

ARCHETYPES AND ROMANTICISM IN ESTABLISHING NATIONAL IDENTITY AS REFLECTED IN TOLKIEN'S *THE SILMARILLION*

Emil Eka Putra, emilekaputra@gmail.com, Universitas Putera Batam

ABSTRACT

This research demonstrates the relationship of fantasy fiction, archetypes, romanticism and nationalism in one of fantasy fiction, namely Tolkien's The Silmarillion. Since fantasy fiction, with the stereotype of escapism, is less appreciated this article is written in attempt to give more appreciation to fantasy fiction. Analysis to show the relationship of fantasy fiction, archetype, romanticism and nationalism is carried out by applying archetypal approach and Frye's concept of mythos. This analysis is aimed at determining the position of the story in Frye's mythos taxonomy and its values. The values, then, are compared with values found in English nationalistic discourse. The result of this analysis indicates that the story of The Silmarillion can be classified as tragic mythos. However, tragedy in the Silmarillion is elaborated differently from the characteristics of the mythos suggested by Frye. Tragedy of The Silmarillion is collective in its nature. The uniqueness of tragedy in The Silmarillion, then, is read as representation of fellowship spirit value in English nationalistic discourse. The Silmarillion also shows wisdom and historical continuity values parallel with values found English nationalistic discourse. From these values The Silmarillion shows that pastoral life with its collectivity, wisdom and tranquility as an ideal life for English people. Further, the revealed values also shows that in establishing England national identity, Tolkien, like his national identity builders predecessor, refers to old wisdoms. He refers to values that are perceived as part of values in previous past glorious era. By doing so it can be concluded that in establishing the national identity Tolkien uses the same method with his predecessor; referring back to the previous golden era—a kind of romanticism.

Keywords: *fantasy, archetypes, romanticism, nationalism, Tolkien*

I. INTRODUCTION

Fantasy is as old as human life because human beings are born with the ability of imagination. In this context fantasy according Stableford (2005) is a product of the mental faculties by which man can reproduce the picture

of the surrounding objects in mind—the ability to imagine. Fantasy which is a psychological phenomenon is then produced fantasy stories. This can be seen from the myths and legends that live in the community of various cultures in the world. The stories of the Greek gods, Egyptian, Arthur Legend, Story of Sangkuriang and Dayang Sumbi, and Malin Kundang all are fantasy stories, stories from the perspectives of reality would not be possible. Myths, mysticism, folklore, fairy tales and old romance is then regarded as the root of modern fantasy (D'Amassa, 2006; Jackson, 2001; Kelleghan, 2002; Stableford, 2005) which has become a genre of fiction in contemporary literature.

Although deeply rooted in the history of human life, fantasy fictions are often subordinated and underestimated. Stereotype of escapism entitled to fantasy that is often seen from negative standpoint is one of the causes (Sturch, 2001). By building a superior alternative secondary world fantasy stories regarded as an escape from reality which is not ideal. The real world which is far from ideal urges a means to escape from all the problems encountered in the real world and it can be found in fantasy stories (Rabkin, 1979). However, the opinion which considers the fantasy just as an escapism is not entirely true, as suggested by Jackson (2001: 20) when she states:

"fantasy re-combines and inverts the real, but I does not escape it . . . the fantastic cannot exist independently of that 'real' world which it seems to find so frustratingly finite.

What is done by fantasies are simply concocting and reversing the so-called reality not escape from it. Thus fantasy can not simply be considered separated from reality. As with other texts fantasy is also influenced by the social context. As a text, fantasy is born in and influenced by social context. As with other texts, in its birth process there are many texts interact and influence, be it social, economic, historical,

and political. Fantasy then does not build a world that is different from the real world. What is done is fantasy concoct and remodel the real world elements to become something new. As expressed by Jackson (2001: 8):

Fantasy is not to do with inventing another non-human world: it not transcendental. It has to do with inverting elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar, and apparently 'new', absolutely 'other' and different.

Further, fantasy through its unreal nature is trying to express something that is missing from the reality. It expresses things that are forgotten, lost, silenced or suppressed. An awareness of the things that are missing indicates that there are things that are supposed to be there. Fantasy then is likely to be a means of restoring the lost. Fantasy value is believed to be manifestations-an ideology. Thus the works of modern fantasy writers like CS story Lewis and J.R.R. Tolkien can be interpreted to imply the author's ideology.

Tolkien letter which he sent to the editor of a publishing implies a fantasy relationship with this ideology. Tolkien concern on England poverty in story of her own trigger him to create what he describes as "a body of more or less connected legend" (Carpenter 1981: 167), a mythology which contains legends related that his country, the one that he dedicates to England. Here it can be seen that the Tolkien's effort in writing the story is based on the spirit of nationalism against England. His creative process in creating story is driven by his love for England.

In addition to having links with ideology, fantasy also has been associated with archetypes as fantasy often contains archetypes, both the character and the storyline archetypes. This then urges the writer to describe the relationship between fantasy stories, archetypes and nationalism. As the object of this study the writer chooses one of the works of JRR Tolkien; *The Silmarillion*. The author chose this work because this work is the lifelong work of Tolkien. The collected correspondence of Tolkien collected by Carpenter (1981) reveals that the concept of work published posthumously in 1977 or four years after his death in 1973 has been in existence since the year of 1914/1915. The length of time dedicated to the work by

Tolkien is considered to record more Tolkien's views. Based on Tolkien's intentions which have been expressed earlier the writer argues that there are values that reflect the spirit of nationalism in this work. Through this article then the author reveals these values. To uncover it the writer uses archetypes as its entrance.

Limitation and Formulation of the Problem

With the argument that Tolkien wants to build an England idealized image or England national identity through *the Silmarillion* as a manifestation of nationalism spirit, this research is focused on answering the following questions:

1. Into what narrative archetypes (*mythos*) can *the Silmarillion* be categorized?
2. What values or ideology are reflected in *The Silmarillion*?
3. Based on the value or ideology expressed, what ideal picture arisen and can be read as a form of manifestation of the spirit of nationalism? Is the expressed value reflecting romanticism?

Objective of the Research

By answering the formulated problems this study is expected to be able to:

1. Place the plot of *The Silmarillion* in the classification of narrative archetypes (*mythos*) specific.
2. Describe the value or ideology that appears in *The Silmarillion* based on its type of narrative archetypes.
3. Describe the ideal picture of England that is emerging as a manifestation of nationalism spirit.

Research Methodology

This study uses the archetypal approach. This approach is used to analyze the plot in the story. The plot in this story is divided into two major groups: the major plots and minor plots. The plot is considered a major plot if it relates directly to the history of *The Silmaril* while minor plot is the plot that is not directly related to the story of the history of *The Silmaril*. The storyline in this novel would be seen from archetypal elements point of view. The possibilities of narrative archetypes modifications are also be seen as a manifestation of values or ideologies that appear in the story. The data used in this study are taken from the analysis of the document, which in the case of

this study is a novel. Then, the data in the form of quotations are analyzed and results are described.

The first step taken is to identify the spread of the generic plot elements- the temporal progression events "first this happens, then that, then that..." [Abrams, 1999: 224]), conflict, character, and then place them in each *mythos*. Due to the time background of the novel is very long, there are many minor stories that have its own plots in the novel. Plots are then placed in each *mythos* to be used to determine the dominant myth in the novel. The next step is to identify the elements in the story and sort them out based on the Frye *mythos*. For further analysis, the results of the first and second step, the values or ideologies that emerge are discussed to uncover any thing that could be seen as a form of manifestation of the spirit of nationalism in Tolkien's novel.

II. LITERATURE OF THE RESEARCH

Archetypes and *Mythos*

To discuss archetypes, the reference used is the theory of archetypes Northop Frye (2000), in particular the concept of tragedy *mythos*. The decision of selecting Frye's concept of myth as reference is based on the reason that the concept is talking about the plot which is also the focus of analysis in this study.

The context of high mimetic tragedy is its association with the fall of a leader. High mimetic is one of the five fictional models described by Frye (2000). In the model of high mimetic the position of the leader is between the community he leads and the gods. Frye (2000) calls these leaders are at the top of the wheel of fortune. They have advantages both physically and mentally so that their quality on the one hand is far above the people they lead and on the other hand is under the gods. The position of the leader who later became the tragic hero is intermediaries and victim of the power of a god. By analogy Frye (2000) describes the tragic hero as tall trees which are more likely to be a means of lightning to get to the earth than the grass beneath. However, not only as a means, the tree will be burned and collapsed when the lightning spread in the body, in other words, the tree is also a victim.

To be a tragic hero, according to Frye (2000) the hero must have hybris-like properties, the pride of the self that is too high, arrogant,

and too confident. Hybris will then bring the downfall of the hero because it will blind the conscience of the hero so that he performs an act contrary to public morals, something that is called hamartia by Aristotle. Further Frye explains that hybris is also adopted in the form of act of sin. Hybris, according to Frye is "a precipitating agent of catastrophe" (2000: 210), things that bring catastrophe.

Moral values opposed action of the tragic hero is caused by so-called a moment of dizziness. Hero, with his hybris faces problems. These problems are then very hard for him and then bring in tremendous confusion called the moment of dizziness. Frye goes on explaining that in this confusion the hero then find a new understanding of the legal form or "vision of law" (2000: 208) to solve his problems. Vision of law is then direct tragic hero to take an action contrary to the moral. One of the examples of this action is revenge.

Acts contrary to moral done by tragic hero invite the isolation. Frye (2000) explains that isolation is the center of the tragedy. This isolation can occur many times, both before and after that moment of dizziness. Last isolation experienced by tragic hero is death and it is often the end of the tragedy. However, before the tragic hero meets his death he experiences the time of disclosure, or in terms of Frye it is called "discovery or anagnorisis" (2000: 212). At this time the tragic hero realizes that he has moved a far greater engine than the engine he is capable of handling.

In further explanation of this *tragedy* *mythos* Frye reveals that in contrast to the comedy that tells the story in a social context, the tragedy concentrated in one individual: "tragedy is more concentrated on a single individual" (2000: 207). Besides, he also reveals that each concept of his *mythos* consists of six phases. Three phases of the sixth phases of each *mythos* is parallel to the *mythos* before and after. For example, the first three phases of the comedy *mythos* are parallel with the first three-phase of irony and the final three-phase of comedy *mythos* are parallel with romance *mythos*. The phases of the tragedy *mythos* move from heroic to ironic. The first of three phases associated with the first three-phase and three-phase *mythos* of romance associated with the final phase of the last three *mythos* of irony. The tragedy of the first phase of the hero's birth, the

second phase is a tragedy of youth, the tragic hero, the third phase deals with the theme of the hero journey, the fourth phase is the phase of the fall of the hero because of his hybris, the fifth phase is the phase of the ironic element increasing and decrease of the heroic element and the last, the sixth phase is a state of extraordinary horror. Tragedy, according to Frye (2000) also deals with incest, family breakdown and community opposition.

In accordance with the characters involved in the tragedy Frye (2000) describes several types of characters, including the character of the chorus and the characters forecasters (soothsayer). Chorus character is a character that openly oppose the actions done contrary to the moral tragic hero. This character is a representation of society and moral values in society. Forecaster (soothsayer) is a character who announces the fall of the tragic hero. This character becomes what Frye calls "an architectus or projection of the author's will, in this case for a tragic conclusion" (2000: 216).

Novel and Nationalism

National identity is closely related to cultural heritage. At least that is what has been seen by Byron when he wrote his comment in the introduction of *Prophecy of Dante* in 1819. This is true in the context of Europe in the late 18th century to the early 19th century. At that period, as revealed by Bassnett (1993), European nations which are sought to obtain independence are vying to dig their literary repertoire to be taken as a reference in establishing the national identity of their nation. A nationalism movement, a movement which, according to Hobsbawm (1992) become a mass force in the late 19th century. The spirit of nationalism evolved to keep the literary heritage. Each nation tried to maintain the legacy so that it is not claimed by other European nations which are also equally explore the cultural heritage, especially in the field of literature. The romance of the golden age of the past was resurrected in order to develop a sense of togetherness. This is certainly understandable as nationalism originated from the "idea of homogeneous, empty time" (Anderson, 2006: 24). In addition to exhume literary tradition, nationalism is also built through novels and newspapers. Novels and newspapers provide the technical means to 'represent' a form of imagined communities,

namely, nation because, according to Anderson (2006) through which the author can bring to the readers' mind how interesting this imagined world is.

England and Nationalism

When the European nations were competing to show their nationalism spirit, England seems not so disturbed by this movement which became a mass force at the end of the nineteenth century. England began to define the values of Englishness that distinguishes it from other nations in the late nineteenth century and early twentieth century (Dodd, 1968), a period which is called by Kumar (2003: 176) as the "moment of Englishness." The reason for this late is England position. That time was at the England's peak of glory as a rich kingdom. She became the center of the world economy and had a wide territory. This position led the England to feel that it was very inappropriate to define the differences with the nations that are part of her kingdom, although English is in fact superior compared to other nations. This would invite a negative impact on the unity of the nations which had been strived for centuries. England advantages made England feel confident enough not to follow other European nations which began to define themselves.

England began to feel the need to define Britishness her after England lost the battle Boer. This defeat has undermined the confidence of the British Empire. In addition to losing wars Boer, secularism wave that struck Europe that occurred at the end of the century 19th (Colley, 1992) also affect the growing awareness for define the identity of the English nation. Protestantism as identity British Empire began to fade. Religious identity became no longer effective in supporting the British royal triumph. This is reinforced by emergence of economic powers that rival the strength of the England economy such as the US and Germany which incidentally are the Protestant countries. The growing movement of ethnic and cultural nationalism which according to Hobsbawm (1992) makes nationalism became mass strength at the end of the nineteenth century also raised awareness English nation to define her identity. These three issues described above lead England at the end of the 19th century to what is called by Kumar (2003) as the moment of Englishness. At this time the British nation through her

scholars formulate values that are considered representing the values and the things that distinguish English from other nations. Kumar (2003) mentions that the matters raised were related to the destiny, history and the lives of its people.

PREVIOUS RESEARCH

Great appreciation has been addressed to Tolkien's work. It is proven by many studies conducted on his works. However in this part of discussion the writer focuses only on the previous research research that addresses aspects of Tolkien's work association with nationalism. Tolkien's statement in one letter as quoted in the beginning of this article related to his desire to create a body of more or less connected legend for his country England become the starting point for several researchers who conduct research on Tolkien's work. The first study is a study conducted by Verlyn Flieger (2004). In the study which entitled *Do the Atlantis Story and Abandon Eriol-Saga* Flieger problematize Tolkien's disputed goal to make a body of more or less connected a legend for England. The main question posed in in this study is how Tolkien creates a mythology that belongs to England. As the entrance to reveal this, Flieger refers to one of Tolkien's notes stating *Do the Atlantis story and abandon Eriol-Saga, with Loudham, Jeremy, Guildford, and Ramer taking part*. This entry is taken as evidence by Flieger to show that Tolkien mythology in its development has undergone a structural reconception. Through the work search of Tolkien's *The Lost Road, Eriol-Saga, The Notion Club Papers* Flieger later argues that the record shows that Tolkien consideration of conceptual change will connect the frame story (Atlantis story) with another story (Eriol-Saga) so that it can be displayed as a mythology, and will further expand the "Englishness" of the mythology beyond the historical period and prehistoric period to the nature of psycho-history and para-psychology. By doing so, the historical and geographical connection with English mythology will be equipped with the psychological and psychic connection. It can be concluded then that the Tolkien strategy in making England's mythology is applied through three examined stories and not only realized by associating it to history but also by presenting it as a memory that has been passed down.

Another research is the study conducted by Anne C. Petty (2004) entitled *Identifying England's Lönnrot*. In this study, Petty argues that Tolkien and his son deserve to be called as England's Lönnrot because the role of mediators that have been undertaken by the father and son is parallel to the role of Lönnrot in collecting Finnish folklore. They are considered as a mediator who has collected ancient knowledge and reshape it so that it can be consumed by the descent. Research then focuses on seeing the influence of Lönnrot on Tolkien as a mediator. This influence is seen in terms of the intention, language and content. In terms of intention, both Tolkien and Lönnrot equally do his job as a mediator not for fame but for preserving the literary heritage of each country or in other words to provide continuity with the past history through epic which will serve as a mirror of the national spirit which is expressed in folk poetry. In terms of language Petty reveals that Tolkien and Lönnrot equally utilizing language as a means of developing a national identity. If Lönnrot elevates the status of a language that has existed in Finland folklore become the official language and national symbols Tolkien attempts to create a language to be used as a national symbol. Similarity in terms of language is also proven from the choice of words used in the creation of works. Related to this literary work, based on the letter that was sent by Tolkien it is revealed that he loves Finnish. So that this language gives effect to the language he creates both in terms of sound and visuals.

In terms of the content Tolkien is influenced by the Lönnrot's Kalevala, mainly the tale of Kullervo and epic of the Sampo. If Lönnrot in creating Kalevala utilizing the remnants of Finnish folklore extant Tolkien does a kind of textualization of story elements that exist in the Kalevala. This is consistent with the research conducted by Dimitri Fimi (2006) under the title *Mad "Elves and" Elusive Beauty ": Some Celtic Strands of Tolkien's Mythology*. In this study Fimi also questions Tolkien's work aspects of nationalism and reveals the influence of the Kalevala in Tolkien's work. Fimi then went on to reveal that one part of the story *The Silmarillion* in parallel with one of the legends of Ireland *Tuatha Dé Danann*. Last, the study highlights the nationalism aspect of Tolkien work is Tom Shippey's (2007) *Grimm, Grundtvig, Tolkien: Nationalisms and the*

Invention of Mythologies. In this study Shippey tries to give an explanation of the reason for the high assessments conducted on Tolkien's work. To explain it, Shippey compares Tolkien's nationalism with Jacob Grimm and Nikolai Frederik Grundtvig Severus' nationalism. Comparisons were made by Shippey by considering the three nineteenth century mythographers objectives. After performing comparisons Shippey finally concludes that the Tolkien's popularity on one hand and Tolkien's unpopularity on the other hand are caused by his traditionality that does not lead his mythology and ideology to become outdated so that it well understood by millions of readers. From several previous studies that I consider relevant and have been discussed I then conclude that Tolkien's nationalism issue discussed in these studies ranged on how Tolkien embody nationalism and emerging issues around Tolkien's desire to create a body of interrelated legend for England. These studies have not been talking about the values nationalism itself. This space then will be filled through this study. Discussion on the data relating to fantasy, literature, and archetypes, have shown that fantasy novel containing elements of archetypes can serve as a means of ideological manifestations.

III. RESEARCH METHODOLOGY

This study uses the archetypes approach, in the sense that the elements concerned in the analysis of this novel is the element of archetypes contained in the plot. The plot in this story is divided into two groups i.e. major plots and minor plots. Major plot is a plot related directly the story of the history of The Silmaril while minor plot is a plot that is not directly related to the story of the history of The Silmaril. The theory used to discuss the elements of archetypes in the story is the Northop Frye's theory of mythos. Possible modifications to the Frye's narrative archetypes (myhtos) is seen as a manifestation of values or ideologies that appear in the story.

The data used in this study were drawn from the study of documents, which in this study is a novel. Furthermore, the data document quotations will be analyzed and results will be described. Thus, in conducting this study the first step done is to identify the spread of the generic plot elements-progression temporal events ("first

this happens, then that, then that..." [Abrams, 1999: 224]), conflict, character, and place them on each of the mythos. Because the background span of time in the novel is very long, then in the novel there are many minor stories that have its own plots. This plots then be placed on each myhtos for later use for deciding dominant mythos in the novel. The next step is to identify the elements in the story and sort them out based on Frye's mythos. Furthermore, from the results of the analysis in the first step and second, the values or ideologies that emerge will be discussed further to reveal any thing that could be seen as a manifestation Tolkien's spirit of nationalism in this novel.

IV. RESEARCH FINDING AND CONCLUSION

4.1. The Silmarillion as a Fantasy

In her discussion of fantasy Jackson (2001) reveals that the fantasy can not be detached from reality. The same thing also expressed by Tolkien in his essay entitled *On Fairy-Stories*. In this essay Tolkien (1964) states that the fantasy is not contrary to reality but depend on the reality itself: "*creative Fantasy is founded upon the hard recognition that things are so in the world as it appears under the sun; on recognition of fact*". Good fantasy according to Tolkien is fantasy that can show consistency of reality in it. In addition to showing the things that are not common good fantasy will show that everything in it goes in accordance with the rules of the real world or reality:

Good fantasy therefore, allows the reader to enter into a fully believable and internally consistent secondary world, without demanding a willing suspension of disbelief. This is because, despite the unfamiliarity, everything works according to the "laws of that world... you believe it, while you are, as it were, inside. (Tolkien, 1964)

The linkage of fantasy with reality is also reflected in the concept of sub-creation Tokien expressed when talking about the world of alternative secondary commonly found in fantasy stories. In the discussion on the Tolkien's sub-creation concept, Heims (2004) says that Tolkien perceived acts of human creativity as a sub-creation. This activity is the creation within Creation. God is the Creator and man is a sub-creator. Because humans are created with the image of God then Tolkien argued that the

"creation" of man is also part of the Creations of God. It contains the image of God, contains truth and things that can not be separated from the reality. He then argues that the myth is not entirely a lie, he saw myth also contains the truth. Tolkien's opinions on the man creation as sub-creation are manifested in his works. Even Tolkien emphasize that although his works are fantasy but it contains the values of reality. He says that in making the imaginary world of fantasy artists remain rooted in reality values. In a letter collected by Carpenter (1981) Tolkien states that Middle Earth is a real objective world but the stories are set in the fictional historic period. Within the story there are a lot of things that can be encountered in real life like the sun, the moon, and even as it acknowledged in his letter Tolkien geographical description of Middle Earth and Arda similar to the geographical description of region in the world we live in today (Carpenter, 1981).

Jackson (2001), further also expresses the opinion that Bessiere which states that a fantasy story through its unrealistic nature informs the limits of the public's knowledge in which the work created. Fantasy defines the possible and the impossible. Further Jackson argues that the effort of defining things beyond man comprehension gave birth to religious fantasy stories which tell about angels, demons, Heaven, Hell, and the promised land. This effort also gives birth to pagan fantasy stories which tell about elves, dwarf, elf and fairy tale. In the story of The Silmarillion, it can be seen that Tolkien's fantasy blends the form of religious and pagan fantasy. Description of the Valar and Ainur in the story implies an angel figure in the religious texts. The same case also true for Morgoth, a figure that was originally described as one of the angels, then fell into a devil figure. This is parallel to the story of Satan's downfall. Heaven and Hell respectively reflected in Valinor description which is home to some of the angels who fell earth to become the Valar and Angband which was the residence Morgoth devil. Characters of the angel and the devil in the Silmarillion met with the elves and dwarves character usually found in pagan fantasies. Description of the angels who originally lived together with Illuvatar (God in Tolkien's fictional world) and descend to earth and become the god that regulate and maintain the running of the natural law strengthen the incorporation of

elements of religious fantasy and pagan fantasy in Tolkien's work.

As a fantasy The Silmarillion can be classified to marvelous, a kind of fantasy that blends religious fantasy and pagan fantasy. Jackson (2001) describes some of the characteristics possessed by a marvelous fantasy: It has minimal functional narrative as the narrator in the story is omniscient thus it is minimizing the participation of the reader. Marvellous also gives the impression that the story being told is an event that occurred far away in the past.

The narrator in the Silmarillion is described as the omniscient narrator. Narrator who conveys to the reader what is felt by the characters as in the following quote:

Now Feanor's heart was still bitter at his humiliation before Mandos, and for a moment he paused and looked at Melkor in silence, wondering if indeed he might trust him so far at least as to aid his escape (Tolkien, 1977: 41).

From this quotation it appears that the narrator reveals to the reader directly what is perceived by the characters and do not give space to the reader to interpret what is perceived by the characters through the symptoms displayed the characters. From this it appears that the reader are not actively involved in the reading, because the information has been presented by the narrator. The Silmarillion also gives far away impression- this story happened in the far past- since it talks about the creation of man. In addition to the theme of man creation the far away impression can be seen in the early part of the story. The Silmarillion is opened with "There was Eru, the One, who in Arda is called Ilúvatar" (Tolkien, 1977: 3). This impersonal story beginning is repeating the pattern of the opening of the traditional fairy tales.

4.2. Archetypes in the Silmarillion

Based on the Frye's (2000) *mythos* taxonomy, the Silmarillion's plot is the fourth phase tragedy mythos. In this phase hero's hybris invites tragedy on the hero. However, the Silmarillion's tragedy is a little bit different from Frye typical tragedy: "tragedy is more concentrated on a single individual" (2000: 207). The tragedy in The Silmarillion is collective, in the sense that the tragedy happened is not only felt by the tragic hero but by communities in which the hero live.

The tragedy that became a major theme in *The Silmarillion* is caused by the fall of Feanor which then also brings with him the nation's Elves, especially the Noldor to his downfall. The tragedy is preceded by isolation, confusion and inner battle in the form of grief experienced by Feanor. Confusion and inner fight then make the Noldor-Feanor and his people stand against the fate and the gods-the Valar. Feanor and his people, the Noldor, then convicted and condemned for their hybris. Curse of the Valar is also applicable to all parties, particularly both Elves and Humans who join Feanor alliance and Noldor in general. Thus the main tragic hero in *The Silmarillion* is Feanor because he was the origin of the tragedy experienced by the nation of Elves and Humans.

In the discussion of the tragedy, Frye (2000) reveals that the tragic hero was at the top of wheel of fortune as he has a quality that is far above his people. Feanor meet most of the characteristics of tragic hero who has been described by Frye. He is a descendant of the king, having the physical and mental advantages as described in the story:

Finwë was King of the Noldor. The sons of Fëanor were Finwë, and Fingolfin, and Finarfin;. . . Fëanor was the mightiest in skill of word and of hand, more learned than his brothers; his spirit burned as a flame. (Tolkien, 1977: 31)

In the quotation above, it is described that Feanor is a prince of one of the Elves nation, Noldor. He is described as someone who has expertise in speech and creating something. He is described as more intelligent than his siblings and has a burning passion inside him. His expertise in delivering creative speech makes him become the inventor of the alphabet used by the nation of Elves. In another part of this story it is also described that his skills in speech move a lot of people to follow his desire to rebel the gods.

In addition to being at the top wheel of fortune Frye (2000) reveals that the tragic hero has hybris which cause moral defect and eventually take the tragic hero to his downfall. Hybris owned Feanor is in the form of self-confidence and pride, the two things that take Feanor to stand against the gods and bring the Noldor to its rebellion. Feanor and the Noldor then suffer a downfall for committing many crimes such as murder and treason. The fall then bring in isolation. Feanor and the Noldor are barred from returning to the

blessed land which is their homeland. Frye (2000) says that isolation is the center of the tragedy. Tragedy in *The Silmarillion* ends with nemesis-a phase that returns everything back on its track-which is conducted by the Valar as a force that is sent by Illuvatar (god in the fictional world of Tolkien).

4.3. The Silmarillion, Romanticism and Nationalism

After discussing archetypes in *The Silmarillion*, in this section the writer describes the values that arise both from the archetypes (*mythos*) that has been discussed in the previous section and from the values depicted in the story in general. These values are connected to the English values discourse that exists in the development of England nationalist movement.

As has been revealed in the explanation of previous section, the *Silmarillion mythos* belongs to the tragedy *mythos*. Tragedy, primarily from the perspective of the fourth phase tragedy contains wisdom value as seen from Frye's explanation on the fourth stage of this tragedy: "In this phase we cross the boundary line from innocence to experience" (2000: 221). In the fourth phase the movements from innocent condition to fully experienced occurred-a full of wisdom conditions. Wisdom is closely related to the experience, no experience there can be no wisdom. This is apparent when referring to the definition of wisdom according to the Dictionary Oxford Advanced Learner's Dictionary: "the knowledge that a society or culture has gained over a long period of time." In the second definition of wisdom (wisdom) is shown the relation between knowledge and wisdom, that wisdom is present because of the experience that has been gained.

Through many tragedies experienced by Elves and Men portrayed in *The Silmarillion* there is value of wisdom emerge in this story. Wisdom is implied from the moment of *discovery* or *anagnorisis* of the tragedy *mythos*. In the story of Feanor it can be seen that the awareness of the tragic hero of the action he perform: "[Fëanor] knew with the foreknowledge of death that no power of the Noldor would ever overthrow them" (Tolkien, 1977: 64). Feanor in a state of dying realizes that he and the Noldor who followed him would not be able to defeat Morgoth without the aid of the Valar, the strength of the earth's guardian deity. From the tragic hero

point of view because of the experience he has, Feanor finally gets a clearer understanding because he is not covered by his *hybris*. Without his *hybris*, on the verge of his death, Feanor can see clearly and get wiser in seeing about the limitations of the Elves, things that he had never realized when he is controlled by his *hybris*. In the story of Turin it is also described at the end of the story that the Turin finally realizes that his obsession for revenge has taken himself away from his mother and sister he loves. Therefore, he ignores both of them and transfers the responsibility to protect them to others. From the story of Feanor and Turin wisdom value that can be seen is revenge will only bring destruction, not only self destruction but also the destruction of society. This wisdom if it is associated to the discourse of Englishness values that have already existed, it looks relevant to discourse of English people as agent of change.

In addition to the values that reflect the wisdom of the England nation's destiny as an agent of change for humanity and sustainability of England history, in the *mythos* of tragedy that has been revealed, there is also the value of togetherness. The nature of the collective tragedy described in *The Silmarillion* reflects the value of togetherness which is also considered as typical of English, as expressed by Kumar (2003). In *The Silmarillion* it is told that the tragedies are not only concentrated on the tragic hero but also has an impact to the people who are led by the tragic hero: Feanor takes the Noldor into tragedy; Turin brings his family into tragedy as well as Beren.

The nature of togetherness that is considered as English national value is one form of romanticism that swept Europe in establishes nationalism. In the context of England, it is directed to romanticizing rural life in stark contrast to the life of the industrial era began in England. Nostalgia for rural life is realized through one of the values that live in rural life that is togetherness. 19th century Englishmen see that the values of Englishness that characterizes them and then are adopted as the value of nationalism can be built through pastoral life and all aspects of its life. They think that the ideal life of English society is pastoral life.

Romanticism that hit Europe in the search for national values in the context of English nationalism is manifested in the form of rejection to the life of the industrial era (Kumar,

2003). The industrial era life is seen as a negative life and has an impact on the pastoral life which is considered the hallmark of England life with all its value. This negative view industrial era life is also reflected in the story of *The Silmarillion*. Industry is depicted attached to the description of the enemy in this story—Morgoth. Description of Morgoth's Angband stronghold reflects the picture of industrial life:

In the pits of Angband he the caused vast smokes and vapors to be made, and they Came reeking forth from the tops of the Iron Mountains, and afar off they could be seen in Mithrim, staining the bright airs in the first mornings of the world. A wind Came out of the east, and bore them over Hithlum, darkening the new Sun; and they fell, and coiled about the fields and hollows, and lay upon the waters of Mithrim, drear and poisonous. (Tolkien, 1977: 65).

Angband which means Iron Prison, Hell of Iron is located in the Iron Mountains. It is described produces black smoke covering the sun and also poisons the land and water around it. By embedding the element of iron and pollution on the description of the Morgoth castle the image of industrialization is presented negative. Bleak industrial life can also be seen in the following excerpt:

The Thunderous towers of Thangorodrim that were made of the ash and slag of his subterranean furnaces, and the vast refuse of his tunnellings. They were black and desolate and exceedingly Lofty; and smoke issued from their tops, dark and foul upon the northern sky. Before the gates of Angband filth and Desolation spreads southward for many Miles over the wide plain of Ard-galen (Tolkien, 1977: 70)

Description of Thangorodrim tower which is black and grim as black smoke come out of it resemble the description of smokestacks attached to coal energized industrial building in real life. Activities of weapons mass production involving a lot of kidnapped Elves and Men who are employed as slaves in Angband add a negative picture of the industry in this story: "they took captive and led to Angband, and made them thralls, forcing them to use Reviews their skills and Reviews their knowledge in the service of Morgoth" (Tolkien, 1977: 94).

If the description of the Morgoth castle and the life in it is very close to the negative description of the industry, the three-nations of Elves and Humans are depicted as living

harmoniously with nature, the life which is synonymous with the pastoral life. In the description of the goods production in the lives of Humans and Elves in Middle Earth it is founded more descriptions that are close to the craftsmanship, life in which all things are created by the hands of the craftsmen not mass-produced by industrial production. It can be seen from the depiction of weapon production carried by Thingol to face the Orc troops which begin to interfere with his territory:

*. . . these at first the Naugrim **smithied** for him; for they were greatly skilled in such work, though none among them surpassed the **craftsmen** of Nogrod, of whom Telchar **the smith** was greatest in renown* (Tolkien, 1977: 55 with bold emphases from the writer)

The words *smith* and *craftsmen* used in the description of the Elves' process of warfare production gives a different impression to the use of the word *thrall* and *labor* used in the production process in the Morgoth's Angband. *Smith* and *craftsmen* give the impression of the production process is the production of craftsmen who are usually live in rural areas, while *labor* and *thrall* give a negative association of industrial life. This again confirms the emphasis on positive values of rural life and the emphasis of negative values of industrial life.

Conclusion

From what has been presented it is shown that the Silmarillion as belonging to the category of fantasy marvelous. The Silmarillion as a marvelous fantasy combining these two types of fantasy is fantasy and fantasy pagan religious are represented respectively by the appearance of an angel and a devil character; Elves and dwarves as well as the presence of parallel places with heaven and hell. By taking the form of marvelous Silmarillion also gives the impression to the reader away through the opening phrase the story, traces of orality in the story and background of the time he uses. But for much of the background where the impression is not felt as though the place mentioned background is Middle Earth, setting descriptions place is very familiar with the real world.

From what has been presented so far it is shown that the Silmarillion belongs to the category of marvelous fantasy. As a marvelous fantasy The Silmarillion combines the two types of fantasy: pagan fantasy and religious fantasy

which are represented respectively by the appearance of an angel and a devil character; Elves and dwarves as well as the presence of places which are parallel with the heaven and the hell. By taking the form of marvelous Silmarillion also gives the far away impression to the reader through the opening phrase of the story, the traces of orality in the story and background of the time used. However for much of the place setting the impression is not felt even though the place mentioned as the setting is Middle Earth, the descriptions are very similar to the the real world setting.

As a fantasy The Silmarillion also contains archetypes, which are visible through the character and plot. The main characters in the story, all told come from the ruling family and have the physical and mental advantages. In terms of plot, The Silmarillion is categorized into the tragedy plot (mythos) archetype. But unlike tragedy mythos in general, in the tragedy in The Silmarillion is not only concentrated on one individual but extends to the community level. The Silmarillion also contains values that are parallel with the existing values in the discourse of English nationalism. The values contained in The Silmarillion are the value of wisdom, the value of historical continuity and the value of togetherness which is identical to the value of pastoral life. These values further showed that the ideal life of Britain reflected in the story is pastoral life with its value of wisdom, unity and continuity of history and togetherness.

REFERENCES

- Abrams, Meyer H. 1988. *A Glossary of Literary Terms*. 7th ed. New York: Holt, Rinehart, & Winston.
- Anderson, Benedict. (2006). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.
- Bassnett, Susan (1993). *Comparative Literature: A Critical Introduction*. Oxford:Blackwell
- Carpenter, Humphrey and Tolkien, Christopher (eds.). 1981. *The Letters of J. R. R. Tolkien*. London: George Allen & Unwin
- Colley, Linda (2005). *Britons: Forging the Nation 1707–1837*, London: Yale University Press
- D’Amassa, Don. 2006. *Encyclopedia of Fantasy and Horror Fiction*. New York: Facts On Facts
- Dodd, Philip. (1968). “Englishness and the National Culture.” in Robert Colls dan Philip Dodd (eds). *Englishness: Politics and Culture 1880-1920*, 1-28. Kent: Croom Helm
- Fimi, Dimitra (2006). "'Mad' Elves and 'Elusive Beauty': Some Celtic Strands of Tolkien's Mythology". *Folklore* (West Virginia University Press) 117 (2): 156–170.
- Heims, Neil (2004). *Great Writers: J. R. R. Tolkien*. Philadelphia: Chelsea House Publisher
- Hobsbawm, Eric (1992). *Nations and Nationalism Since 1780: Programme, Myth, Reality*, 2nd ed, Cambridge: Cambridge University Press
- Flieger, Verlyn (2004). “Do the Atlantis Story and Abandon Eriol-Saga.” *Tolkien Studies: An Annual Scholarly Review*, I, 43-68
- Frye, Northrop. 2000. *Anatomy of Criticism: Four Essays*. Princeton, NJ: Princeton University Press.
- Jackson, Rosemary. 2001. *Fantasy: The Literature of Subversion*. New York: Routledge.
- Kelleghan, Fiona (Ed.). 2002. *Classics of Science Fiction and Fantasy Literature: Vol. 1. Aegypt — Make Room! Make Room!* Pasadena, California: Salem Press
- Kumar, Krishan 2003. *The Making of English National Identity*. Cambridge: Cambridge University Press
- Petty, Anne C. (2004). “Identifying England’s Lönnrot.” *Tolkien Studies: An Annual Scholarly Review*, I, 69-84
- Shippey, Tom (2007). “Grimm, Grundtvig, Tolkien: Nationalisms and the Invention of Mythologies.” *Roots and Branches: Selected Papers on Tolkien*, 79-96. Berne: Walking Tree Publisher
- Stableford, Brian 2005. *Historical Dictionary of Fantasy Literature*. Lanham, Maryland: The Scarecrow Press
- Sturch, Richard 2000. *Four Christian Fantasists: A Study of The Fantastic Writings of George Macdonald Charles Williams C.S. Lewis and J.R.R. Tolkien*. Berne: Walking Tree Publisher
- Tolkien, J. R. R. (1964, 5 January 2012). On Fairy Stories. [http://bjorn.kiev.ua/librae/Tolkien/Tolkien On Fairy Stories.htm#f](http://bjorn.kiev.ua/librae/Tolkien/Tolkien%20On%20Fairy%20Stories.htm#f) [25/06/12]
- Tolkien, J. R. R. 1977. *The Silmarillion*. London: George Allen & Unwin Ltd.