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The Power of Re-Creation: The Functions of a Fairy Story in “Smith of Wootton Major”

Yuko Watanabe

“Smith of Wootton Major” (1967) (hereinafter “Smith”) is one of J.R.R. Tolkien’s (1892-1973) short stories. The hero of this story is a smith/Smith (which is his job and also his name). As a child, he picks out a star buried in a festival Cake. The star is actually a fairy one, and owing to it Smith comes to enjoy the privilege of visiting the country of fairies called Faery. In the end, however, the Queen of Faery tells him that he must hand over the star to another man, so he sorrowfully but freely gives up the star to a child.

Critics say that Smith’s parting from Faery reflects the author’s own retirement from writing fairy stories. While Humphrey Carpenter, citing Tolkien’s own comments,¹ notes that “[i]t [“Smith”] was indeed the last story that he [Tolkien] ever wrote” (Carpenter 323), Verlyn Flieger thinks that because of the friendly relationship between the village and Faery “in this new story the loss of enchantment, though still a grief, weighs less heavily” (Flieger 228). Whether they find in Smith’s parting from Faery the author’s relative satisfaction or not, it is safe to say that in this work we see the author’s attitude towards “the creation of fairy stories.” It is worth mentioning, however, that those critics have given little consideration to the actual creative activity in the work, smithing.

My article considers the process and functions of “creation,” by examining the creative activities in “Smith.” In his essay “On Fairy-Stories” (1947, hereinafter “OFS”), Tolkien states that humankind “sub-creates” fairy stories imitating God’s Creation. Carl Phelpstead summarizes “sub-creation” as following: “Sub-creation,

¹ “Smith” was “written with deep emotion, partly drawn from the experience of the bereavement of ‘retirement’ and of advancing age” (qtd. in Carpenter 323).

then, is the inducing of Secondary Belief through Imagination allied to the inner consistency achieved by Fantasy” (87). Also, he cites Tolkien’s letter which says that “I believe that legends and myths are largely made of ‘truth,’ and indeed present aspects of it that can only be received in this mode . . .” (qtd. in Phelpsstead 82). That is, humankind sub-creates a secondary world in a story, which must have a “reality,” to show some “truth” of God’s Primary World. This is the goal of sub-creation. In “Smith,” to fulfill the ultimate purpose, creators repeatedly give re-birth to what has already been. In other words, sub-creation is based on, say, “re-creation.”

Northrop Frye in his *Creation and Recreation* uses the term “recreation” in order to distinguish humankind’s creation from God’s Creation. He explains that humankind sees “nature” (Creation) through their biased eyes, which their cultures have traditionally developed. They can attach meanings towards Creation only through “recreation” or interpretation of the World in their own fashions. Frye says, “Only a distorted imagination that . . . sees reality as a strange, wonderful, terrible, fantastic world is creative in the human sense of the term” (10). Writers and poets interpret the World and recreate it into their worlds.

Frye’s view of (re)creation indicates that recreation has two aspects: that recreation remakes Creation, and that because it is achieved through our uniqueness (or “distortion”) in the ways of seeing the World, it can reveal how we see the World. Tolkien’s sub-creation has the same attitudes as this recreation and it reveals itself clearly in “Smith.”²

First of all, I will define Faery as “a story world inside the story,” and the village of Wootton Major as “the world which corresponds to our World outside the tale.” Having offered this definition, my article proceeds to analyze the changes which the experiences of Faery make to Smith, and considers the functions of a

² I distinguish re-creation (with hyphen) from recreation (without hyphen). When I use “recreation,” I owe the word simply to Frye’s usage; so, this recreation means the “interpretation” of Creation. On the other hand, “re-creation” in my article not only includes the meaning of recreation (interpretation) but also emphasizes the change from an old interpretation to a new one. Also as I will refer to in section 3, re-creation in my article means re(petition of)-creation.

sub-created story. I will introduce the four uses of fairy stories which "OFS" refers to (that is, Fantasy, Recovery, Escape, Consolation), and focusing especially on Recovery, I will show that a sub-created world gives a re-birth (re-creation) to one's way of seeing so that eyes newly open to the value of his/her daily world. After that, we will survey the processes of cooking and smithing, which are metaphors of the creation of stories, and see that to produce the above effect, creators re-create what has been into new forms, and also that this re-creation sometimes results in another creation (re(petition of) -creation).³

1 Faery as "the Cauldron of Story"

We will begin by reviewing the definition that interprets Faery as a story world and Wootton Major as the Primary World.

Smith, like many heroes in Tolkien's works such as Frodo of *The Lord of the Rings* (1954-55), goes out from his more or less "ordinary" society, where people such as Nokes attach no importance to fairy stories, to the fairy country, which is full of such materials as those stories are based on. "Smith" is a tale which tempts us to seek for what Tolkien considered fairy stories to be (because it was originally an abortive preface to another writer's story, developing Tolkien's conceptions of fairy stories), and Faery embodies what Tolkien depicts as the place for fairy stories in the essay "OFS." For example, whereas the essay says that "[t]he realm of fairy-story is wide and deep and high and filled with many things: . . . beauty that is an enchantment, and an ever-present peril . . ." ("OFS" 3), the traveller finds that "the marvels of Faery cannot be approached without danger" ("Smith" 24). The birch's prohibition against Smith's coming again to Faery for the reason that he "do[es] not belong here" ("Smith" 31) concurs with the statement that "[o]ur [men's and elves'] fates are sundered, and our paths seldom meet" ("OFS" 10). In a limited sense,

³ Tolkien used the prefix of "sub" to show that humankind's creation is based on God's Creation and must have some connection to God's Primary World, but I dare to use the word of "re"-creation in order to focus attention on some processes of sub-creation which I will discuss.

Faery represents a story world and the village of Wootton Major is analogous to the world outside fairy stories. This also agrees with the critics' readings that Smith's parting from Faery reveals the author's feelings of retirement from wandering in fairy stories.

Both "Smith" and "OFS" were developed for the purpose of describing what fairy stories were, so Faery or Faërie (which is the term for the fairy country in "OFS") may be a model case of fairy lands. That is, Faery is not intended to be a specific story world but a more general one. It is filled with ores from which each different tale can be created, so to speak.

This idea may bring to our mind the phrase "the Cauldron of Story." The section titled "Origins" in "OFS" invokes a metaphor:

By "the soup" I mean the story as it is served up by its author or teller, and by "the bones" its sources or material—— even when (by rare luck) those can be with certainty discovered. ("OFS" 20)

....

For a moment let us return to the "Soup" that I mentioned above. Speaking of the history of stories and especially of fairy-stories we may say that the Pot of Soup, the Cauldron of Story, has always been boiling, and to it have continually been added new bits, dainty and undainty. ("OFS" 27)

Those metaphors first appear when Tolkien tries to explain that there is no use identifying the origins of the bones (i.e. the origins of each story). Apart from the original intention, they still arouse our interest because cooking is an important part of "Smith." The essay proceeds to say: "But if we speak of a Cauldron, we must not wholly forget the Cooks. There are many things in the Cauldron, but the Cooks do not dip in the ladle quite blindly. Their selection is important. The gods are after all gods, and it is a matter of some moment what stories are told of them" ("OFS" 31). "Smith" and "OFS" have a connection, and these metaphors do not cut it. For

instance, Nokes, a cook in "Smith," makes a cake (≡ "soup") using ingredients (the magic star and the idea of fairies) from Faery ("the Cauldron"). Faery (the Cauldron of Story) is filled with materials which the cooks (writers) outside that land use to serve dishes, especially cakes here (stories). We will return to this point in section three.

2 Re-creation of the Way of Seeing

Here, I survey the functions of a fairy story and show that one of them is to give a symbolical re-birth (re-creation) to one's way of seeing the daily world. The changes which the adventures in Faery make to Smith will illustrate that.

Humankind sub-creates a seemingly real story in order to reveal the "truth" of God's Primary World. According to "OFS," pursuing this ultimate goal, a fairy story has four qualities: Fantasy, Recovery, Escape and Consolation. Of the four, Fantasy comes first and Consolation appears last.⁴ Sub-creators begin to make coherent stories by using their faculty of Fantasy, and they end their narratives presenting some Consolation. Recovery and Escape occur between them.⁵ A fairy story helps our Recovery of clear sight by offering a passing Escape from the limited world of observation.

Smith actually enjoys the benefits of a fairy story by using his privilege of the

⁴ Phelpstead explains the concept of Fantasy immediately before his definition of sub-creation cited above. He says that "sub-creation is Imagination given inner consistency by art. Tolkien calls the sub-creative art which commands or induces Secondary Belief 'Fantasy'" (87). That is, Fantasy plays a role so that an imagined world should look trustworthy. As to Consolation, it is "the Consolation of the Happy Ending" ("OFS" 68). The essay says that all complete fairy stories must have a happy ending named "eucatastrophe." The Christian Gospels, Tolkien proceeds to say, are a kind of fairy story which has become "real." The joy produced by the happy endings of fairy stories mirrors the one given by the Eucatastrophe of the Gospels.

⁵ Recovery is "regaining of a clear view" ("OFS" 57). Our sight is so much blurred by a feeling of familiarity that we cannot see the original marvels of things around us. A fairy story cleans our windows. A fairy story, on the other hand, offers Escape from humankind's limitations such as death. Tolkien, defending the notion of "Escape" against public scorn for it, says that it is like that a prisoner thinks and talks about other topics than jailers and prison walls. It is not "the Flight of the Deserter" ("OFS" 61).

power of Fantasy, the star.⁶ He leaves his daily work to see what he can never see in his village (i.e. he escapes to Faery). At the end, the Queen grants him the right to choose his heir and, though with some sadness, he satisfies himself that the one appointed by him takes over the star (a happy ending). What is most carefully depicted, on the other hand, is Smith's Recovery.

We become certain of Smith's Recovery of clear sight, for example, when he has parted with the star: "On the threshold he found that his sight had cleared again. It was evening and the Even-star was shining in a luminous sky close to the Moon. As he stood for a moment looking at their beauty, he felt a hand on his shoulder and turned" (46). Here, the cause of his eyes' blur is tears, but it is worth noting that with the blur removed, he stops for a moment as if he were surprised afresh with the beauty of the local scenery. Such statements about Smith's recognition of the beauty in his daily life appear after his parting with Faery. Smith, having completely returned from his Escape, finds that there are marvels in his own everyday life. This is Recovery promoted by the experiences of a fairy story.

What helps Smith's Recovery is, for one thing, that he has changed the way of seeing the World. As I referred to in my Introduction, Frye indicates that humankind cannot see "nature" directly as if they saw it through a window, but they see it as if they saw it in a mirror. They cannot glimpse the Created World without casting their own reflections (their own ideas, ideologies and so on) onto it, and when they do so, they recreate the World. When Frye compares literary works thus recreated, to "dreams" because they enable us to become aware of our repressed "social reality" or problems, one of the things which we become conscious of is how we see the World.

Tolkien himself seems to have been sensible of how to see the World. The definition of Recovery cited in Note 5 from "OFS" continues as following:

⁶ The star is often identified with the power of imagination. Carpenter says, for instance, that "now he [Tolkien] . . . knew that he would soon have to surrender his own star, his imagination" (323). Smith with his star, however, not only gets a passport to Faery but also acquires his remarkable ability in smithing, an *art* of creation. So, I associate the star not with mere imagination but with the power of Fantasy.

[Recovery is regaining of a clear view.] I do not say "seeing things as they are" and involve myself with the philosophers, though I might venture to say "seeing things as we are (or were) meant to see them"— as things apart from ourselves. We need, in any case, to clean our windows; so that the things seen clearly may be freed from the drab blur of triteness or familiarity—— from possessiveness. ("OFS" 57-58)

This notion of Tolkien's itself discloses a distorted way of seeing "nature" because he was a pious Christian and presupposed the being of God who "meant" for us a way of seeing. He knew his own "distortion" because he distinguished "seeing things as they are" from "seeing things as we are (or were) meant to see them." No matter how the writer understood the World, it is worth mentioning that Tolkien, like Frye, seems to have considered that one might distort and interpret the World and literary works such as fairy stories develop the awareness of it. What is different from Frye's theories is that while Frye accepted a variety of ways of interpretation depending on the recreators' own cultures, Tolkien offers a definite way in which we should grasp a consolation in Creation. Accordingly, in the latter part of the above citation, he proposes that we should "clean our windows; so that the things seen clearly may be freed from the drab blur of triteness or familiarity—— from possessiveness."

In the last meeting with the Queen, "he [Smith] knelt, and she stooped and laid her hand on his head, and a great stillness came upon him; and he seemed to be both in the World and in Faery, and also outside them and surveying them, so that he was at once in bereavement, and in ownership, and in peace" (38). Smith calmly contemplates Faery and "the World," which is regarded as his daily world juxtaposed to the fairy land, possessing them as well as being separated from them. It indicates that we can observe the things around us more clearly only when we, though keeping the feelings of familiarity, recognize that they do not entirely belong

to us.⁷ This otherness is what Smith faces in Faery. Although he ignores its words, the birch tree prohibits Smith from coming again because he does not belong to Faery. After that, the maiden, whom Smith encounters at the Vale of Evermorn and who is actually the Queen, warns him against being too bold in the other's country with a smile. It is plain that the things of Faery belong to no one, and it may enable him to see the World in a different fashion from his old one.

Thus, literary works or fairy stories are produced through one's "recreation" or interpretation of Creation. What is interesting is that Smith's new recreation of the World or his "Recovery" is notably followed by his greeting a new phase of his life.

We perceive the first sign of Smith's change when he finds that he has gotten the star without knowing it. As a child, he gets up early, looks at the lovely scenery of morning, and mutters that it reminds him of Faery, although he has not been to the country yet. He is becoming conscious of the marvels around him and grasping the forgotten memory of ancient "truth."⁸ What attracts attention is that the day is his tenth birthday. The child, with a sign of his Recovery, is metaphorically born again.

Smith's symbolic re-birth is also seen at another crucial moment, when he first meets the disguised Queen at the Vale of Evermorn and dances with her. When he comes back home, his son points out that his shadow looks like a giant. (The change is mentioned again near the end of the story by the son (50).) The Queen's mild reproach, which I have referred to before, is regarded as one of the chances through which Smith learns to establish a new relationship with the things around him. Smith matures and his mental growth is reflected in his re-shaped shadow.

Smith changes his way of seeing through his experiences of Faery. In their last

⁷ Tolkien's statement about Recovery cited earlier only mentions that we need to dismiss our possessiveness. He, however, distinguishes "familiarity" in a bad sense from that in a good sense. In addition to that, he explains the above statement, offering an example that the faces of those familiar to us are the ones most difficult to see with fresh attention. We need not completely shake off our feelings of familiarity (or possessiveness) for those near us but should accept the notion of their otherness at the same time.

⁸ According to Tolkien, a fairy story helps one's Recovery of the ways of seeing which are or were meant for us. It indicates that we have forgotten what we were originally intended to do. Looking at the fairy flower, Smith's son says that it has "a scent that reminds me of, reminds me, well, of something I've forgotten" (49). Faery is an image associated with what we have lost.

meeting, the Queen, saying farewell for the last time, lets him survey not only Faery but also his own World in the scene cited above. After he has returned, some statements appear which indicate that Smith has become conscious of the beauty of his own village. For example, although this may be actually true, Smith thinks that the village children have become more beautiful than they had been in his boyhood. In short, he has completely changed or "recovered" his way of seeing his daily world. Although he still feels regret for leaving Faery, and in his parting from Faery there *is* "deep emotion, partly drawn from the experience of the bereavement of 'retirement' and of advancing age," his retirement from Faery actually leads to his new phase of life. He denies his advancing age, saying to his son, "The name of grandfather hasn't weakened my arms yet a while" (49). (Also he is under 60, which, the narrator says in another context, is no great age in the village (51)). Thus his new life follows the completion of his change.

One of the effects which the experiences of Faery have on Smith is that Smith has become more conscious of his way of seeing the World. As a result, Smith has found marvels in his daily world. It is worth mentioning that his change is not simply "change" but symbolized in the several phases of his re-births. The world achieved through one's recreation gives new birth to, or re-creates, others' ways of seeing the World.⁹

3 Re(petition of)-Creation

While this story conveys some feeling of bereavement, Smith's story does not end at the bereavement but at the beginning of his re-created village life. Also it is worth noting that his re-creation happens at the same time as his grandson's second birthday. It associates one (re-)creation with another (re-)birth/(re-)creation. We see

⁹ Faery too is considered one's recreated world if we regard it as a story world as I defined in section one. Also when Smith expresses thanks to Alf, the King of Faery, the latter answers, "I have been repaid" (47). In what manner Smith has repaid is not so clear, but as Flieger supposes, the relationship between the village and Faery seems interdependent. Faery, therefore, is a world which is affected by humankind.

this repetition of creation also in the main creative activity, smithing.

The story opens with an explanation about Wootton Major: “It was a remarkable village in its way, being well known in the country round about for the skill of its workers in various crafts, but most of all for its cooking” (9). The background of the story is this creative village, the hero is a smith, and the most important job is a cook. We cannot help thinking that the major theme of the story is “creation.”

The most remarkable “creation” in “Smith” is cooking, and it is the process of giving re-birth to what has been already. The abortive preface which developed into “Smith” was intended to begin with the phrase:

Fairy is very powerful. Even the bad author cannot escape it. He probably makes up his tale out of bits of older tales, or things he half remembers. . . . Someone may meet them for the first time in his silly tale, and catch a glimpse of Fairy, and go on to better things. This could be put into a short story like this. There was once a cook, and he thought of making a cake for a children’s party. His chief notion was that it must be very sweet. . . . (qtd. in Carpenter 323)

The first draft was titled “The Great Cake.” We can see easily that a cake symbolizes a fairy story and a cook its author. It agrees with the metaphors cited above, a story as soup and a cook as its author (see section 1). Although in “OFS” a story is compared to “soup” not “cake,” here the difference does not matter.¹⁰

The cooking of “OFS” and “Smith” shares a common process; both of them describe cooking as a process in which a cook makes his dishes based on the heritage that previous cooks have established. In “OFS,” a cook shares the Cauldron with other cooks. He ladles out the broth/tradition in the Pot and chooses his flavoring to finish his soup/story. On the other hand, the above citation, “[h]e

¹⁰ The reason for the difference may be that cake is a more suitable image to express a fairy story as “sweet” (that is, fit for children).

probably makes up his tale out of bits of older tales, or things he half remembers," agrees with the idea of cooking based on the Cauldron of Story. What Tolkien intended to write in this preface remains in "Smith." There is the cook, Nokes, whose chief notion is that his cake "should be very sweet and rich" ("Smith" 14). It is obvious that Nokes represents one type of bad author, against whom "OFS" expresses opposition.¹¹ Even he, however, follows the basics of cooking. He makes his cake looking in "some old books of recipes left behind by previous cooks" (15). After all, he makes his cake inspired by the two things, the fay star and the apprentice Alf (the disguised King of Faery), which the last cook, named Rider, has actually brought from Faery. Of course Nokes does not know exactly where the two have been, but by consulting the recipes by previous cooks and finding the two ingredients fit for the Cauldron/Faery, he finishes his cake. As a result, his cake awakens Smith.¹²

The importance of such process of cooking is paradoxically reflected in Nokes' attitude. He "learned a lot from him [Alf] by watching him slyly, though that Nokes never admitted" (13). He steals others' techniques but declares that it is his own. That is a point that Alf reproaches him for after years, saying, "'Without thanks you learned all that you could from me—— except respect for Faery, and a little courtesy'" (54). Nokes lacks the respect for the original. It is one reason why he is regarded as a petty man.

Cooking is thus a process of re-creation because a cook gives a new life or shape to what has been accumulated so far. Cooking also hints at the repetition of creation because "the Cauldron of Story, has *always* been boiling, and to it have *continually* been added new bits, dainty and undainty" (emphasis added), and a Master Cook, whose post has been inherited over generations, creates a festival Cake according to his own time. The hero is, however, not a cook but a smith. Smithing too is identified with sub-creation, and it has also the process of re-creation

¹¹ In the section titled "Children," Tolkien states that there is no natural connection between children and fairy stories and to mollify the primitive old stories does no good.

¹² The Queen says, "'Better a little doll, maybe, than no memory of Faery at all. For some the only glimpse. For some the awaking'" (37).

and causes a succession of creation. Besides, it is more clearly associated with the four functions of a fairy story.

After acquiring the star, the narrator explains about Smith: “He became well known in his country . . . for his good workmanship. . . . [H]e followed him [his father] in his craft and bettered it” (22). His smithing is his distinguishing feature:

[H]e could make all kinds of things of iron in his smithy. Most of them, of course, were plain and useful, meant for daily needs: farm tools, carpenters’ tools, kitchen tools and pots and pans, bars and bolts and hinges, pot-hooks, fire-dogs, and horse-shoes, and the like. They were strong and lasting, but they also had a grace about them, being shapely in their kinds, good to handle and to look at.

But some things, when he had time, he made for delight; and they were beautiful, for he could work iron into wonderful forms that looked as light and delicate as a spray of leaves and blossom, but kept the stern strength of iron, or seemed even stronger. Few could pass by one of the gates or lattices that he made without stopping to admire it; no one could pass through it once it was shut. He sang when he was making things of this sort; and . . . those nearby stopped their own work and came to the smithy to listen. (22-23)

The critics, as a rule, agree with the opinion that Smith reflects the author Tolkien.¹³ In addition, when Smith understands who Alf is, and expresses thanks to him, the King of Faery replies, ““I have been repaid”” (47). While smithing offers not so clear a correspondence as cooking, its creation too symbolizes the creation of a fairy story.

¹³ Few critics, however, give interpretation to what smithing means in this story. Tom Shippey, in the meanwhile, identifies Smith, who never becomes a cook, with Professor Tolkien. He proceeds to regard Smith’s works such as useful pans and pots as lectures, scripts and the like while his visions of Faery exist in his songs (see Shippey, especially 276-77). However, as I will explain, there are the four functions of a fairy story in Smith’s creation, so I identify his smithing with a kind of sub-creation.

Smith's works also have the four functions of a sub-created fairy story: Fantasy, Recovery, Escape, and Consolation. First of all, his creative skill is owed to the power of his star (Fantasy). That Smith sings when he is smithing makes obvious its connection because he learned to sing when the star appeared on his birthday. Also his works give at least some Consolation to the viewers. Moreover, his creation has the aspects of Escape and Recovery, and Recovery is caused by the process of re-creation.

His works have two features: usefulness and delight. Especially when he creates for delight, it assumes the air of Escape. Rider calls his travel or Escape to Faery "a holiday" (11), and this concept is seen in other Tolkien's stories (for instance, in *The Hobbit* (1937)).¹⁴ The things created when Smith has leisure (or a holiday) make the viewers amazed and cause them to admire the beauty of essentially plain iron. This leads to the beginning of the viewers' Recovery. What produces this effect is the process of re(-)creation. Smith casts iron, a raw material which belongs to "nature," into his artificial wonderful forms. His works are a kind of optical illusion because they look delicate as a spray of leaves but actually keep their original strength and hardness, and allow the viewers to take a different look at the basically familiar things like gates and lattices. In addition, the strong point of the gates and lattices is that no one could pass through once they are shut, and this can somehow remind us of the essential inaccessibility to the Faery things, which is one cause of Smith's re-creation of the ways of seeing the World.

On the other hand, Smith's change through his journeys has significance in the connection with his daily life. Similarly, his works gain another importance when he creates things not in leisure time but in working time. In his working time, he re-creates iron into useful but graceful tools "for daily needs." What needs attention is that the tools such as kitchen tools produce another creative activity such as cooking. Smithing sometimes results in another re-creation and it comes to have

¹⁴ Here I dare to add one more meaning to "re-creation." It is "recreation as activity done for enjoyment when one is not working."

new value.¹⁵

Such repetition of creation also happens between a secondary world and the Primary World. First, the Faery star breathes creative energy into Smith and he becomes a good craftsman. Faery helps his Recovery and re-creates his way of seeing and his re-creation leads to his resumption of smithing and the last Great Cake in the story. Of course it is Alf who actually creates the Cake, but Alf is more or less dependent on Smith because he comes, for one thing, to give the star to Smith and leaves the village with Smith's parting from Faery. Smith helps him by having "repaid" him and putting back the star into the Cake. A fairy story re-creates Smith and he re-creates a new fairy story. Re-birth (re-creation) of a secondary and the Primary World repeats (re (petition of) -creation). And it continues. For the star is taken over.

Conclusion

Faery, showing the world to which Smith does not belong, re-creates his way of seeing daily life. In turn, in the village a cook and especially a smith re-create what has already been into new forms so that the viewers should take a different look at familiar things. That is the process of sub-creation.

John Hunter, regarding Tolkien's works, especially *The Lord of the Rings*, as historical fiction, explains the story: "[T]he characters make crucial use of the forgotten creatures, monuments, and histories of the past ages of Middle-earth to

¹⁵ Actually Smith's working time is important as well as his leisure time. Akai Toshio points out that people have a "holiday" only when they are to come back to their everyday lives. He compares Frodo of *The Lord of the Rings* with Bilbo of *The Hobbit*. The latter comes back to his home and calls his adventures a holiday, while the former remains "inside the story" (in *The Lord of the Rings*, Sam, a servant of Frodo, plays the same role as Bilbo) (see Akai 197-99). In the case of "Smith," from the last conversation between Smith and his son, we know that Smith has almost retired from his smithing maybe including for delight, because of the travels in Faery. When he has really come back home, however, he resumes his creation though without the privilege of the star. Then, his son expresses his gratitude for his father's having come back home because there are still many things which his father teaches him, not only in iron working (such succession will lead to repetition of a variety of creation). A secondary world gives one an experience of Escape/holiday/recreation, but it does so to help one recover and work in his/her Primary World.

understand and solve the crisis in the present" (62). However, he adds, the history is not strictly factual but "it is Tolkien's desire to supplement history as we know it with a fictional history as we would wish it" (62-63). Although Hunter puts more stress on the latter statement, we may regard these points in other ways. If Tolkien revises "history," that means that he re-creates history in his own fashion. The readers along with the characters make use of this fictional past to confront their present problem, and this helps their re-creation because the readers see the present or more familiar situations from the viewpoint of the fictional past, which bears a kind of resemblance to their "history" but which they do not belong to. Also Tolkien, in order to produce his own mythology, remade other mythologies such as *Beowulf*. We remember that especially when Smith re-creates iron into the everyday tools of the village, his works sometimes lead to a succession of creation. A fairy story is repeatedly re-created according to the readers' and sub-creators' own everyday lives.

The creation of a fairy story must have a seeming reality in order to reveal the "truth" of God's Primary World.¹⁶ Humankind continually re-creates what has already been according to their manners in order to show a new aspect and make us become more conscious of the way of seeing the World. Sub-creation is based on continual re-creation.

¹⁶ That a sub-created world must have a reality does not mean that it is truly "real" in the strict sense of the term. It indicates that it has a connection to the Primary World so that it should reveal an aspect of it. R.J. Reilly mentions that in the criticism of *The Lord of the Rings* there are some commentators who dislike Tolkien's work because it is not "real(ism)." On the other hand, Reilly himself thinks that especially through Recovery "Fantasy, far from being irrelevant to reality, is in fact extremely relevant to *moral reality*" (146, emphasis added).

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