

THE BEAUTY OF WORLD-BUILDING

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“World Building is an essential component of speculative fiction, enabling authors to construct immersive and coherent fictional universe that captivate readers and invite them to explore new worlds.”-Jessica Langer, *World-Building in Speculative Fiction: Creating Immersive and Coherent Fictional Universes*.

## INTRODUCTION

Storytelling is nearly as ancient as humanity itself and for eons telling stories have been intricate to so many existing cultures today. Today we have historical records and thousands of fables which describe our past through tales written by man. Today we tell tales either on the big screen, in theatre stages or within literature. When someone retells an event, the setting must be acknowledged so listeners can fully understand what is occurring within the tale being told. When crafting a tale, one of the most imperative aspects to a story is setting and worldbuilding. In fiction Worldbuilding is a theme what seems to be the heartbeat of every single work. World building is especially important within science fiction. World building is intricate within the world fiction because it sets the rules of the world. It helps the reader understand that there are boundaries within your world that you have created as a storyteller that cannot be crossed. World building creates a sense of realism, it can create a sense of scale for the audience or places of familiarity. For example, Earth has gravity upon the planet because of an existing gravitational pull. That is an example of a rule set by the setting of the world of Earth. Major intellectual properties such as Star Wars and Lord Of The Rings have utilized elements of world building in order to remain immortalized all throughout pop culture history. How do major properties like *Star Wars* and *Lord Of The Rings* utilize the concept of worldbuilding to create their perspective lore? Worldbuilding is indeed the most imperative aspect within science and fantasy fiction storytelling.

## CHAPTER 1

### THE WORLD OF STAR WARS

#### VISUALS OF WORLD

Worldbuilding is responsible for the lifeline of franchises in going from becoming an established franchise to a major global franchise that has to the competency of an enterprise. One can begin with discussing Star Wars which is a franchise that was first born from the mind of George Lucas within the year 1977. The first motion picture within the franchise was titled, *Star Wars Episode 4 A New Hope* and this film was the seed that planted an property's birth as it went on to become a global phenomenon. Originally published in the year of October 18, 2017; the book *Star Wars and the History Of Transmedia Storytelling*, discusses Star War's history and influence on pop culture. This book is a collection of curating essays which provide a critical overview over this famed franchise and gives a cultural study. Star Wars has evolved into a bigger animal since the year of its birth in 1977. The introduction of the book, titled *What Is This Strange World We've Come to?* starts with centralizing it's focus on Star War's massive world. There is statement which says, "the Star Wars mythology was laboriously created—not just through the films developed in those years, but especially in the many expansions that experimented ambitiously with transmedia storytelling, such as tie-in comics, film novelizations and franchise novels, television films and animated cartoons, a radio adaptation, and developing video game platforms.", (Sean Guyness, Pg. 12). Due to the expansion into comics, television shows, novelizations, and tie in products it is how the franchise has expanded. The first film, *A New Hope*, takes place nineteen years right after the formation of the galactic empire and after the events of *Revenge Of The Sith*.

This paragraph begins to discuss character elements and subplots within the story that have greater meaning in the overarching saga. The catastrophic and terrifying Death Star has been fully constructed it is a massive plot point to the expansive story. The DS-1 Death Star within lore is referred as the ultimate weapon by the Galactic Empire as they constructed it. It is a moon-sized mobile battle station which has the power to single-handedly destroy an entire planet with a super laser which is powered by what is called “Kyber Crystals”. The story in summary follows a young man destined to become a Jedi and he is trained to become this Jedi by Obi-Wan Kenobi who is a very imperative character within the prequels. Luke Skywalker’s home is attacked, with his aunt and uncle murdered by the hands of Galactic Empire. So, Skywalker begins his journey in completing his training to rescue Princess Leia who is the leader of the Rebel Alliance. Throughout Luke’s journey he meets all different kinds of alien species within this galaxy far away. Infamous characters that tag along in this hero’s journey are Han Solo, Chewbacca, C-3PO and R2-D2. Already the characters that tag along with our protagonist in this hero’s journey are different than him, with different features, capabilities, and character traits. Han Solo is human though he is a thief and lives the life of crime unlike the dear Skywalker. Chewbacca is a Wookie warrior who serves as a resistance fighter against the Empire. He is visually depicted as a hairy beast and is reminiscent to the worldwide cryptid known as the Sasquatch from within our pop culture. C-3PO is a droid whose protocol is to interact with organics, and he is quite loyal to the protagonist throughout the journey. C-3PO is polite, fastidious and has a worry-prone personality. Then there is R2-D2 which is another droid from the astromech series designed to serve its master’s with basic services. Here both droids are refusing to serve the Empire and follow their own morals as they seem to think like sentient beings.

The film is filled with various types of technological advanced spacecrafts such as the iconic Millennium Falcon. Also accompanying the vast number of technological advancements, the film contains there is a colossal cast of characters that still to this day, cement a legacy on cinema for the most part and once memorable iconic figure is the very villain of the original trilogy. The villain, infamously known as Darth Vader is inspired by legendary samurai known as Date Masamune who was known as the “One -Eyed Dragon”, this was due to George Lucas bringing a lot of elements from the medieval culture of the world.

## CHAPTER 2

### WORLD OF STAR WARS

#### INSPIRATIONS FOR WORLD

This section dwells into the idea that Star Wars has several inspirations for its own world. The Galactic Empire who reign as the army that Darth Vader leads are entirely based on Nazi Germany during the world wars such as being similar in the way they operate and their goals. In the film, George Lucas wanted to ensure that the Empire is depicted in the image that they use excessive force and violence to achieve the goal of totalitarian. The typical Stormtrooper foot-soldier was mainly reminiscent of the average soldier who fought for Nazi Germany as they salute a leader with pride and raise their hands in the gesture of displaying complete loyalty to the goal of total domination. The rebel alliance faction in the film combats the devastating

oppressive force that is the empire and rebels rely on aspiring hope that seems to outspread throughout the galaxy. Darth Vader represents a dictator who is deemed to be supreme amongst an army or organization whose ideals align with the ruling over a certain world. Vader's dark armor and vented helmet bestows that dark side imagery upon the viewer. His long cloak which drags behind everywhere he stomps aboard a ship creates an ethereal silhouette which frightens those around him especially his soldiers. One can make comparisons to the Austrian born politician, Adolf Hitler who was a dictator who rose to power with a radical ideology of and was responsible for World War 2. In the world of Star Wars, there is Darth Vader and Emperor Palpatine who are both born from the same ideals of conquering and overtaking those who they deem lesser than them.

Palpatine himself also known as Darth Sidious is a primary evil to the saga because he installed evil ideals into the mind of a young Anakin which is illustrated within the prequel trilogy. Lucas designed Palpatine with wrinkled skin, thin lips and bright piercing yellow eyes. His appearance is of a tall stature, the audience finds his image to be quite sinister and malevolent. The yellow eyes of a cat illustrate his manipulative personality. Within *Imaginative Writing*, there is a line that says, "People behaving in relation to their surroundings define both space and time to reveal much more." (Pg. 138, Burroway). In overall Lucas ensured that the evil within his story did correspond to their own environments and adapted well enough in order for the audience to find believability within the world. Storm Troopers remaining loyal to this Galactic Empire indeed does parallel the Nazi soldiers being loyal to Third Reich during the 1930's and 1940s. Stormtroopers and Nazi Germany are both seen baring disciplined uniforms. Storm Troopers sport white armor as their basic insignia of the Empire while Nazi Germany wore swastikas. Andrew Ainsworth who was the prop maker in 1976 for the film, *Star Wars: A*

*New Hope*, was responsible for the physical design for the Stormtrooper helmets and armor. The helmets themselves bare resemblance to certain aspects of German military helmets used during World War 2, particularly the Stahlhelm worn by the soldiers of the Wehrmacht. The Stahlhelm was a combat military steel helmet worn by Germans. While it is worth noting there are visual similarities between Stormtroopers and Nazi imagery has been observed by scholars alike. George Lucas claims that the design of the stormtroopers were not directly inspired by the Nazi uniforms though Andrew Ainsworth says he did evoke the visual parallels to Nazi imagery with intent.

The creation of a wide array of several alien races also add to the monstrous worldbuilding of the Star Wars mythos. *A New Hope*, being the first film of the original trilogy that also introduces Star Wars's infamously known diverse class of different alien races. Most of the alien races happen to be sentient and have their own unique input into the ecosystem of the galaxy. There is a scene in this film, infamously known as the cantina scene which very much resembles a bar within a wild west setting. Luke Skywalker and Obi-Wan Kenobi enter the Mos Eisley saloon on the planet of Tatooine with the goal of searching for a way off the planet without being caught by the Imperial forces hunting for remaining Jedis still roaming within the galaxy. This scene creates a general familiarity by making the audience relive old classical western scenes where cluttered folk and a wide array of different personalities seem to be cluttered together in one space where anything can occur. Here The Mos Eisley Cantina saloon seems to host various aliens' species which are diverse from one another in terms of physical appearance, personalities and even occupations. This scene births a sense of tension abruptly for our main characters because they walk into a potential vile environment which is home to unpredictability, which is a well-known characteristic of old western films.

Main characters usually go into bars in westerns for down time or they usually stage themselves in such a setting for the purpose of completing a personal quest though any sort of violence can suddenly be abrupt within bars since drinks are typically served. Bounty hunters, mercenaries and aggressive lawmen typically are staged within these scenes to properly form that potential scene of chaos that can suddenly emerge with flames. George Lucas directs this scene with several wide-angle shots which seem to capture the vastness and diversity of the setting. This technique in cinema was forged in classical westerns to illustrate the wide array of characters thriving visually in the crowded environments in a local bar. Since Mos Eisley serves drinks and can be visually scene a condensed environment that can likely house anyone in the galaxy there are occasional outbreaks of violence that occur here. In the scene of *A New Hope*, we see Luke Skywalker seems to ask for a drink, but he is interrupted by Aqualish alien named Ponda Baba and even threatened by this alien. Ponda Baba is then approached by Obi-Wan only to have his arm severed because of his aggression directed to our protagonist. This scene of violence is reminiscent to classic western showdowns to where tension is operated with an exchange of glances and sense of fuming rivalry. Every single creature in the cantina stops suddenly to survey the situation of violence that has occurred though eventually they resume back to their activities and this parallel to classical western bar bash conflicts. Auditory music is composed by John Williams and has a distinctive western influence.

For 1977's *Star Wars, Episode 4- A New Hope*, was film in which Lucas crafted because he was hugely inspired by Frank Herbert's 1965, *Dune*. Generally, Lucas saw awe within classical Samurai films, *Dune*, *Lord Of The Rings* and President Richard Nixon. Lucas originally grew up viewing adventure serials from 1930s and 1960s. These serials featured heroes like Flash Gordon and Buck Rodgers. He wanted to capture the excitement and episodic storytelling



from those classical stories. George Lucas was a director who was also inspired from Asian cinema such as the Akira Kurosawa's films. One film that caught his eye was *The Seven Samurai*, which told the tale of desperate inhabitants managing to hire seven samurai to protect their village from an overwhelming opposing force. Lucas found this tale to be his favorite of Kurosawa's works because just like in Star Wars a group of characters have band together to defend themselves against a unyielding force that seems to outnumber them in massive numbers just like Luke Skywalker working with the scattered rebels of the galaxy to defeat the all powerful empire. This is a commons story beat between the two films.

### CHAPTER 3

#### WORLD OF STAR WARS

#### THE DIVERSE CHARACTERS

Star Wars is a world where races can be created with no bounds as the world is set within a galaxy that can house anything every imagined. From massive creatures who dwell in the vast space to races who seem to float between the realms of being sentient or primitive. This galaxy has no limits. Janet Burroway who is the author of the book titled *Imaginative Writing – The Elements of Craft*, says that “Description has earned a bad rap with overlong, self-indulgent eulogies to wildflowers, furniture, or alien planets. But the setting involves everything that supports and impinges on your characters.”, (Burroway. Pg.138). Star Wars establishes grave details on its world and the different worlds within. Due to Star Wars's various amount of media

remaining shaped in different forms and different adaptations there are plenty of characters being implanted into the world as different writers manage to insert their ideas into the overall backdrop of the IP. For example one major essential character to the franchise like Anakin Skywalker was created by George Lucas himself, was established into the lore through the prequel trilogy beginning with the film *Star Wars Episode I—The Phantom Menace*. Anakin is one of the protagonists of the story alongside of Obi-Wan Kenobi, within this trilogy he starts off as a young boy and grows into the young man that we see in the highly animated series titled, *Star Wars : The Clone Wars*. Editors Sean Guynes and Dan Hassler-Forest mention a few other examples of characters being maneuvered around through this crafted world. “ , The Clone Wars and Rebels. Characters such as Darth Maul, Ahsoka Tano, Grand Admiral Thrawn, and Saw Gerrera either debuted in the films and moved to other platforms or were created as spin-off characters in novels and television to later appear in films and series.” (Guynes. Pg.118) . Indeed, characters like Ahsoka first starred in *The Clone Wars*, as minor characters who rather serve the protagonists of those stories though today Ahsoka as a character has bloomed over the years. Due to popularity amongst the fanbase community and as a result Disney underneath Kathrine Kennedy has decided to release a Tv show dedicated to the character where she is portrayed by Rosario Dawson. With the villains within the Star Wars stories, certain villainous figures like The Emperor or better known as Palpatine have been overarching villains throughout the story arc of the franchise. Here one can analyze Palpatine and seemingly gaze at the idea that Palpatine was established as a primary villain of the original trilogy and seems to haunt the entire saga all the way until the end of the latest trilogy which ends with the film, *The Rise Of The Skywalker*. He is the dark figure who looms behind thick curtains because of the writers aiming to establish a figure who is primarily responsible for the evil that does seem to occur in the galaxy time an

again. Palpatine manipulates Anakin to turn his back on the Jedi Council and instinctively creates Darth Vader to establish powerful leaders who will serve underneath his ruling idea of centralizing to one government power in the galaxy. He wanted to eliminate the Jedi Order which depicted in various different Star Wars media like in the video game titled, *Fallen Order*, where the player gets to become a Jedi Cal Kestis. He is the central figure of this story, and he suffers from traumatic visions that seem to visualize a flashback of his story. His Jedi master was slaughtered underneath the Empire's command during the events that did take place in the 2005 film, *The Revenge Of The Sith*. Playing this game gives an insight on how horrendous it was like to be a young Jedi watching his entire tribes and order killed right before him.

## CHAPTER 4

### THE WORLD OF STAR WARS

#### IMPACT ON POP CULTURE AND REALITY

Sean Guynes and Dan Hassler dwell into the Star Wars DNA down to its smallest atom through their written work, *Star Wars and the History of Transmedia Storytelling*. They discuss Star Wars not only has its own shape and forms in various media, but it has its own museum. Within the first paragraph of *Chapter 1, How Star Wars Became Musicological*, it is written, “Star Wars’s production and reception histories—not to mention the millennia-long history of the story world itself—have been documented across books, television specials, DVD extras, interviews, articles, wikis, and fan-run websites.” ( Pg 30. ). The IP has its own historical records written into textbooks thriving within book shops as if the Star Wars lore is something corporeal in our world. There is an infinite amount of fan-made website forums which contain boundless

realms of fans voicing their joy for Star Wars world. Star Wars merchandising and licensing brings in between \$5 and \$7 billion dollars a year. The success has been branding Star Wars as a global brand for years because of merchandising.

There is the Star Wars Museum, which is usually referred to as the Lucas Museum Narrative Art which is seen as a cultural institution. Its existence is dedicated to celebrating the legacy of Star Wars and the art of its storytelling. Its impact on society stems from the ability to preserve and showcase the cultural significance of the near 50-year-old franchise. This museum serves as an archive which collects artifacts, memorabilia, artwork, and archival materials from the Star Wars mythos. They preserve artifacts for future generations, the museum ensures that the legacy which Lucas created will be remembered for years to come. There is also a sense of curiosity and creativity that is sparked from those who visit the museum. The museum provides educational programs for the young and has several types of workshops that the youth can participate in. From lectures, film screenings, there are many different opportunities for visitors for all ages to learn about the art of storytelling, film making and visual effects. Sean Guynes mentions the celebratory glory that Star Wars impacts upon the world. He mentions, "I want to address one example of a Star Wars transmedia experience: the Star Wars Celebration event which has been run periodically by Lucasfilm since 1999 and which now features almost annually in Disney's roster of events." (Guynes. Pg. 215). This is indeed a cultural institution and a touchstone which continues to inspire generations to come.

There is a mammoth number of fans that seem to establish spiritual and philosophical discussion surrounding the world of Star Wars. People draw parallels between the teachings of the Jedi order and real-world spiritual traditions. Fans discuss the ethical moral points of Star Wars and discuss how it relates to our real world. The idea of displaying compassion and

sympathy for others in a galaxy so wide with various of different beliefs was an important theme throughout the sagas. Characters like Luke Skywalker, Princess Leia, and Obi-Wan all do demonstrate empathy for others.

## CHAPTER 5

### THE WORLD OF LORD OF THE RINGS

#### VISUALS OF WORLD

J.R.R. Tolkien's *The Lord of The Rings* is a fantasy fiction that is known to be quite expansive and intricate in its world-building. Tolkien published his fantasy epic on July 29, 1954, and the tale was originally published into three parts. Peter Jackson a film maker out of New Zealand decided on tackling the duty of bringing Tolkien fabled world through a live action trilogy with the film, *The Fellowship of The Ring* being released on December 19, 2001. Its sequel, *Two Towers* was released on December 18<sup>th</sup>, 2002, while the last film of the trilogy *The Return Of The King*, was released worldwide on December 17 2003. All three films did indeed win Hugo Awards for the long form of dramatic presentation. Scholars and critics have agreed that Peter Jackson's refined trilogy makes a excellent use of visual imagery along with a proficient use of music to convey the an impression of Middle-Earth. Peter Jackson utilized the groundbreaking levels of computer graphics and combined the uniqueness of practical effects to design his interpretation of Tolkien's creations on the screen. Through analyzing the book, *Frodo franchise: the Lord of The Rings and modern Hollywood*, written by Kristin Thompson there is a

sense of awe and principality in grasping the true nature that resided in Tolkien's films through Peter Jackson's responsibilities. He had a task in bringing all of Tolkien's trinkets onto the big screen and have translatable for the wide audience across the globe.

The book's first chapter begins to introduce Peter Jackson's influences in establishing the visuals of the world, "Second, in 1993 Jackson had seen Steven Spielberg's *Jurassic Park* and realized that the future of special effects lay in computer-generated imagery (CGI)." (Pg 22, Kristin). Peter Jackson as a director with a vision and a plan was inspired by how lively Spielberg's visual effects were in the film, *Jurassic Park*. He and Fran Walsh who is his wife understood that bringing Middle-Earth to life on the screen meant that the effects needed to be done by Weta. Ltd. Fran Walsh began writing one long script to fully capture the original tale written by Tolkien and then they would eventually split the script into two parts. Weta during the scripting process began working on their designs, already committing to construction of the aesthetics of the world and working on miniature building sets. During the making of films, there was plenty of obstacles and risks that production studios had to take. An example is Mark Ordesky, Kamin and Shaye all had to leave faith on Jackson succeeding with the project after they have an output of 93 million dollars was put out for the budget of the films. Thompson writes, "There were obvious disadvantages in producing Rings. Jackson was a relatively unknown filmmaker with not one financial success to his credit. The films would have to be mounted on a scale commensurate with the epic novel, and the fantasy elements would require expensive CGI work, as the pitch film made abundantly clear." (Pg. 30, Kristin). J.R.R. Tolkien's *The Lord Of The Rings*, saga contains an incredibly rich and immersive world. His world does expand into multiple imaginative continents, cultures, histories, and languages.

Middle-Earth itself is filled with its own crafted history and mythology. Ancient tales within the world contain stories of creation, wars, heroes, and evil figures who have roamed the lands. Tolkien gave birth to a whole new geography to guide the reader into a whole new world. Rolling Hills of the Shire and towering peaks of the Misty Mountains and the desolated haunting lands of Mordor. Each location provides its own descriptions, lore, and historical ecosystems. Language is also unique because Tolkien has formed languages for Hobbits, dwarves, orcs and several other races. Magic seems to be woven over Middle-Earth and plenty of mystical beings roam the world. Wizards, dragons, ants, trolls, orcs, all walk the lands and are part of Middle-Earth's history. Elves at war with Sauron, who is a main overarching antagonist throughout the tales of Middle-Earth. Visually Hobbits of the Shire live in holes which are laid out throughout colorful gardens and round doors. Elves of Rivendell and Lothlorien reside within elegant cities. Architectures can establish different characteristics belonging to each of the races of *Lord of The Rings*. From the endearing hobbits to the otherworldly elves there are various of different kingdoms which due differentiate from each other by a lot. The Shire is the homeland of the hobbits which is made up of lush green fields and quaint villages. Rivendell which belongs to the elegant elves very ethereal in appearance. The audience seemingly beholds the natural beauty within the constructed environment of Rivendell. Elven buildings are characterized by graceful arches and intricate carvings. Then there is Gondor which is a kingdom for men or better understood by the audience as the kingdom of humans.

## CHAPTER 6

### MIDDLE-EARTH'S INSPIRATIONS TO POP CULTURE

Middle-Earth itself was inspired from the Christianity mythology and was heavily influenced from ancient literature. J.R.R. Tolkien wanted his world to be somewhat include variants of British mythology while drawing inspirations from Nordic mythos and medievalism from the period of the Knights. Tolkien even more or so took inspirations from the Dark Ages of Europe. The Dark Ages in our history saw the emergence of heroic tales and epic sagas such as, *Beowulf*. Stories of knights slaying dragons and heroes traveling past dozens of mountains in a journey on a quest he must embark on are indeed the stories that have inspired Tolkien. As a writer he has admired old sagas for their values in honor, loyalty and courage which are themes that are well woven within his own world. One of the most well-known character creations belonging to Tolkien is indeed Gandalf The Great is based off the Norse deity famed as Odin. Odin is an All Father of the Norse pantheons like how seems to be “The Last of The Great Wizards” walking Middle-Earth. Just like how Odin is known for wisdom, Gandalf is known for being high minded. Present within chapter 3 it says, “As a signal officer in World War I, Tolkien had training in mapmaking, and he designed a map of Middle earth for inclusion as a foldout in the novel.” (Thompson Kristin. Pg. 84). Tolkien’s experience in World War 1 did influence his own world of creation as he did serve as a second Lieutenant in the British Army during the war. He has been through the horrifying experience of being settled in the trenches and has seen trench warfare combat. He has lost close friends and seen the industrialized conflict that society



has faced because of the war. The devastation of World War 1 and the lost of young men through the war had impacted Tolkien during his days walking away from the war. These experiences have informed him portraying desolated landscapes like Mordor in Lord Of The Rings books. Witnessing the destruction of landscapes, suffering soldiers, and suffering civilians who belonged to the cities in the line of collateral has helped portray the theme of loss within his iconic stories of Middle-Earth. World War 1 has also inspired the author with themes of depicting heroism, sacrifice, and camaraderie. The honor that soldiers he had seen displayed within those trenches has influenced characters like Frodo, Sam, Aragorn and Gandalf.

It is imperative mention that the themes of Sauron's dark forces do resonate with the World War's industrial age of warfare. The industrial age which was seen throughout World War 1 has seen an introduction of new weapons and technologies that have changed the very nature of war in our world. Witnessing mechanized brutality has shaped his portrayal Sauron who is one iconic villainous figure in all of literature. Being an overarching evil figure like the emperor within the "Star Wars" Saga, Sauron seizes Mordor with industrialized evil. The dark machinery of war and the relentless march of Sauron's armies echo the dehumanizing effects of industrialization and the erosion of traditional values and cultures. Chapter 1 of *World Building Transmedia, Fans, Industries*, says that, "The greater the distance of a fictional world from ordinary reality, the more the interest of the reader or spectator will be directed toward the world, at the expense of the plot, because the invention of a world that differs from reality is a true feat of the imagination", ( Marie Laure-Ryan , Pg. 41). Marie is trying to capture the sense if utilizing elements of the ordinary world to capture a fictional world. There are creative minds who do indeed utilize the real world around them to craft their own world as in some way the creation does indeed become personal to themselves. Everyone has their own different perspectives and

interpretations of the real world that we all live in. Here Tolkien discusses themes of power and corruption which is central to The Lord Of The Rings saga, Tolkien has observed upheaval and totalitarian regimes in the 20<sup>th</sup> century due to his time in serving Britain during World War 1. The corrupting influence of the One Ring symbolizes the temptation for withholding great power and it shows the nature of unchecked ambition. Characters in Lord Of The Rings, like Saruman and Denethor are examples of the destructive mess that comes from greed. Real world conflicts do indeed serve as bases for great stories within fictional worlds.

There is a scene in the Lord of The Rings trilogy that does indeed establish it's world and it's characters. It is scene taken from *The Fellowship of the Ring*; it is very pivotal to the overarching story overall. It takes place in Rivendall where it is shown that there is a elven refuge hidden among the mountains, and several different representatives of other various races are strung together in a meeting to discuss the fate of One Ring. Here the viewers are introduced to key characters who all stem from different parts of Middle-earth, each with their own motivations and backgrounds. Characters such as Frodo Baggins, Gandalf the Grey, Aragorn and Legolas are all present with the representatives of Rivendell. Here this scene highlights the diversity of the races and cultures in Middle-Earth. The council of Elrond serve an exposition, crucial information is given about the history of the One Ring and the threat of Sauron. Here we get the power that this great MacGuffin holds. A MacGuffin is typically a plot device that serves as a catalyst for the action in a story. Sauron plans to use the Ring to enhance his power over the rest of the Rings and control the entire realm by withholding such power. Sauron seems to be reminiscent to the plenty of dictators who have existed in our world like Hitler, Castro and Saddam Hussein.

## CHAPTER 6

### WORLD-BUILDING TO POP CULTURE

It is necessary to say that World-building is crucial to both pop culture and the broader history of story telling because it serves as the foundation upon the which immersive and compelling narratives are built. Well-developed crafted worlds draw audiences into the story of , allowing them to immerse themselves in a rich and vivid fictional realm. Whether it's the intricate power struggling conflict that occurs within the Galaxy Far Far Away or the fantastical realms of Middle-Earth, the world building qualities is what the creator utilizes to captivate their audience to their perspective characters and story that is needing to be told. Chapter 5 of *Imaginative Writing*, there is a section that says, “The techniques of setting—the machine of the story—are those you have already encountered as image and voice. Create a place by the selection of concrete detail, in your particular diction or that you are narrating character” (Burroway, Pg. 139). With a descriptive trail of you said world does come character work that can stem from those established elements of said story.

World-building is a creative element that also means a lot to be personally as I am writing a novel of my own. I am currently telling a grand tale that is going to be written as a fantasy narrative which is titled, *Samsara*. There is meaning behind the novel's title is that the word Samsara means , “it means cycle of death and rebirth in which the material world is bound”. Samsara means to reincarnate within the realm of Hinduism. The world within *Samsara*, is composed of several different mythologies converging in a third person driven narrative which

centers around an entity whose name is Eve from the Judeo Christian Bible. She must bring several races of beings who are both fantastical and well known in pop-culture together to fight an unseen evil which emerges to conquer the realms as the story unfolds. There is a realm called the Outerworld which is a realm that all beings were casted after being punished by an all-powerful deity called “The Creator”, he punishes them because they originally refused to come together to unite against the evil that happens to be the underworld of Sheol. Sheol is an abyss where demons roam and evil deities like Satan hold dominion over the domain. I took plenty of inspirations from well-known sci-fi epics such as, *Dune*, *Star Wars*, *Lord Of The Rings* and religious texts in order to establish the story’s setting. I am also inspired by Ernest Cline’s novel, *Ready Player One*. The novel celebrates the history of our pop cultured world as his narrative centers around a young man who enters a gaming world which allows him to meet virtual characters. These virtual characters come from different characters and some of these characters happen be from other intellectual property. Ernest uses other intellectual property to not necessarily push his narrative forward though these iconic figures who cameo surface to establish the world’s purpose and that is that his world centers itself within the realms of the overall pop culture entertainment that surrounds us today. My novel centers around the character Eve and her bringing a world of characters together to fight an evil which opposes the right to live free. It is the theme of “good versus evil” and the “unite against oppression.”

## EPILOGUE

World-building is a fundamental aspect to pop-culture and is imperative to understand for storytelling. From the endless landscapes formed by JRR. Tolkien within *Lord Of The Rings*, to

the vast Galaxy of *Star Wars*, world-building allows creators to push the boundaries of storytelling. At times there needs to be no boundaries or rules if the world-building has set rules for the story to have no boundaries of its own. Whether it's through symbolism or allegory, well-crafted worlds can serve as mirrors to our own reality which offers plenty of insights into the world we live in today. Sometimes we question rules of our world once we see the fictional crafted world transcending the boundaries of storytelling. Imagination and creativity leaves one with no rules of their own when establishing created worlds which is the true beauty of story craft.

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