish a new home for them with himself as king-and he is led to understand from various oracles that this people will give rise to the glorious Roman race in years to come.Odysseus has to go to Hades in order to ask the prophet Teiresias how to get home;Aeneas is compelled there to visit his father Anchises out of love and duty,yet Anchises "incenditque animum famae venientis amore" ("fired his spirit with passion for the glory to come") by telling him of Rome's future greatness,thus giving him the necessary confidence to continue struggling on in the wars he must fight in pursuance of his goal.Aragorn's aims are to defeat Sauron and to reclaim the kingship hereditary to him,in pursuit of which he too is forced to pass through a realm of the Dead,although admittedly the Paths of the Dead are not exactly the same as classical Hades in that they are not the ultimate destination for every mortal soul.In order to reach his goal Aragorn too must seek aid from the Dead. All three of these heroes have a similar aim in that they are all seeking kingship:Odysseus seeks to resume it,Aeneas to establish it,and Aragorn lies somewhere between the two in seeking both to set himself up as king for the first time and to resume the ancient royal tradition of his lineage.Some see a symbolic meaning in the journey to the land of the Dead for both Odysseus and Aeneas;it is a symbolic death from which they return or are "resurrected" to eventually take up kingship,a necessary rite of passage on the way to the throne. The same can surely be said of Aragorn.

However,perhaps overall Aeneas is not so much analagous to Aragorn as he is to Elendil.For they both lead a band of refugees from their ruined homeland to found a new home over the sea.In which case Aragorn would bear a closer resemblance to Augustus,both being distant descendants of ancient founder kings, who came through war and great toil to re-establish their ancient rights of leadership following centuries of obscurity,and to inaugurate a new age of peace and content.
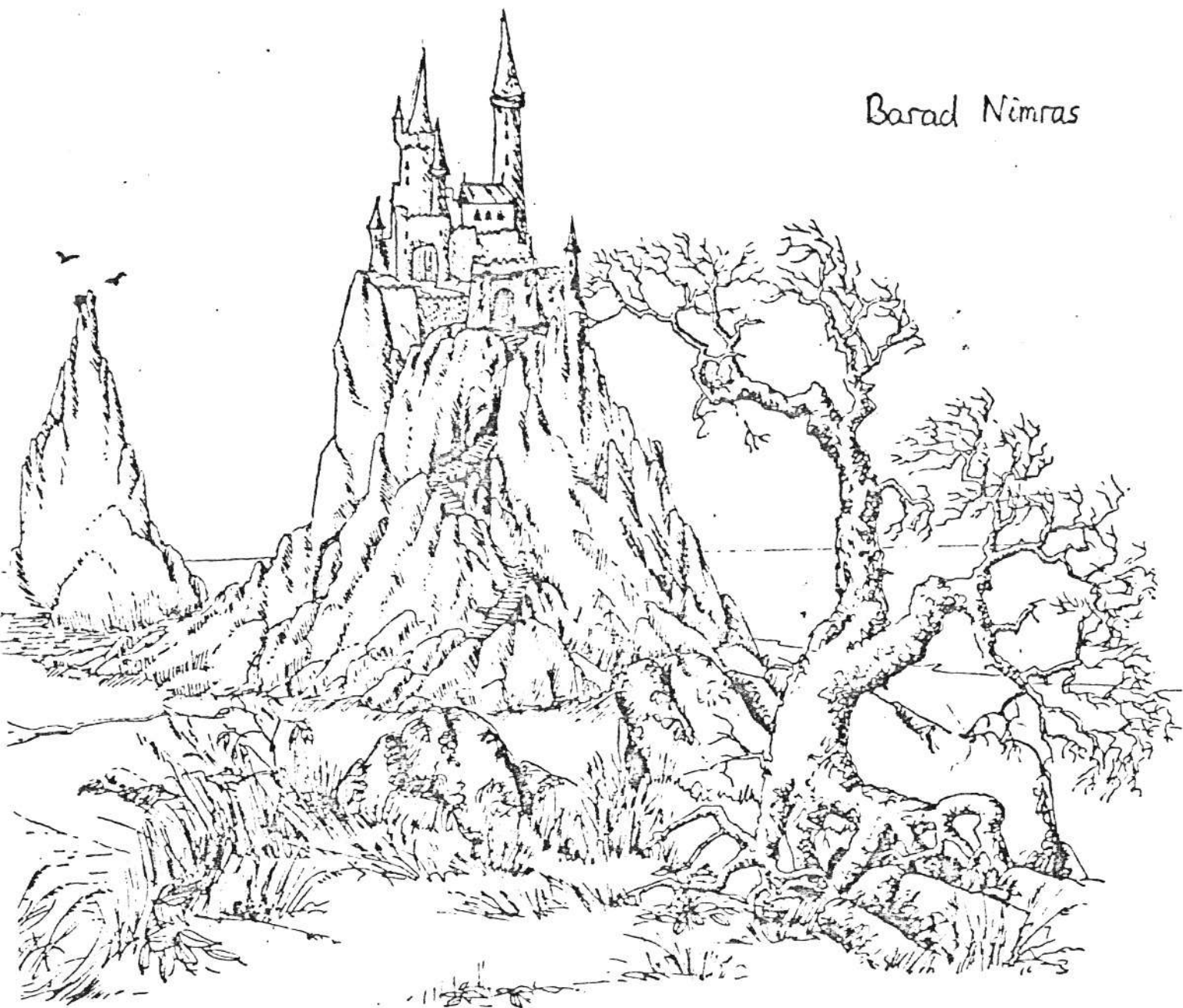
So there are some interesting points of comparison between 'The Lord Of The Rings" and these classical epics,whether consciously designed or not.

Catherine Hooley.

Dwarf Warrior

Barad Nimras

Lyrics of the Quenya songs from the dramatization of "Beren & Lúthien"
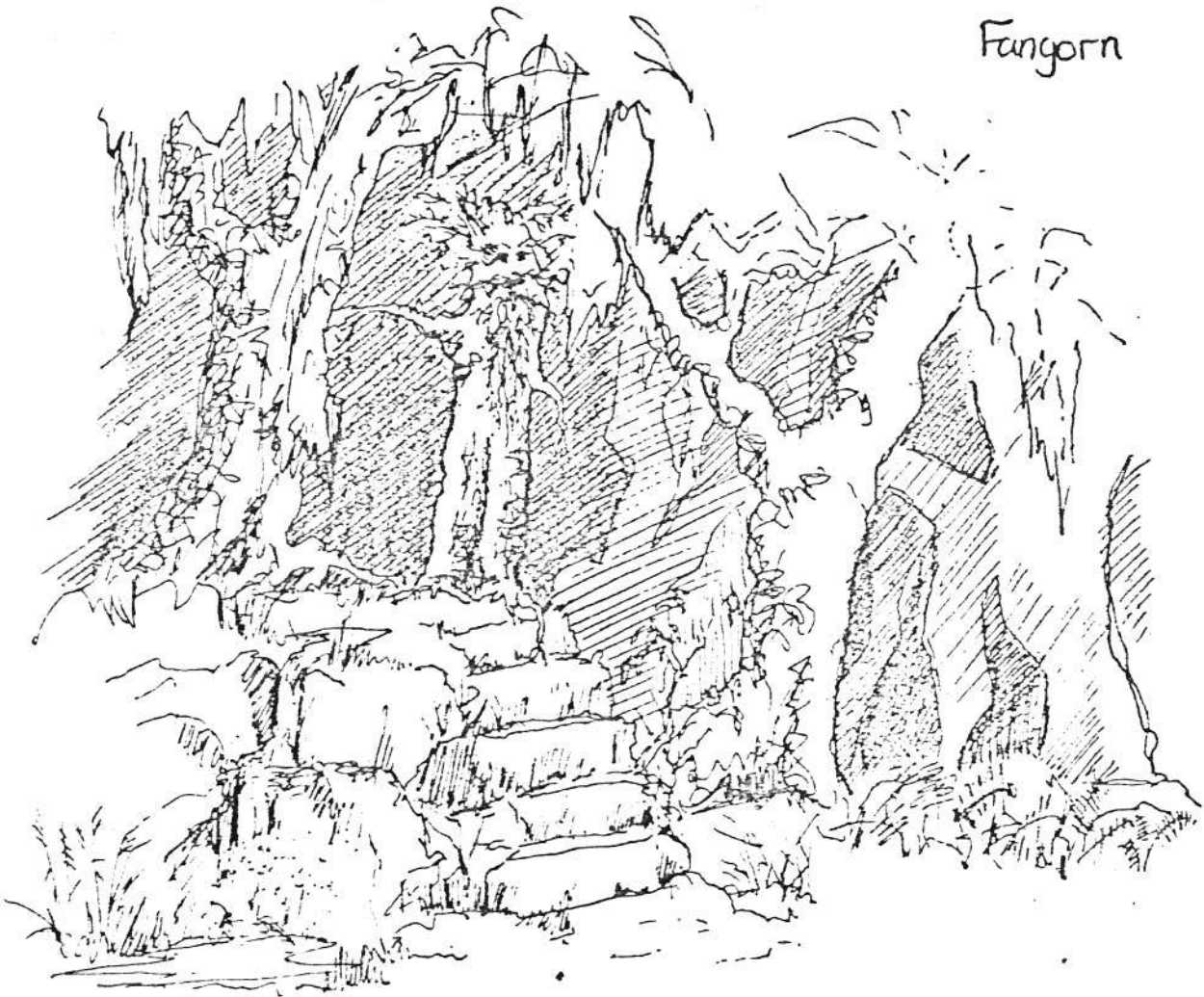
Lúthien's Song to Morgoth

Nai oluvalye miste hísirion, morlómion ringe yassen eleni Vardo
ú-tintilar. Ola, taurion lómie yassen áre ú-tuluva, lumbulion
únótime. Nai elye oluva!

Lúthien's Song to Mandos

Ai! Endóre túpe mornie. Súli hínion Ilúvataro yanner sílar míri
Vardo quantar lumbulion. Ai Mandos, nai annalya Eruhínion, nai
encuive aureo.

These lyrics do not claim to be accurate Quenya throughout - so please
don't tell us about the mistakes! They were written around the music
to suit the mood of the songs in sound more than in sense, which accounts
for the odd lexical, grammatical or semantic peculiarity.

Fangorn