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Gaps in Description of Elves in The Silmarillion

Bakalářská práce

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Prohlašuji, že jsem tuto bakalářskou práci vypracoval samostatně pod odborným dohledem vedoucího práce a že jsem uvedl všechny použité podklady a literaturu.

V Olomouci dne ....

Podpis:.......................................

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1. Introduction

Although the Elves and Elvish society are central to J.R.R. Tolkien's *The Silmarillion*, the reader is given very little direct information about them, they are very little defined as a fictional entity. This thesis argues that this relative lack of information, or concentration of descriptive gaps, greatly contributes to the aesthetic appeal of the work, to the work's special kind of realism and, being an important aspect of the narrative transaction, even to the centrality of the Elves.

Every fictional world constructed by any finite text is inevitably incomplete as the amount of information that could be possibly given about a complete world is infinite.[1] For the same reason every fictional character or other entity is incomplete; there is an infinite number of questions that can be asked about it and only some of them can be answered by consulting the text. Where the text does not, either explicitly or implicitly, give the answer to such a question a gap is created in the fictional world. Several ways authors can work with the distribution of gaps and exploit this property of the fictional world have been described by Thomas Pavel and Lobomír Doležel, among others.[2]

Tolkien's own theoretical writings and letters testify that he was aware of the potential there is in use of incompleteness of a fictional world for effect. In 1963 he wrote in a letter to a reader:

> Part of the attraction of The L.R is, I think, due to the glimpses of a large history in the background: an attraction like that of viewing far off an unvisited island, or seeing the towers of a distant city gleaming in a sunlit mist. To go there is to destroy the magic, unless new unattainable vistas are again revealed.[3]

The subject of this letter is *The Silmarillion,* then in the making, and Tolkien here expresses a doubt whether it should be published, because it could fill the fictional world it shares with *The Lord of the Rings* to an undesirable degree. If *The Silmarillion* was to be published, it had to use the same strategy as *The Lord of the Rings* originally did.

1. Lubomír Doležel, "Fictional Worlds: Density, Gaps and Inference." *Style* 29 (1995): 201–202.
2. Doležel, "Fictional Worlds," 201-202.
3. Carpenter, Humphrey, ed. *The Letters of J R.R. Tolkien* (London: George Allen & Unwin, 1981), 333.

Proving the concentration of descriptive gaps in the Elves is a difficult task, since by reading *The Silmarillion* one obviously obtains a great number of individual pieces of information about the Elves and still more can be inferred from it. We get to know many, too many for the taste of many readers, Elvish characters by name. We learn some very basic physical traits of some of those characters; we get to know the Elves live under kings and so on. By inference from facts supplied by the text we can sometimes learn information of nature surprisingly different from such as is normally given by the text. A good example may be the way the Elves procreate. Such information, shared with the reader directly, would probably crash into the rather elevated style of the work. Yet, from the fact that there are three intermarriages between Elves and Men and all of them prosper and produce offspring, we can infer with a high degree of certainty that the system is fully compatible with, if not the same as, human.[4]

With that in mind, the argument is made about relative lack of information, as compared to a hypothetical situation where the Elves receive as much descriptive treatment as is proportional to their central role in the text. However, there is no standard amount of information to be given about a fictional race in a text of a particular length. It is also difficult to measure amount of information actually given, even if we were to disregard the fictional facts that are not explicitly stated and must be inferred with varying degrees of certainty and according to different interests of different readers.[5] For these reasons the argument must remain to some extent based on my subjective reading experience. I have, nevertheless, tried to eliminate the subjectivity as much as possible by employment of objective methods.

Having discussed the tendency of the text to neglect the Elves in its descriptive passages I will turn to a discussion of how the resulting concentration of gaps functions in co-creation of an implicit complex frame structure present in the text. This determines the function of the text in the fictional world and its fictional cultural context. Ground for this discussion has been laid by Gergely Nagy's PhD dissertation "Ye Olde Author: Tolkien's Anatomy of Tradition in *The Silmarillion*", where *The Silmarillion* is seen as a metafictional commentary on the way authors and cultures work with stories, texts and traditions and where it is placed in exactly the kind of theoretical context necessary for this thesis.

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4. The marriages between Beren and Lúthien, Tuor and Idril and Aragorn and Arwen.
   J.R.R. Tolkien, *The* Silmarillion (London: HarperCollins, 1999), 379, 384, 425.
5. Doležel, "Fictional Worlds," 210-212.

It remains somewhat uncertain whether narrative theory as presented Shlomith Rimmon-Kenan's *Narrative Fiction:Contemporary Poetics,* which I used as a handbook, is entirely applicable to fantasy. In his 1991 article entitled "Fantasy and the Narrative Transaction" Brian Attebery pointed out the fact that vast majority of narrative theory had been based on a limited body of texts with the theorists showing an overwhelming preference for realist fiction, from the study of which they draw supposedly universally valid conclusions. He then proceeded to examine the applicability of some parts of the theory and, finding the theory to some extend inapplicable, to provide a partial adjustment for reliability of narrators and perception of focal characters. Identity and reliability of the narrator is closely connected to the distribution of descriptive gaps, both temporary and permanent and is therefore relevant to the subject of this thesis. Unfortunately Attebery's article eventually creates more problems than it solves, not as much by his choice of examples exclusively from the subgenre of urban fantasy and the stress laid upon authors' reliance on an audience aware of genre specifics, but by its wildly politically incorrect premises. [6]

Tolkien criticism has been focused in its larger part on *The Lord of the Rings* and a little less so on *The Hobbit*, reflecting their popularity. This has recently been reinforced by Peter Jackson's film adaptations. It applies not only to the proportion of individual articles on each subjects, but also to inner structure of monographs covering the whole of Tolkien's work in fiction. Some of these also tend to discuss *The Silmarillion* as a source to *The Lord of the Rings* rather than a subject worthy of study in its own right. The above mentioned PhD dissertation by Gergely Nagy is a notable exception.

Tom Shippey's *J.R.R. Tolkien: Author of the Century* gives a comprehensive account of J.R.R. Tolkien's fiction works' relevance to the twentieth century and their

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6. Attebery implies that even in contemporary realist fiction reliability of narration is "tied to such status markers as gender, class, race, and occupation" meanwhile in fantasy other criteria apply."The filter characters of [Megan Lindholm's]Wizard of the Pigeons and other "real world" fantasies generally fall quite low on such scales. Though Wizard is white, male, and adult, his lifestyle takes away any status he could otherwise claim, and his resultant slant on events is one that we would normally consider pathologically skewed. Other filter characters in recent fantasies are marginal in other ways: children, women, people of non-European ancestry, musicians, mystics" yet they may not be considered unreliable.
If the statements are supposed to be universally valid, they in effect exclude women, people of non-European ancestry and others (probably applies to vast majority of mankind) from participation in literature both as authors and readers. It is quite hard to imagine a modern female reader, who perceives a narrator as unreliable because they are female.
Brian Attebery, "Fantasy and the Narrative Transaction." *Style* 25 (1991), 35–38.

philological underpinning. Joseph Pearce's *Tolkien: The Man and the Myth* focuses on Tolkien's Catholicism as an influence on his writing, relying mostly on Tolkien's letters as a source. The letters undeniably provide very rich source of evidence for Tolkien's sincere faith, but there seems to be an effort to reduce and appropriate Tolkien to Catholicism. Pearce identifies some of the gaps in description of the Elves, but it is especially in his treatment of them that one starts to wonder whether his ideology may not be getting the better of critical thinking. In his effort to make Tolkien's mythology as consistent with catholic world-view as possible he, for instance, tries to deny the Elves an immortal soul, which should be reserved to Men (meaning people).[7] Since both the Elves and Men are frequently referred to as the Children of Ilúvatar (the creator) in *The Silmarillion*, even of the two the Elves are the Elder Children, a term that implies a privileged status, this goes entirely against the logic of Tolkien's cosmology. Such instances are of course a significant detriment to the value of the work generally and especially for the purposes of this thesis.

Folklorists have been exploring Tolkien's sources to the Elves, but the conclusion of their study seems to be that there is not much to be learned about them from the sources even if we accepted consulting author's sources of inspiration as a legitimate way to learn something about a fictional entity, which is problematic.[8] Folk beliefs about the Elves in Western Europe were rather confused in Christian times and quite different from what is found in Tolkien's later works. The evidence of what they might have been in pagan times is extremely fragmentary and there is quite as much contradiction. Although the article is primarily concerned with the function of Elves in folklore rather than their role in twentieth century fantasy literature "On the Ambiguity of Elves" by Jacqueline Simpson comments on their treatment by Tolkien. *Tolkien, Race and Cultural History: Form Fairies to Hobbits* by Dimitra Fimi shows Tolkien's gradual departure from contemporary image of Elves (or Fairies) to a one of his own by comparing different stages of writing of *The Silmarillion*. Tolkien seems to have been moving towards the older sources and beyond. Similar idea is pursued by Tom Shippey in "Light Elves, Dark Elves and Others: Tolkien's Elvish Problem" which sees Tolkien's Elves as an attempt to reconcile several contradictory connotations the word for elf seems to have had in Old English and explain to himself the incomprehensible relation between Dark Elves, Black Elves and Dwarfs in Snorri's Edda.

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7. Joseph Pearce, *Man and Myth* (London: HarperCollins, 1998), 120.
8. Doležel, "Fictional Worlds," 8-10.

There is an obvious objection that can be made to looking for authorial strategies in *The Silmarillion* on the grounds of the text not having a single clearly identifiable historical author. J.R.R. Tolkien never finished it in his lifetime and it was published several years after his death by Christopher Tolkien based on several manuscript versions. J.R.R Tolkien is responsible for the content, but it is ultimately Christopher Tolkien who is responsible for the final selection and presentation. My reasons for disregarding it are firstly: It seems that Christopher Tolkien's editorial work was very successful in presenting (apart from some minor details) the text as J.R.R. Tolkien intended.[9] Secondly: I do not think that historical circumstances of the origin of the text have to be necessarily taken into account in discussion of its effects on the reader, who may be unaware of them. *The Silmarilion* has been called "an editor's Frankenstein monster of patched-together manuscript parts".[10] If my readers consider the authorship an impassable problem I ask them, for the purposes of this thesis, to kindly consider *The Silmarillion* to be the work of a Frankenstein monster stitched together from the two Tolkiens, father and son.

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9. Gergely Nagy, "Ye Olde Authour: Tolkien's Anatomy of Tradition in *The Silmarillion*" (PhD diss., University of Szeged, 2012) 52.
10. Nagy, "Ye Olde Authour," 191.

2. Pace Analysis

This chapter aims to prove the relative lack of information given on the Elves by exploring the development of pace in the text in order to identify its more descriptive parts and then examining their subject matter. To make the point more convincing it will first argue for an imbalance in the amount of information useful for the reconstruction of the fictional world by the reader in favour the descriptive passages as typical of *The Silmarillion.* In the next chapter the relation between this relative lack of information and the narrative situation will be discussed.

2.1 Encyclopaedic text: strategies of definitization

To appreciate the degree of this imbalance it will be useful now to consider the two strategies of definitization described by Ruth Ronen in *Possible Worlds in Literary Theory,* definitization being the process of linking a set of properties or a name to a distinct object in the fictional world, introducing it to the reader and distinguishing it from other objects of the same kind. The first strategy treats the object as already existing in the fictional world and possibly known to the reader (which it is of course not) and it and its properties or parts are mentioned casually when they are involved in some action. The other strategy treats the fictional object as new to the reader. It is given a set of distinguishing properties and ideally a name, either gradually or in a single passage of the text. With both of the strategies more properties can naturally be added even after the object is made fully definite, although the first strategy rather obscures the point when this happens, as the object is treated as definite from the beginning.[11]

It is possible to find in *The Silmarillion* examples analogical to both the contrasted examples given by Ronen.[12] One of the rare cases in which the first strategy is employed is the presentation of the seven gates of Gondolin. They are first mentioned with the definite article when Aredhel and Maeglin reach them in chapter sixteen and again when Tuor and Voronwë reach them in chapter twenty three.[13] On the second occasion a little more information is given, the gates are populated with more staff, one of them is referred to as the "great" one, but again the information is as if given away

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11. Ruth Ronen, *Možné světy v teorii literatury* (Brno: Host, 2006), 161–168.
12. Ronen, *Možné světy*, 163.
13. Tolkien, *Silmarillion*, 157, 287.

unintentionally by the narrator (as opposed to the author), as if the narrator considered it to be a piece of knowledge already shared with the reader.

The other strategy is much more common in *The Silmarillion,* but it is typically employed in a more radical form than in the example given by Ronen. Typically the objects that are made definite at all are not made so gradually, but they are given both a name and quite sufficient characteristics at once, in a descriptive passage. This is at times carried so far that the text gets almost encyclopaedic in character. If we include characters among fictional objects (entities) that must be definite then Valaquenta and chapter "Of Eldamar and the Princes of Eldalië" are the clearest examples, they give a "cast" for the following stories. One of the earliest critical remarks on *The Silmarillion* even complains that it is "a telephone directory in Elvish".[14] Outside the mentioned chapters almost every object or character that plays any significant role in the story is treated in the same way, examples include Huan:

> ...Therefore [Celegorm and Curufin] took their hounds and rode forth; and they thought that ere they returned they might also hear tidings concerning King Felagund**.** Now the chief of the wolf hounds that followed Celegorm was named Huan. He was not born in Middle-earth, but came from the Blessed Realm; for Oromë had given him to Celegorm long ago in Valinor, and there he had followed the horn of his master, before evil came. Huan followed Celegorm into exile, and was faithful; and thus he too came under the doom of woe set upon the Noldor, and it was decreed that he should meet death, but not until he encountered the mightiest wolf that would ever walk the world. Huan it was that found Lúthien flying like a shadow surprised by the daylight under the trees, when Celegorm and Curufin rested...

and Anglachel:

> Then Beleg chose Angachel; and that was a sword of great worth, and it was so named because it was made of iron that fell from heaven as a blazing

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14. Tom A. Shippey, *J.R.R. Tolkien: Author of the Century* (London: HarperCollins, 2000), 242. The remark itself is of unknown origin.

star; it would cleave all earth-delved iron. One other sword only in Middle-earth was like to it. [15]

There are of course many objects that are not made definite, such as the spear Celegorm attempted to kill Beren with (if Celegorm appeared with a spear again we would not know whether it is the same one or not).[16] There are others that fall into the category of collective entities, such as the ships burned at Losgar by Fëanor.[17] There are yet others the existence of which is not affirmed by the text, but can be inferred from it. The Teleri are said to be armed with slender bows in the slaying in Alqualondë and there were casualties on both sides, hence there must have been arrows. On the other hand the only piece of knowledge we have about all of these is usually only the fact that they existed and since peoples are treated as other entities, that is they are described when they first appear or shortly afterwards, these objects have usually appeared in a descriptive passage before, as typical of a given ethnic group.

The reason why the above is important for us is in the sharper contrast between the descriptive passages which abound in new information and non-descriptive passages which are relatively poor in this respect. It can be best seen in dialogues, which are usually not even set in a distinct place or the setting is extremely little developed. One of the most developed settings is Thingol's great hall, the location the dialogues between Beren and Thingol take place on, of which the only thing we know is that there are two thrones in it and from an earlier description of the whole city we can guess that it probably has carved pillars, floor of many coloured stones and decorated walls, but we cannot be certain.[18] However there are dialogues the locations of which can be at best described as "on the northern border of Valinor"[19] or "wherever in his realm Curufin was to be found at the moment".[20]

2.2 Distribution of descriptive passages

By identifying the descriptive passages and tracing their distribution we should now be able to see how they coincide with the appearance of the Elves in the story. In order to

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15. Tolkien, *Silmarillion,* 202, 239.
16. Tolkien, *Silmarillion*, 208.
17. Tolkien, *Silmarillion,* 97.
18. Tolkien, *Silmarillion,* 101–102, 194–196, 217–218.
19. Tolkien, *Silmarillion,* 94–95. An exchange between Mandos and Fëanor.
20. Tolkien, *Silmarillion,* 156–157. Eöl trying to obtain news of Aredhel.

be able to describe the distribution of description throughout the volume in other than impressionistic terms I carried out a detailed pace analysis of individual chapters. It is therefore necessary to describe briefly the way in which the volume is divided and its individual parts and also to give a summary of their content.

The main part of the volume is made up by what may be called "the *Silmarillion* proper"[21] and is actually called *Quenta Silmarillion*. It is concerned mostly with the wars waged by Noldor, who are one of the three Elvish peoples featured in *The Silmarillion*, and their allies to regain the Silmarils, the three perfect jewels made by Fëanor, the most skilled of the Noldor from Morgoth, a personification of Evil in Arda (the world). It also contains a summary of the preceding two parts. It is divided into twenty four chapters of length ranging from just over six hundred words to well-nigh fourteen thousand words, the most frequent length being a little less than four thousand. In total this part constitutes a little over three fourths of the volume, not including the appendices. This is the part the summary of which is often given for the whole (it is in the blurb of my edition) and it is the only part where the Elvish peoples and their sovereigns are the main characters, although the Elves are mentioned in all parts of *The Silmarillion*.

Quenta Silmarillion is the third part of *The Silmarillion*. The other four parts are, as has been hinted, much shorter. The first of them, "Ainulindalë", deals with The Music of Ainur. The music is performed by Ainur on the themes supplied by Eru, the One (whose name in Arda is Ilúvatar). It results in a vision according to which the world is created by Eru and shaped by the Valar and Maiar, two orders of the Ainur, who afterwards rule the world as a habitation for the Children of Ilúvatar. The Children of Ilúvatar are the Elves and Men, Men being the way humans are referred to in *The Silmarillion*. It was during the Music that Melkor, later called Morgoth, first rebelled against Ilúvatar and after the shaping of the world he openly declared war on the other Valar in attempt to subject them to his rule. "Ainulindalë" has over thirty seven hundred words.

The second part is called "Valaquenta" and it deals with the events preceding the awakening of the Children of Ilúvatar, but there are frequent allusions to *Quenta Silmarillion*. A large part of it is taken up by listing and characterising the Valar and

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21. Carpenter, *Letters*, 146. Also: Tolkien: *Silmarillion, xiv.*

some of the Maiar. It is a little shorter than "Ainulindalë" and both of them have the typical length of chapters in Quenta Silmarillion, but they stand apart.

The two parts following *Quenta Silmarillion* are "Akallabêth" and "Of the Rings of Power and the Third Age", both of them set in Middle-Earth in the time after the defeat of Morgoth, when most of the Elves are already gone. "Akallabêth" relates of the insular kingdom of Númenor, its glory and its fall caused by Sauron, a former servant of Morgoth. The first half "Of the Rings of Power and the Third Age" covers the same period from the perspective of those who remained in Middle-Earth and it then continues to trace the history of the survivors from Númenor in Middle-Earth up to the point of Sauron's final defeat, where it overlaps with *The Lord of the Rings*. "Akallabêth" has eleven and a half thousand words and "Of the Rings of Power and the Third Age" has almost ten thousand.

The analysis was carried out on a large portion of the text consisting of samples evenly distributed over the whole volume. The samples were divided into parts (typically consisting of several lines or a paragraph) showing constant pace according to the theory given in *Narrative Fiction: Contemporary Poetics* by Shlomith Rimmon-Kenan. Here pace is a ratio of time duration in the story and the length of text corresponding to that time. Four basic degrees of pace are distinguished. They are: ellipsis, in which some time in the story is covered by zero length of the text; scene, the clearest example of which is dialogue where the time that elapses in the story should be more or less equal to the time necessary for reading of the corresponding passage in the text; summary where significantly more time elapses in the story and descriptive pause, in which the story stands still and the text continues.[22]

Ellipses are obviously frequent in a text that relates of events that take place over many thousand years and, since they are not represented by any length of text unless they are emphasised, they are very hard to keep track of.[23] For that reason I did not include any statistics of ellipses in my analysis.

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22. Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (London: Routledge, 1988), 51–56.

23. Rimmon-Kenan, *Narrative Fiction,* 53. Here an example from *Tom Jones* is given, where Fielding writes that he would give the reader an opportunity to employ their "wonderful sagacity" and fill in the gap of several years with it. Judging strictly by the time-length of the text ratio, this should be regarded as a summary, because there is a length of the text marking the fact that the time elapses. It should not matter how much information is given on the events that supposedly happen in that time. In this way an extreme position could be taken that an ellipsis that is expressly mentioned by the narrator, for instance marked by a phrase such as "forty years later", is always a special instance of summary.

There are problems with all the other degrees too. First of all, summary is a very broad term, as it does not distinguish between a week dealt with in a page's length of text and seven years taking up the same length of text. The boundary between summary and scene is fuzzy and moveable. Secondly, for all that has been said about the clear-cut boundary between descriptive and non-descriptive passages in *The Silmarillion*, it is sometimes virtually impossible to determine whether the passage in question is an instance of summary or descriptive pause as some summaries of events may function as a description of the resulting state of things. This is especially the case with migrations or large-scale construction projects, such as building of cities, when they are given (narrated/described) in retrospect. A description of a music theme may be seen as a descriptive pause, but it may also be seen as a scene because that theme has duration in time. The account of the first voyages of the sun and the moon is a summary that at some imperceptible point turns into a description of the circular process of succession of day and night in Arda and many other similar examples could be given.[24] In most such cases I decided in favour of descriptive pause. It is apparent now that the analysis is to a high degree subjective and the absolute numbers do not have much value by themselves. However for relative pace of different parts of the volume they are still relevant, provided my criteria, however arbitrarily they might have been chosen, did not change in the process.

The sample I chose were the four texts outside *Quenta Silmarillion* and sixteen of the twenty four chapters of *Quenta Silmarillion,* that is the first five chapters, chapters ten to fifteen and nineteen to twenty three. The symmetry is not as perfect as it would seem, because the chapters get longer towards the end. In case of chapters longer than twenty pages I carried out the analysis on every odd page. The sample includes both the extremes in length mentioned above (chapter four and chapter twenty one of *Quenta Silmarillion*) and also in duration in the story as "Ainulindalë" begins before the creation of Arda and outside of its time, and also chapter one of *Quenta* summarises the long ages before the beginning of the cycle of night and day while, on the other hand, there are chapters consisting entirely or almost entirely of description.

Putting aside the texts outside *Quenta* for a while, over forty eight per cent of the text of the first five chapters fall into the category of summary, a little less than fourteen per cent into the category of scene and the remaining almost thirty seven per cent into the

24. Tolkien, *Silmarilion*, 110–112.

category of descriptive pause. Of the text of the middle block (chapters ten to fifteen) forty five per cent of the text falls under summary, over eleven per cent to scene and almost forty four per cent to descriptive pause. The final block is made up by roughly seventy two per cent of summary, seventeen per cent of scene and ten per cent of descriptive pause.

It is not very surprising to see that the ratio of scene is the lowest one in all the three of the blocks and that it is at its highest in the last one as there is generally little dialogue in *The Silmarillion*. The tendency to summarise is clearly perceptible even when reading without any special attention to pace. It is also predictable that the first block would contain more description than the last one, but it may be surprising that the ratio of descriptive pause is even higher in the middle block than it is in the first. This can be accounted for by the fact that chapter nine brings a change of setting from Valinor to Middle-Earth and there is a necessity to describe this new setting. There is already a trend towards less description starting with chapter three, which is interrupted in chapter five, but continues from chapter six up to chapter nine. Despite of this gradual shift from descriptive pause to summary and scene it is not possible to say simply that the pace is increasing, because of the broadness of the term summary. It seems rather that in the first and second block there are more contrasted passages of a complete halt and of summaries covering longer periods of time more briefly, which is however hard to verify, because precise information on time is often not given. (Available chronologies only cover the Ages of Sun or they are not based directly on *The Silmarillion* but on some other version of the same stories.)

The chapters within each block differ from one another radically, especially in the first and the second one. There is only a very limited number of recurring types; more precisely, there are four main types of chapters distinguished by pace in *Quenta Silmarillion*: descriptive, scenic, non-scenic and summarising.

Starting with the most clearly defined one, descriptive chapter is accidently the type which concerns us most. Of chapters twelve and fourteen ("Of Men" and "Of Beleriand and its Realms", respectively) it would be legitimate to say they consist entirely of description. If there are any short embedded summaries they serve the purpose of description in a larger context, in that they typically demonstrate some property of the object described or explain its occurrence in a particular place.

There is no chapter consisting entirely of scene, but there are two chapters, in which scene is the dominant pace form, constituting around sixty per cent of the text. Those

are chapters two and fifteen ("Of Aulë and Yavanna" and "Of the Noldor in Beleriand", respectively). In a non-scenic chapter, called so for lack of a better term, there is little or no scene and, more importantly, summary and descriptive pause are represented almost equally. This applies to chapters four, five, ten and eleven (their respective titles are: "Of Thingol and Melian", "Of Eldamar and the Princes of Eldalië", "Of the Sindar" and "Of the Sun and the Moon and the Hiding of Valinor").[25] The fourth, most frequent type is summarising. The chapters within that category vary in the content of scene, which is the highest (around twenty per cent) in chapters nineteen and twenty one ("Of Beren and Lúthien" and "Of Túrin Turambar", respectively). Apart from the rest of the chapters I included in the analysis I also include in this category all the remaining chapters but chapter seventeen, which is odd in terms of pace and does not fit into any of the four categories.[26]

It is now clear that most of the information on the Elves should be with all probability found in the descriptive and non-scenic chapters. As the Elves enter the stage in chapter three one of the non-scenic chapters is put out of the question. Chapter four is very short and the descriptive part of it is by half taken up by characterization of Melian who is not an Elf, only several lines concentrate on Thingol and their realm, stating in fact that Thingol and Melian later ruled over a great realm.[27] Chapter five, "Of Eldamar and the

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25. Chapter four is difficult in that a proportionally significant part of it could be considered a single scene. It relates of the meeting between Elwë (later king Thingol) and Melian. He heard her singing in the woods of Middle-Earth, followed her voice and met her in a clearing. There he looked at her and fell into an enchantment and they stood still and kept gazing into each other's eyes. The problem with this being a scene is that there is a wide disproportion between the length of time required for reading of the text and time elapsed in the fictional world as they stood there motionless for several years. On the other hand, as they stood motionless there is no omission of details and a precise one to one ratio could be achieved by a simple repetition of several sentences. The chapter is very short and even if the classification was to be changed it would not affect the statistics in any significant way. See Tolkien, *Silmarillion,* 54–55.

26. Gergely Nagy made a classification of chapters in Quenta Silmarillion by their subject-matter, for the purpose of an examination of the relation between the subject matter/genre and the ordering of chapters and cross-referencing. Since I carried out this analysis and classification of chapters before his dissertation came to my attention and therefore independently of his one, it is interesting to see that his classification, even though made using unrelated criteria, does not contradict mine; rather, the two of them support one another. The four categories Nagy distinguishes are mythological, historical, descriptive and heroic/individual. Two of the four chapters Nagy classifies as descriptive also are classified as descriptive under my system (which only recognizes two descriptive chapters), the remaining two are classified as non-scenic, the type closest to descriptive one. (My two remaining non-scenic chapters are classified one as mythological, which does not contradict my classification and historical in case of chapter four, the discussion of which can be found in the previous note) My analysis also reflected the different character of chapters classified as heroic/individual as they show a higher ratio of scene than the other summarizing chapters.
See Nagy, "Ye Olde Authour" 128.

27. Tolkien, *Silmarillion,* 54–55.

Princes of Eldalië", gives indeed an account of the Elvish peoples and their sovereigns, but the information is one-sided, the text dwells mostly on the pedigrees of the lords. Chapter ten, "Of the Sindar", turns from an account of an Elvish people to the Dwarves in Middle-Earth and in the event more information is given on the Dwarves as especially the items of material culture get described mostly when they are of Dwarvish make and later used by the Elves. The title of chapter eleven, "Of the Sun and the Moon and the Hiding of Valinor", implies the prevalent subject of description in it sufficiently, so to be precise I will only note that there is a brief passage praising the capability of Fëanor in it.[28]

Getting now to descriptive chapters, chapter twelve is aptly called "Of Men", but it deals also with the relationship between Elves and Men, the new information consisting almost entirely of the different attitudes the different Elvish peoples and lords show to Men (not as much of the crafts and skills there are to be learned from the Elves). Chapter fourteen "Of Beleriand and its Realms" consists mostly of a description of the countryside of Beleriand in which individual regions are assigned to their lords, in which way some of the pedigrees already given in chapter five are revised. Some distinctions between the peoples inhabiting each realm as to their lifestyle are given, but only when demanded by the character of the countryside and with very little detail.

As we have seen, any substantial amount of information on the Elves is given in only two of the four non-scenic chapters while one of them dwells rather on another race. Neither of the two descriptive chapters is primarily concerned with the Elves, which is rather marked in case of chapter fourteen. Although no chapter in *The Silmarillion* is entirely description-free and information on the Elves can be given less directly outside the descriptive passages (which is, however, done in a low degree as it is against the prevalent strategy of definitization, as discussed above), this can be in my opinion seen as a manifestation of the tendency to leave the Elves as much to the imagination of the reader as possible.

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28. Tolkien, *Silmarillion,* 108.

3. Frame: Implied Authors and Cultural Context

This chapter discusses the implicit complex frame present in the text and its relation to the concentration of descriptive gaps in the Elves and their society discussed in previous chapter, particularly with respect to fictional cultural contexts created by the frame.

  The fictional author of *The Silmarillion* in Middle-earth is Bilbo Baggins, the main protagonist of *The Hobbit* and a minor character in *The Lord of the Rings*. At last this is what Christopher Tolkien stated in 1992 was his father's intention, but, since in 1977 this fact was not known to him, there is nothing in *The Silmarillion* that would give the reader a clue about that. In hindsight it is possible to see that some of the changes made to the second edition of *The Lord of the Rings* (1966, in J.R.R. Tolkien's lifetime) were made to ensure consistency with this planned move.[29] *The Silmarillion* text in its entirety implies an author living after Bilbo's time (it covers his departure from Middle-earth), which is accounted for by further editorial work done on his "Translations from the Elvish", as *The Silmarillion* is called in *The Lord of the Rings*[30]. What is, on the other hand, explicit in *The Simarillion* itself is that whoever wrote down the text around Bilbo's time was not the only author figure behind the text, more precisely Bilbo (if we accept the fact that it was Bilbo) was more of a compiler and translator than an author. There are frequent references to prose and poetic sources and also to oral "lore" and "songs".[31] This coincides with the supposed nature of Bilbo's work which was a compendium intended to preserve Elvish and other ancient texts in translation and a concise form.

  Gergely Nagy has shown how Tolkien's constant rewriting of his mythology and the stories of Noldor helped *The Silmarillion* to function as Bilbo's manuscript in the fictional world, since many of the texts that were used by Christopher Tolkien are in fact rewritings of actually existing older versions that are sometimes even cited as sources. The most clearly identifiable examples of the traces of this process are where the text treats the same subject as a poem Tolkien wrote earlier, such as the chapter on Túrin.[32] Going even further, he argues that, since many of the texts used in the edition have already the character of an edited composite text in their earliest versions, the

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29. Nagy, "Ye Olde Authour," 50.
30. J.R.R. Tolkien, *The Lord of the Rings: The Fellowship of the Ring* (London: George Allen & Unwin, 1978), 23-24.
31. Nagy, "Ye Olde Authour," 14, 129-130.
32. Nagy, "Ye Olde Authour," 86-88, 140-146.

study of the evolution of the text in the real world is not sufficient to appreciate the complexity of the chain of multiple authorial and editorial stages the text implies in the fictional world. He then subjects the text to an examination by the methods of textual criticism, distinguishing between what he calls, in a reference to Tolkien's own terminology, primary and secondary philology.[33] While primary philology studies the actually existing texts and their relations, secondary philology studies the evolution of the text in the fictional world, its implied sources and the way they function in the fictional cultures they belong to. It is I think quite clear that the fictional sources to *The Silmarillion* and the audiences they imply are much more relevant than the actually existing sources when it comes to distribution of descriptive gaps and their implications.

According to Nagy's findings most of the text (that is roughly "Ainulindalë" "Valaquenta" and "Quenta Silmarillion") implies by its viewpoints an ultimately Elvish origin. This decision is based partly on the subject-matter of the texts and more importantly on linguistic details preserved above all in proper names and terminology used to referring to peoples and languages. Bilbo's editorial work and the work of nameless editors who took part in transmission of the texts earlier can be discerned in the choice and ordering of the material.[34] Of the two remaining parts of *The Silmarillion* "Akallabêth" is, because of its subject-matter, obviously not of an Elvish origin and in "Of the Rings of Power and the Third Age" the perspective is rather blurred.[35] Some of the sources referenced by the text have fictional authors that anchor them in time, but most do not or the references are made simply to a tradition. The only part of the compendium (meaning *The Silmarillion*) that is itself attributed to a fictional author (putting aside Bilbo's role as a compiler) is "Ainulindalë" which is supposed to be a work of Rúmil, a Noldorin sage living in Valinor.[36] The whole comes in terms of implied authorship in no way short of a complexity of a genuine medieval manuscript:

33. Nagy, "Ye Olde Authour," 14.
34. Nagy, "Ye Olde Authour," 83-85, 122, 154-156.
35. Nagy, "Ye Olde Authour," 157-158.
36. Tolkien, *Silmarillion*, 420.
   "Valaquenta" and more importantly "Quenta Silmarillion" are more specifically said by Nagy to have undergone a Sindarin editorial phase at later stage. The evidence of this is the use of Sindarin proper names for places in Valinor (where the Sindar never lived) and other linguistic details. (See Chapter 2 for a brief summary of *The Silmarillion*.) By being attributed directly to Rúmil "Ainulindalë" forms an exception to the rule as its consistent archaic style suggests that there was little editorial work done there. See Nagy, "Ye Olde Authour," 77, 154-165.

A differentiated system of author roles (*auctor*, *redactor*, *compilator*, *translator*) emerges, opening up the field of the text for a wider range of philological detail; but considerations of the activities linked to those roles (summarizing, adaptation, *ordinatio*) also appear as aspects of (fictitious) textual transformations pointing further to the cultural context, the *use* of the text by the fictitious cultures.[37]

If there are elaborate cultural contexts implied by the text, and Nagy makes the case for them quite convincingly throughout his dissertation, we must now turn to the relation of a cultural context and descriptive gaps. Thomas G. Pavel in *Fictional Worlds* explores how the degree to which a fictional world is left incomplete depends on a cultural context. Although the fictional sources do not have a status of fiction within Middle-earth (they fall for the most part under several historiographical genres, prose and poetic) I think Pavel's theory is still applicable in this particular case. Firstly, his discussion of various types of worlds constructed by various texts is not limited to fiction (historiography being often likened to it). Secondly, of all the examples of cultural types mentioned by Pavel the relevant cultures resemble, quite predictably, the medieval one, which often tends to freely incorporate elements of history, myth and fiction within a single work.[38] The resemblance is not only superficial as the medieval character of the compiled text itself attests.

In Pavel's opinion, the medieval culture is characterized by a stable world-view, grounded in a text that contains all the Truth there is to be known about the world.[39] This perfectly describes the situation in the fictional cultures that produced *The Silmarillion*. Regardless of whether all the Elves (and members of the other races) would be able to agree on a single rendering of their great narrative, they can enjoy the advantages such an authoritative text offers, because they were revealed the true information about their world by the Valar themselves. (All the cultures that could reasonably produce authors of the fictional texts received direct instruction by the Valar or a Maia. The Noldor were taught by the Valar in Valinor, the Sindar were long ruled

37. Nagy, "Ye Olde Authour," 129.

38. Petr Čornej, *Tajemství českých kronik: cesty ke kořenům husitské tradice* (Praha-Litomyšl: Paseka, 2003), 27, 32-33.

39. Thomas G. Pavel, *Fikční světy* (Praha: Academia; Brno: Host, 2012), 149-150.

by Melian in Doriath and the Númenoreans were taught by Eönwë and also by Elves from Valinor.)[40]

The impact of this fully authorized interpretation of the world is of course enormous and ever-present in the text. The world has been foresung and the Valar have a partial knowledge of its development and of the creator's intention. This they in part reveal to the Elves. The result is a belief in an order of things that is imposed from outside the world and is therefore permanent. Interestingly, this natural order does not necessarily cover many of the things we are used to think of as being constant, such as the succession of day and night, since these change in the story. The best and the most relevant example of what is believed to be subject to this permanent order is, I think, the social order.

One of the instances where the inherent belief in a natural order of society in the text surfaces most clearly is when Finwë is slain by Morgoth in Valinor. Fëanor, his eldest son, naturally assumes his position. Even though not all of the Noldor agree with taking Fëanor as their king, his succession is not formally contested. Again when Fëanor is dead, Maedhros (the eldest son of Fëanor) renounces the title by saying that the kingship should "rightfully" go to his uncle, Fingolfin. (Even if this is done in an attempt to reconcile their houses, there must be some "right" Maedhros alludes to.)[41] Finwë was the first king the Noldor had and possibly even a member of the first generation of Elves that ever lived, so there could be no precedent that would enable Fëanor to act as he did. It is also improbable that an order of succession would be prepared in advance to be used in case of a sudden death of the king, because such an event was extremely improbable. The Elves were immortal unless they were killed or suffered from a serious disease, (even more unlikely in Valinor where the Elves generally prospered) and Finwë was the first person to be killed in Valinor.[42] Fëanor's example could also not apply to the case of Maedhros, because Fingolfin was in a different relation to Fëanor than Fëanor had been to Finwe. This clearly shows that there is some implicitly present idea of a natural order of things.

On a larger scale this idea also surfaces in the immediate spontaneous organisation of all the peoples under houses represented by their elders. Also their further division

40. Tolkien, *Silmarillion*, 55, 59, 310, 314.
41. Tolkien, *Silmarillion*, 90, 125.
42. Tolkien, *Silmarillion*, 83.

along the pedigree of their lords nearly always follows the same pattern and this is not reflected on by the text, it is assumed to be natural. What, however, gets treated in more detail and often with some kind of explanation or justification is the departure from this scheme, as in the case of the People of Haleth, a mannish tribe, who first live in a looser organisation and later choose a woman to be their leader.[43] To return to my first example of succession to throne, the most fully described practice is that of the kingdom of Númenor, the utter distortion of which is an omen of its downfall.[44]

It is therefore natural that the fictional Elvish sources *The Silmarillion* is compiled from would not dwell very much on the details of what is natural. Interestingly, one very significant piece of information, the belief in a natural social order in the Elvish culture, is thus given away in part by withholding information. This is even reinforced in the edition since in Bilbo's time Middle-earth has experienced long and steady decline. For that reason the Elvish element, in Bilbo's time disappearing in all forms, presented in its greatest glory must appear much closer to the ideal than it may have to the fictional authors of the sources themselves. A supposed ideal is of course extremely hard to be described so that it would remain truly ideal, it is much more easily just hinted at.

The inclusion of "Ainulindalë" and "Valaquenta" is also significant. By their inclusion (and also to some extent by the inclusion of several other parts that contain mythological elements) *The Silmarillion* takes also the on role of the authoritative text. By Bilbo's time the need for a text to play this role has risen, because direct access to the Valar as a source of authority became insufficient and with the departure of the last Elves will be lost completely. In some of its parts (mostly those treating the histories of Elvish peoples) *The Silmarillion* text can rely on the strategy of leaving the fictional world extremely incomplete, with an implicit reference to a complete and authoritative information about the world, used according to Pavel occasionally by medieval authors.[45] Other parts (those of mythological content) and the overall design strive for completeness and universality.

The above is not an attempt to discuss the theology of *The Silmarillion* nor is it (I hope) merely a speculation on the nature of the Elvish culture. It is meant to show how

43. Tolkien, *Silmarillion*, 169, 170.
44. Tolkien, *Silmarillion*, 322-323.
45. Pavel, *Fikční světy,* 149-150.

the concentration of descriptive gaps in the Elvish society is dictated by the Tolkienian requirement of maximal consistency of the fictional world. This concentration stems naturally from the function of the text in the fictional world, its complex compiled character and the cultural contexts the text implies; in turn it is instrumental in achieving all of these. It is one of the devices by which every detail inside and the whole of the fictional world can be made "credible, commanding Secondary Belief", contributing greatly to the effect of "wonder" the text creates. [46]

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46. J.R.R. Tolkien, "On Fairy-stories" in *The Monsters and the Critics and Other Essays,* ed. Christopher Tolkien (London: HarperCollins, 1997), 140.

4. Conclusion

The advantage of the method of pace analysis I used for mapping out the distribution of descriptive passages in the text is how simple and intuitive it is and the fact that the results it renders are easily quantifiable and comparable. However, as I have stressed earlier, the absolute numbers should not be taken at their face value. Because of the subjective element in the analysis they can only be used safely to compare the general tendencies in different parts of the text. Combined with the way definiteness of fictional entities is typically achieved in *The Silmarillion* and the resulting imbalance between the usefulness of descriptive and non-descriptive passages in reconstruction of the fictional world the results point clearly to a marked concentration of descriptive gaps in the Elves.

The otherness or exoticness of the Elves could be seen by some as resource that remained unexploited in *The Silmarillion.* The opposite is much closer o the truth. Lengthy descriptions of everyday life in the Elvish society would undoubtedly be of interest to many readers, but they would curb the reader's imagination. The Elves would inevitably lose the air of superhuman they retain precisely because so little is said about them that nothing can be felt as disturbing it. Tolkien chooses instead to go one step further and focus on what is exotic or extraordinary even within the fictional world and particularly to an elvish audience. In this way, by voiding the Elves, much more is achieved. As a means of mimicking (an ultimately elvish) origin within the fictional world this focus helps the creation of the complex system of authorial roles, viewpoints and audiences the text implies.[47] It is also fully consistent with the consequences of a fully authorised theology in the elvish culture and contributes in this way to inner consistency of the fictional world, one of Tolkien's main concerns.

Many problems were not addressed here and may become the subject of future research. I have been predominantly focused on the authorial side of the narrative transaction and the reader's role in reconstruction of the fictional world has been neglected. What remains to be explored is, for instance, to what degree are the gaps created by the text filled by the reader's imagination. How can the text guide filling the gaps by the reader when the fictional world is so remote from their own that virtually no piece of knowledge about their own world is of any use in the process. There might be

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47. Nagy, "Ye Olde Authour," 129.

hints and other devices that, unlike missing description, positively exist in the text, that guide the reconstruction even if they do not establish firm facts in the fictional world. These issues are definitely worth exploring and the ground for such research has been, I hope, to some extent laid by my thesis.

5. Shrnutí

Ačkoliv elfové hrají v Silmarillionu J. R: R. Tolkiena ústřední úlohu, čtenáři je o nich poskytnuto relativně málo přesných informací. Tato bakalářská práce se snaží prokázat, že tento nedostatek informací nebo, jinak řečeno, koncentrace mezer v elfské látce přispívá významně k estetickému účinku díla, jeho zvláštnímu druhu realismu a v neposlední řadě též k ústřednímu postavení elfů, jelikož je důležitým prvkem vyprávěcí situace.

V úvodu je stručně nastíněna nevyhnutelnost neúplnosti fikčních objektů podle teorie fikčních světů, jak je rozvíjena Thomasem Pavelem a Lubomírem Doleželem. Tolkien sám si byl vědom možností, které skýtá práce s neúplností fikčního světa, jak dokládají jeho dopisy a eseje.

Velká část práce je věnována analýze tempa v různých částech textu. Je to prostředek k zmapování rozložení pasáží bohatších na popisy a jeho porovnání s tematickým zaměřením textu v různých částech. Důležitou součástí argumentace je poukázání na to, že v Silmarillionu je radikálně upřednostňována jedna ze dvou základních strategií definování popsaných Ruth Ronenovou v knize Možné světy v teorii literatury. Definování je proces, při němž je jméno nebo popis přiřazeno k určitému objektu fikčního světa. Strategie upřednostňovaná v Silmarillionu je ta, při které vzniká tento vztah najednou, v krátké popisné pasáži věnované danému objektu. (Druhou strategií, uplatňovanou v mnohem menší míře, je praxe, kdy je s objektem od začátku zacházeno, jako by byl plně definovaný a možná známý čtenáři, a jsou mu přidělovány vlastnosti postupně.) To dosahuje často takových rozměrů, že text získává mírně encyklopedický charakter. Z toho důvodu je možné předpokládat velký nepoměr mezi velkým množstvím informací poskytovaných čtenáři o fikčním světě v popisných pasážích oproti informačně relativně chudému zbytku textu.

Analýza byla provedena na velké části textu, vzorkem byly kromě šestnácti ze čtyřiadvaceti kapitol Quenty Silmarillion také všechny čtyři texty mimo ni, rozdělené do tří bloků. (První blok tvoří dvě části předcházející Quentu Silmarillion, Ainulindalë a Valaquenta, a prvních pět kapitol Quenty, druhý blok tvoří kapitoly deset až patnáct a třetí kapitoly devatenáct až dvacet tři a dva texty navazující na Quentu, Akallabêth a O Prstenech moci a Třetím věku.) Vzorek byl zvolen tak, aby pokrýval celý Silmarillion a obsahoval části a kapitoly typově co nejodlišnější.

Při analýze byl vzorek rozdělen na pasáže délky několika řádků či jednoho odstavce vykazující konstantní tempo. Ty byly potom roztříděny do čtyř kategorií podle poměru délky textu a času, který uběhne ve fikčním světě, tak jak jsou popsány v Poetice vyprávění Shlomith Rimmonové-Kenanové. Tyto kategorie jsou elipsa, shrnutí, scéna a deskriptivní pauza. Elipsa odpovídá situaci, kdy nějaké době v příběhu neodpovídá žádný text; u shrnutí je čas, který uběhne v příběhu, nepoměrně delší než doba potřebná k jeho přečtení, u scény je poměr víceméně vyrovnaný a deskriptivní pauze neodpovídá ve fikčním světě žádný čas. Vzhledem k mnoha problematickým pasážím, kdy není jasné, zda jde o deskriptivní pauzu či shrnutí, a k nejasně definované hranici mezi scénou a shrnutím mají výsledky analýzy hodnotu pouze pro srovnávání jednotlivých částí textu, nemohou být považovány za zcela objektivní popis skutečnosti.

Na základě výsledků analýzy je ovšem možné roztřídit kapitoly Silmarilionu do čtyř kategorií, tedy na kapitoly popisné, scénické, nescénické a shrnující. Ze dvou popisných kapitol (kapitoly dvanáct a čtrnáct), jež se skládají prakticky výhradně z popisných pasáží nebo z krátkých shrnutí, která ale pouze doplňují popis tím, že ilustrují nějakou vlastnost daného objektu nebo vysvětlují jeho výskyt na nějakém místě, se jedna zabývá lidmi a druhá převážně přírodními podmínkami elfy obývaných území ve Středozemi. Druhým typem kapitoly s velkým obsahem popisu je kapitola nescénická (kapitoly čtyři, pět, deset a jedenáct). Dvě z kapitol v této kategorii (pět a deset) se elfy zabývají, ovšem v jedné z nich jsou poskytovány pouze velmi jednostranné informace o rodokmenech elfských knížat (v tom se navíc částečně kryje s popisnou kapitolou o elfských královstvích Středozemě) a v druhé se počáteční výklad o sindarských (elfské etnikum) královstvích ve Středozemi stáčí velmi rychle ke vztahům elfů s trpaslíky a k trpaslíkům obecně.

V ostatních typech kapitol je zastoupení popisných pasáží nepoměrně menší. Jelikož popisné a nescénické kapitoly se věnují elfům v porovnání s ostatními rasami méně, než by odpovídalo jejich zásadní roli v příběhu, nebo o nich poskytují jen velmi jednostranné informace, je možné mluvit o tendenci vynechávat elfy a jejich společnost z popisných pasáží. Vzhledem k převládající strategii definování a z ní plynoucímu nepoměru mezi množstvím informací poskytovaných v popisných pasážích a ve zbytku textu to znamená rovněž tendenci poskytovat o elfech co nejméně informací.

Druhá část práce se zabývá vztahem mezi mezerami v popisu elfů a komplexním implicitním rámcem textu, implikovaným autorstvím a funkcí textu ve fikčním světě. V kontextu disertační práce Gergelye Nagye „Ye Olde Authour: Tolkien's Anatomy of Tradition in *The Silmarillion*", která pojímá Silmarillion jako studii na téma způsobu, kterým kultury a jedinci pracují s tradicí, a která detailně zkoumá problém implikovaného autorství v Silmarillionu, je probírán vliv (fikčního) elfského původu pramenů k většině textů a pozdějších neelfských redakcí na druh a množství informací, které se v textu mohou objevit.

Důsledky zvláštní situace elfské společnosti, která je vybavena dokonale ověřitelnými náboženskými pravdami a z nich plynoucí představou o ideálním společenském řádu, jenž je neměnný, jsou probrány na příkladu nástupnictví elfských králů, které se zdá řídit nějakými nepsanými pravidly, ta ale neměla v elfské společnosti (zvláště díky nesmrtelnosti elfů) kdy vzniknout. Ve větším měřítku lze sledovat podobný jev ve stále se spontánně opakujícím modelu společenského uspořádání. Jelikož ani jeden z těchto jevů není v textu nijak vysvětlen, naopak jsou vysvětlovány nebo alespoň úplněji popisovány odchylky od těchto modelů, lze předpokládat, že fikční autoři a čtenáři sdílejí společnou představu ideálního přirozeného společenského uspořádání. Vzhledem k teologii fikčního světa je logické předpokládat, že tato představa pochází z vnějšku od stvořitele, a je tedy neměnná.

Je logické předpokládat, že elfové a jejich společnost nejsou předmětem popisných pasáží jednak proto, že prameny elfského původu přirozeně vynechávají informace známé všem elfům a zvláště se nevěnují těm aspektům společenského upořádání, které jsou přirozené, univerzální, neměnné. To zcela odpovídá teorii Thomase Pavela, podle nějž kultury, pro které je charakteristický stálý světonázor, produkují texty vyznačující se extrémní neúplností fikčního světa právě proto, že při jeho tvorbě je možnost implicitně odkázat ke sdílenému nezpochybnitelnému světonázoru. To se ovšem týká pouze částí textu týkajících se elfů, neboť zde dochází v menší míře k odchylkám od ideálu oproti částem týkajícím se lidí. Kvůli změně podmínek ve fikčním světě před poslední neelfskou redakcí, kdy byl ztracen přímý kontakt mezi Středozemí a božstvy a text tedy musí hrát úlohu zdroje a záštity pevného světonázoru, je ostřejší kontrast mezi částmi textu, které usilují o úplnost a univerzalitu (těmi, které se týkají vzniku světa), a zbytkem.

Radikální neúplnost elfů je tedy přísně logickým vyústěním teologie fikčního světa a komplexního implikovaného autorství, pomáhá vytvoření neobyčejně konzistentního fikčního světa a přispívá tak k estetickému účinku Silmarillionu. Zároveň umožňuje elfům uchovat si svou nadlidskost a určitý status ideálu, který by museli nutně ztratit, kdyby byli úplněji popsáni.

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Annotation

This thesis concerns the incompleteness of the fictional world in J.R.R. Tolkien's *The Silmarillion*, more specifically the gaps in description of the Elves and their society. After thorough pace analysis which is used to map out the distribution of descriptive passages in the text and their prevalent subject matter the thesis turns to a discussion of the relation of a complex implicit frame, implied authorship and fictional cultural contexts to the incompleteness of the Elves and their society.

Anotace

Tato bakalářská práce se zabývá neúplností fikčního světa Silmarillionu J. R. R. Tolkiena, přesněji mezerami v popisu Elfů a elfské společnosti. Poté, co je pomocí analýzy tempa užité k zmapování rozložení deskriptivních pasáží v textu ilustrována určitá tendence vyhýbat se elfské látce v těchto pasážích a výsledná koncentrace mezer v tomto místě, je probírán vztah těchto mezer k rámci, implikovaným autorům a fikčnímu kulturnímu kontextu.