



**THE MYTHOLOGICAL ARCHETYPES AND THE
LIVING MYTH IN ALAN GARNER'S
*THE OWL SERVICE***

A FINAL PROJECT

**In Partial Fulfillment of the Requirement
For S-1 Degree Majoring in Literature
in English Department, Faculty of Humanities
Diponegoro University**

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PRONOUNCEMENT

The writer states truthfully that this project is compiled by herself without taking any results from other research in any university, in S-1, S-2, S-3 degree and diploma. In addition, the writer ascertains that she did not take material from other publication or someone's work except for the references mentioned in the bibliography.

Semarang, 4 October 2019

Atikah Rahmawati

MOTTO AND DEDICATION

“Everything works out in the end”

– **Kodaline**

This final project is dedicated to me, my parents, and my friends.

APPROVAL

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The writer realizes that this final project is still far from perfection. Therefore, the writer is opened to receive any criticism, suggestion, and recommendation to make this final project better.

Finally, the writer expects that this final project entitled “The Mythological Archetypes and The Living Myth in Alan Garner’s *The Owl Service*” will be useful for the readers.

Semarang, 4 October 2019

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TABLE OF CONTENTS

TITLE	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGMENT	vi
TABLE OF CONTENTS	viii
ABSTRACT	x
1. Introduction	1
1.1 Background of the Study	1
1.2 Scope of the Study	2
1.3 Research Problems	2
1.4 Objectives of the Study	2
2. Author and His Work	3
2.1. Biography of the Author	3
2.2. Summary of <i>The Owl Service</i>	4
3. Theoretical Framework	6
3.1 Character	6
3.2 Setting	7
3.3 Conflict	7
3.4 Theory of Archetype by Northrop Frye	8
4. Discussion	10
4.1 Characters	10
4.1.1 Alison	10
4.1.2 Gwyn	11
4.1.3 Roger	12
4.1.4 Huw	13

4.2 Settings	14
4.3 Conflicts.....	15
4.3.1 Alison vs Gwyn vs Roger.....	15
4.3.2 Alison and the environment	17
4.4 Archetypes Quest-Myth and <i>The Owl Service</i> as Summer- Autumn(Romance/Tragic) Mythoi	18
4.5 The Living Myth of Bloduwedd.....	20
5. Conclusion	22
BIBLIOGRAPHY	23

ABSTRACT

The Owl Service is a children book by Alan Garner. In this research, the writer aims at analyzing how the archetypal pattern and Blodeuwedd myth are depicted and enacted in the novel. In the process of this study, the writer applies the method of close reading and library research. Characters, conflicts, and settings as intrinsic elements of *The Owl Service* are also shown to support the archetype. As extrinsic elements, the writer uses archetypes theory by Northrop Frye. The writer also uses various media as sources to conduct this study such as journals and electronic books aside from physical books. The finding of this study is that the story deeply affected by Blodeuwedd myth, but summer-autumn mythoi as a pattern of the archetype determine that *The Owl Service* is a tragic story.

Keyword: Alan Garner, Myth, Archetype, Northrop Frye

ABSTRAK

The Owl Service adalah bukuanak-anak yang ditulis oleh Alan Garner. Di studi ini, penulis bermaksud untuk menganalisis bagaimana pola arketipe dan mitos Blodeuwedd digambarkan di novel ini. Dalam proses studi, penulis menggunakan metode membaca intensif dan penelitian pustaka. Karakter, konflik, dan setting sebagai elemen intrinsik dari *The Owl Service* jugaditunjukkan sebagai penunjang arketipe. Penulis menggunakan teori arketipe dari Northrop Frye sebagai elemen ekstrinsik. Penulis juga menggunakan berbagai media sebagai sumber untuk melakukan penelitian ini seperti jurnal dan buku elektronik selain buku fisik tentunya. Penemuan dari studi ini adalah mitos Blodeuwedd yang sangat mempengaruhi ceritanya, tetapi pola mitos arketipe musim panas-gugur lah yang menentukan bahwa *The Owl Service* merupakan sebuah cerita tragis.

Kata kunci: Alan Garner, Mitos, Arketipe, Northrop Frye

1. Introduction

1.1 Background of the Study

Literary work is a matter of art. There is a line between literature and pictorial arts. When speaking about a painting, the design or stylization can be observed, or it can be said the content or subject. While speaking about literature, there is a structural principle of literature that if standing back from literary works, what can be observed are the archetypal pattern and mythopoeic designs.

According to *Critical Terms for Science Fiction and Fantasy: A Glossary and Guide to Scholarship* (1986) written by Gary Wolfe, mythopoeia is a genre in literature where fictional or artificial mythology is created by the author (1986: 47). It is clear that the author tends to improvise on the central figure of the myth as well as the myth itself. While the principle of archetypal patterns is observable in myth, as in mythical stories, we are in a world of pure and abstract literary design.

The writer sees a unique archetypal pattern in a mythical children story entitled *The Owl Service* written by a British author, Alan Garner. Northrop Frye said in *Anatomy of Criticism Four Essays* (1957) that archetype shows types or characters, pattern of actions, images and also themes existing in literature. His concept of mythoi suggest a determination of themes existing in a story. In *The Owl Service*, there are two mythoi. The writer interested to analyze which mythoi is actually determines what kind of story a children book entitled *The Owl Story* is. As winner of the Guardian Award and the Carnegie Medal, *The Owl Service* is about three

teenagers that are re-enacting the tale of Blodeuwedd. In this fiction, past and present entwined together as the story tells the ancient Welsh myth re-occurred in the present.

1.2 Scope of the Study

There are two main elements in constructing a literary work, intrinsic elements and extrinsic elements. The writer focuses to analyze three intrinsic elements and one extrinsic element from the novel. The intrinsic elements analyzed are character, setting, and conflict. For the extrinsic elements, the writer decides to analyze the archetypes in the novel; how the archetypal pattern and the existence of the Blodeuwedd myth.

1.3 Research Problems

1. What is the archetypal pattern that occurs in *The Owl Service*?
2. What is the myth referenced in *The Owl Service*?

1.4 Objectives of the Study

1. To describe how the archetypal pattern is implied in the story.
2. To analyze the Blodeuwedd Mythology depicted in the novel.

1.5 Method of the Study

In the process of this study, the writer applies a method of close reading and library research. The writer also uses various media as sources to conduct this study such as journals and electronic books aside from physical books.

To analyze the research problems, the writer applies a mythical approach. The theory of character, setting, and conflict as intrinsic aspects are used to analyze the archetypal patterns. As for the extrinsic element, the writer uses the archetypes theory by Northrop Frye.

2. Author and His Work

2.1. Biography of the Author

Alan Garner well-known for his novel genre of children fantasy and his retelling traditional British folk tales. Garner was born in Congleton, 17 October 1934 and spent his childhood in Alderley Edge where he can trace his ancestors for over four centuries back. Garner was the first to go to grammar school in his family. He studied at Manchester Grammar School, then continued at Oxford University. In 1957, he moved to Blackden. Garner worked as a freelance reporter that he said helping him a lot with his dialogue improvement in his writing.

Garner's first book is the classic *The Weirdstone of Brisingamen* in 1960 then followed by *The Moon of Gomrathin* 1963. In 1965, *Elidor* came out as a bleakly brilliant children's fantasy novel set in modern Manchester. Two years later, *The Owl Service* which he describes as a ghost story of a terrifying myth set in Welsh, came out in Britain in 1967. His inspiration in writing *The Owl Service* came while he was staying in North Wales. He read about an old Welsh legend of Blodeuwedd which he cannot stop to think. Garner then decided to take it out of his head in a form of writing. An eighty-one years old Dafydd Rees provides him the history, traditions, and

folklore of Blodeuwedd. Garner modified the story, and the tale itself, into a light and bright summer vacation story that ended to be a gloomy terrifying story. In 1968, *The Owl Service* won the Guardian Award and the Carnegie medal.

Following *The Owl Service*, Garner produced the perplexing *Red Shift* (1973) and *The Stone Book Quartet* (1979), British folk tales series which later he rewrote in *Alan Garner's Fairy Tales of Goll* (1979), *Alan Garner's Book of British Fairy Tales* (1984) and *A Bag of Moonshine* (1986), *Strandloper* (1996), *Thursbitch* (2003), and his most recent novel, *Boneland* (2012).

After all of his works, Alan Garner has been considered as the most important British fantasy author aside with Tolkien that he has a position as an author at the prickly edge of myth.

2.2. Summary of *The Owl Service*

In an isolated valley in Welsh, a new family aims to bond their relationship by spending summer vacation together. There are Margareth with her daughter, Alison, and Clive with his son, Roger. They stay in a house owned by Alison's father which transferred to her since his death. Along with the new family, there are Huw, the gardener, Nancy, a housekeeper who had left to live in Aberystwyth but come back to serve them, and Gwyn, her son who has never seen the valley before.

The story starts when Alison who is sick of hearing mysterious scratch in the attic asks Gwyn to investigate. He finds dinner plates with a design that can be seen as flowers or as an owl. Alison begins crazy tracing the pattern from the plate. She

traces it onto a paper and folds it to be an owl. After that, the flower-patterned plate becomes blank and the owl paper also disappears. Strange things begin happening. Wall in billiard room of the house cracked, revealing a portrait of a woman.

All of the mysterious occurrences answered little by little, by Huw. Huw tells that there is a strong power exist in the valley that makes them, who turns out has connection to the old legend, re-enacting the legend. The dinner plates are done by Huw's ancestors to lock up the legend, but Alison makes it lose. It is Gwyn, who revealed to be Huw's son, that supposed to stop the evil force of Blodeuwedd legend.

This children story is inspired by a local legend in Welsh while the author, Alan Garner, spend his time there with his wife. He crafted the story and build the character to be the young and modern version of the old legend. Starting with a bright summer vacation, the adventure of three teenager to discover what is happening to them begin. But as the light dimmed for the autumn, the story is not as bright as summer anymore.

3. Theoretical Framework

3.1 Character

Character as a basic factor in fiction is undeniably important. In *Literature, Criticism and Theory* (2004), Bennet and Roylesaid that the life of a literary work is its characters as they are the objects of our condemnation and admiration, dislike and affection, and fascination (2004:60).

Character is grouped based on how the character itself develop; static character and dynamic character. Laurence Perrine in his book, *Sound and Sense* (1988) states that Static Character is the same sort of person from the beginning of the story to the very end; meanwhile, Dynamic Character is changing permanently whether it is on their personality or outlook (1988: 69). It means that static character stays the same and no changes despite the influence of events happening. In contrast, developing or dynamic character undergoes changes after experiencing events in their journey.

A consistent concept of static character is Draco Malfoy in J.K. Rowling's *Harry Potter* (1997). Malfoy does not change although he has opportunities transform and grow for the better. While a good example of dynamic character is Frodo, the main character in J.R.R. Tolkien's *The Lords of the Rings* (1954). The journey throughout the book helped him improve after went through mental changes that by the end of the book he become a strong and courageous hobbit.

3.2 Setting

Setting is one of intrinsic factors that is very important to help the readers visualizing and imagining where and when the story happens. In *How to Analyze Fiction*(1966), William Kenney declares that setting is about time and space which the plot of the story occurs(1966: 39).Kenney also proposed that elements of setting grouped into four; actual geographical location that includes scenery and topography; time in when the story takes place such as season or historical period; occupation and modes character existence; and the intellectual, moral, social and emotional environment of the day to day of the characters. (1966: 40)

For the instance is the setting of *The Lord of the Rings* (1954) in the Shire. The place is described as a small yet beautiful and fruitful land beloved by Hobbits. Shire is always bright, as spring or summer mythoi, with kind and good-natured hobbit doing funny things and loving one and each other.

3.3 Conflict

Conflict is part of a story plot that will make the story growing and more thrilling. In *The Bedford Introduction to Literature* written by Michael Meyer, it is said that conflict divides into two; external conflict and internal conflict.

Internal or also said inner conflict is conflict struggling between man and himself; meanwhile, external conflict is a conflicting between a man and outside forces which can be a man against another man or also a man against society and/or environment.

As shown in *The Lord of the Rings* (1954), Frodo has internal conflict. He has a battle with himself that he struggles between keeping the ring for himself or destroying it. While external conflict can be seen between Frodo and Sauron who aims to get the ring back.

Intrinsic elements are crucial to build a strong literary work. The writer believes that character, setting, and conflict are three elements that strongly support archetype as the extrinsic element.

3.4 Theory of Archetype by Northrop Frye

An archetype can be explained as an original design on which similar things are patterned. The term archetype shows types or characters, pattern of actions, images and also themes existing in literature. Surprisingly, archetypes also work in social rituals, myth, and dreams. In *Anatomy of Criticism Four Essays* (1957), Northrop Frye explains a conceptual means of drawing individual and unrelated archetypal images into a coherent and ultimately hierarchical framework of mythoi.

Frye also remarks about the myth concerning seasons which is four-season mythoi. Summer fits to a romance genre; spring is for comedy; autumn for tragedy and winter for irony and satire. Frye believes that every season has its myth. Season is like a life cycle that shows fundamental form of process. A cyclical movement of success and decline, effort and repose, life and death, like rhythm of a process (1971:158). Four season-mythoi is also identified as an archetype to define a genre of a narrative. It will be correlated with a quest-myth which means a journey that a hero

goes to accomplish his goal or to find truth. The writer assumes that the patterns of a story are there whether they are consciously apprehended or not. The writer presumably sees summer mythoi in *The Owl Service*.

3.5 Blodeuwedd Mythology

Welsh mythology which collected in the Mabinogion collection consists of folk tradition before the end of the first millennium. There are four branches of Mabinogi based on *The Mabinogi* by Patrick K. Ford. There are Pwyll, Prince of Dyfed, Branwenferch Llyr, Manawydan fab Llyr, Math fab Mathonwy, and Cad Goddeu.

The Myth of Blodeuwedd is part of Math fab Mathonwy. Arianrhod tells that Llew, her son, can never marry a woman. Gwydion, her brother who raised Llew, then make him a wife of meadowsweetflowers, called Blodeuwedd. Unfortunately, Blodeuwedd falls in love with Gronw Pebr, a hunter, and together they plot to kill Llew. After that, they do not know that Llew is brought back to life by magic. Llew then kills Gronw with a spear that it stabs right through the rock Gronw is sheltering. The rock now is called The Stone of Gronw.

The writer presumes Blodeuwedd Mythology as reference in Alan Garner's *The Owl Service* by seeing connection between the story and the mythology. Alan Garner himself says in the postscript of the novel that he is inspired by an old Welsh legend of Blodeuwedd after he read the legend and it stuck in his mind for several years.

4. Discussion

4.1 Characters

4.1.1 Alison

Alison is a teenager who is spending her holiday with her new family. Years after her father died, her mother, Mary, remarried with Clive. Therefore, she has a stepbrother named Roger. Alison is depicted as a girl who is always preoccupied with everything said by her mother. She tries hard not to upset her. Words like, “Mothers can’t help worrying—” (Garner, 1967:61) when she debated Clive or “Mummy says I musn’t talk to you.” (1967: 76) when she refused to talk with Gwyn are all in the story. What Alison wants to do with her life would be meeting “mummy’s” expectation.

Alison is drained of selfhood. She is not happy to be in the house they live in to spend summer. Boredom meets the end when she asks Gwyn to check her attic and he finds plates in there. Alison begins obsessed with them that she often goes blank. Like an empty vessel, Alison is vulnerable to the evil forces in the plates. It is showed on page 77 when Alison went to the river with Gwyn, she cannot recognize herself. Gwyn asked, “Can you see yourself?” which he means her reflection in the water, but she replied, “No.”. All the things happening to Alison is the consequences of her obsession with the plate which turns out freeing the evil power.

Alison is classified as a dynamic character because some factors change her from the beginning to the end of the story. At the beginning of the story, Alison seems boring because she only does what her mother says. After developing a closer

relationship with Gwyn, she sneaks at the tea time at four to go out in the valley with Gwyn. The changing of her character is mainly influenced by the evil spirit. What makes Alison close with Gwyn and does unusual stuff she does are because the evil spirit wants Alison to free it.

Determining archetypes for Alison is tricky. She is the Lover of the hero and the central of the three main characters. But Alison is also the first one who open the way for the evil force. She is helping it, unconsciously. Alison also refuses when Gwyn, the hero wants to help her in the first place when everything has not getting too late. By seeing her action, the writer consider Alison is the Shapeshifter because she blurs the line between ally and enemy.

4.1.2 Gwyns

Gwyn, a Welsh teenager and a son of Nancy who does the cooking and cleaning at the house in the valley where Alison, Roger, and their parents stay. He grows up and attends Grammar School in Aberystwyth. Gwyn comes with his mother to the valley to help out with the chores and taking care of the house. She has a high expectation that Gwyn will not end up as a laborer like her. Gwyn even is not allowed to speak Welsh with Huw Halfbacon who cannot speak English well. Later it turns out that Huw is his father.

Gwyn is a clever boy. Almost all of the characters in this story acknowledge it. Clive said on page 60, "Gwyn seems pretty smart," as he talks with Roger. Then on page 62, Alison praises that Gwyn instinctively knows much about the place, "You

came a week ago, and you know everything as if you'd always lived here." because Alison often spends summer there but she knows nothing. As a curious boy, it sometimes brings trouble, especially from his mom. Aside from that, Gwyn has a temper that makes him often bickers with everyone like his mother, Alison, Roger, and Huw.

Gwyn is a dynamic character. At first, he is a responsible boy who stands for Alison to face Nancy. She is mad with Alison who obsesses with the patterned plate. After undergoing changes, knowing that he is Huw's son and having conflicts with Roger and Alison, Gwyn does not care anymore. He even does not want to help freeing Alison from the evil spirit.

In *The Owl Service*, Gwyn is the hero. He bears quest to end the recurrence of the Blodeuwedd legend.

4.1.3 Roger

Roger comes off as a thoughtless boy. His father remarried with Alison's mother, Margaret, after his ex-wife betrayed him. It actually hurts Roger a lot that makes him becoming ignorant with his stepmom and stepsister. Roger only loves his photography hobby. He brings his camera everywhere as we can see on page 39, "He collected his tripod, camera and exposure meter, and went along the front drive". Roger is also a scared-cat. He is frightened after hears rustling from a room which door padlocked. He wants to go home sooner while their time to stay at the valley

house is still three weeks. On page 87, he said, “It’s this place that’s giving me the pip. I’ve got to get out.”, but every time he asks Clive to go home, he refuses it.

Roger is also a dynamic character. In the first part of the story, Roger does not care about anything but his photography hobby. He does not care about Alison who turns strange with her obsession with tracing owl from the plates. Then, Roger notices that Alison often hangs out with Gwyn. Jealousy is coming. Roger starts to interfere with them, even causing misunderstanding between Gwyn and Alison. But he learns that it leads to a bigger problem. In the end, it is Roger who finally saves Alison.

Roger is the Shadow by seeing his interaction with Gwyn. All his sentiments with Gwyn caused him to make huge conflict.

4.1.4 Huw

Huw Halfbacon is a gardener of the house who seems to be half-witted. He cannot speak English well as Gwyn said to his mother on page 9, “He doesn’t manage English very well. He can’t say what he means.” It is because Huw has been living in the valley since he can remember. He never leaves.

Huw is a dynamic character. In the first part of the story, he treats everyone cold. It might be because he cannot say much. As the three teenagers undergo strange events, like Alison who obsesses with the dinner plate and Roger who finds the stone of Gronw, and Gwyn who discovers the painting in the billiard room, Huw starts telling the story about the legend in the valley. As the Mentor in the story, Huw

guides Gwyn to finish his quest that Blodeuwedd tale is not only a story they heard or read. It is something that they will be the next to re-enact the myth in the valley.

4.2 Settings

In *The Owl Service*, Alan Garner does not mention the setting place or the area's name except a valley in Welsh. Garner only describes the place as a small area in a valley which is 30 minutes from the nearest station and there is only one road to go to and out of the area. Apparently, in the postscript of the novel he says that setting of the place is inspired by his stay in a remote valley in North Welsh.

The action mainly takes place in a classic two-story house crowned with a grove of fir and ridge above it (1967: 6). In the house, there are Alison, Roger, their parents, Gwyn, and his mother, Nancy the housekeeper. Not far from the house, there is a river where they sometimes go swimming and sunbathing. It also Roger's favorite spot for his photography hobby. Surrounding the area, are plateau and hills wherein the afternoon Alison and Gwyn go for walks while they grow feelings for each other.

The time set of *The Owl Service* is considered around the 1960s, approximately the same time with the novel's writing process. As being said that the story starts about summer stay-vacation, it is in August to early September. The story begins with a summer vibe as Garner describes the clear sky with a jet trail moving across and the mountains are gentle in the heat. The valley is calm with shady trees

which make the valley looked black against the summer light and quiet with the only sound of the river and shepherd calling sheep somewhere in the valley.(1967: 6)

At the end of the story, the time swift to autumn.It is showed by how Garner depicted the situation that began to be gloomy with rain washes the day, leaves fall and stuck to the window, wind sounds hit the house, the tendrils of clematis cracks on the walls and the clear sky changed with skylight in green autumn. (1967: 128)

The setting Garner depicted in the novel is perfectly fit with summer and autumn mythoi that he describe summer as bright day with cheerful actions while autumn feels gloomy and angst.

4.3 Conflicts

4.3.1 Alison vs Gwyn vs Roger

At first, conflict arises between Alison and Gwyn. After finding the dinner service, Alison often goes blank and even cannot recognize her reflection. Gwyn wants to help, but Alison does not want it. It makes Gwyn upset. Gwyn is sick of hearing that everything Alison does is reasoned by her mom. Alison is upset because she thinks Gwyn is pushing her against her beloved mother.

Roger, who already has sentiments with Gwyn,is excited that Gwyn and his mother is going to leave in several days. Alison, who does not like it, confronts him. "I know you do. You can't bear to think he's cleverer than you are, that's your trouble. You couldn't have worked it out like Gwyn has." (1967: 94).Roger is triggered. He actually thinks that Alison is supposed to be close with him instead of

Gwyn who is only a son of a housekeeper. It is emphasized with him saying: "Perhaps. Ali, let's stop this. OK, he's intelligent: but he's not one of us, and he never will be. He's a job. An intelligent job. That's all there is to it." (1967: 94).

After Alison stop seeing Gwyn every four o'clock in the afternoon, he confronts her a day before his leave. The tension between the two arise. Moreover, Alison says the reason she stopped seeing Gwyn is that her mother said so. The situation gets worse when Roger interferes. He mocks Gwyn outfit by saying, "I say, that's a smart mackintosh you're wearing," and he added, "Those trend-setting short sleeves, and up-to-the-minute peep-toe plimsolls—" (1967: 100). Alison tried to stop Roger because she knows Gwyn is in a bad mood, but Roger keeps going.

Gwyn thinks Roger mocks him about the stilts he told Alison when they hang out in the valley. Furiously, he keeps pushing Alison to admit it. "You won't have told him about the stilts, will you? Not when you'd got the big laugh." (1967: 101) Gwyn remembers that Alison laughed hard when he said about the stilts, that is why he supposes that Alison and Roger would make fun of it. Roger continues to chatter while Alison cannot help seeing disappointment in Gwyn.

The conflict leads to Gwyn rejection to save Alison from the evil spirit because he has been hurt so much even though Roger has explained that it was his fault that he twisted the problem. "It's my fault. It was me. Not Ali. She never laughed at you. It wasn't like I said. I twisted it round. I'm sorry. Don't let it happen, Gwyn. If you really can stop it, don't let it happen." (1967: 130)

4.3.2 Alison and the environment

The environment (the Welsh tale) is trying to reach Alison to free the evil force of the flower owl. It started with scratches sound from her attic. Alison then asks Gwyn to check it. Instead of rats, Gwyn finds dinner service. Alison is amazed by the owl-patterned plate. While others see it as a flower-patterned plate. Become obsessed, Alison traces the pattern from the plate and make owl from it. After that, the pattern disappears and the plate becomes plain. She keeps doing it without knowing that she is freeing the evil spirit locked in the plates. Then, pebbledash wall in the billiard room is cracked, revealing a woman painting.

The evil force is completely free. It haunts Alison because she is the one who will reenact the Blodeuwedd legend. Starting with Alison who cannot recognize her reflection, then she feels sick when smelling petrol. The climax is when Alison faints. Her cheek was scored with parallel red lines but there is no bleeding. Onpage 128, Huw confirms that it is the power (evil power of Blodeuwedd) possessing Alison. Her body is covered by feathers. She is becoming an owl. In the transformation, Roger tries to help Alison, telling her that all the things she sees as owl, is flower. All the evil force trapped in the patternofthe plates she accidentally freed by tracing them. “You have got it back to front, you silly gubbins. She is not owls. She’s flowers.” (1967: 130). Feather and claw marks are all over Alison’s body but Roger keeps trying to tell Alison that she is flowers, not an owl. “Flowers. Flowers, Ali. You’re not birds. You’ve never been anything else. Not owls. Flowers. That’s it.” (1967: 130). Eventually, Alison can control her body, her mind seeing that it is all flowerthat

she sees instead of owl. As Alison defeated the evil force, the room is full of flowers and feather of her body are gone.

4.4 Archetypes Quest-Myth and *The Owl Service* as Summer-Autumn(Romance/Tragic) Mythoi

The theme of *The Owl Service* does not stay in one of the four mythoi only. It changes from romance-summer mythoi to tragic-autumn mythoi. To complete a whole myth season, there are actually six phases take place for each theme. However, in *The Owl Service*, the phases are not fully completed because the season shift from one to another season. Thus, the phases will not be elaborated further in this paper.

In *Anatomy of Criticism* (1957), Frye says that the essential element in romance or summer mythoi is adventure. The element of adventure in *The Owl Service* is the quest of the hero. It is Gwyn to save Alison from the evil force. The story started from romantic movement of summer. Frye states that the characterization of romance mainly follows its general dialectic structure that subtlety and complexity are not favored. There are only two possibilities. The characters are either for or against the quest. If they serve it, they are portrayed as heroic or gallant. In contrast, if they hinder it, they are portrayed as villainous or cowardly. (1957: 195)

Here in *The Owl Service*, Gwyn is the hero. A hero romance character has a counterpart in the figure of “old wise man”. In *The Owl Service*, Huw is considered to be the Old Wise Man. He might not completely that wise such Gandalf in *The Lord of*

The Ring, but Huw has this function of guiding the hero or Gwyn to finish his quest. From the first, Huw has been there giving hint for Gwyn.

Summer is identical with cheerfulness, perfect season with clear sky and warm. Here the summer mythoi can be sensed by seeing romantic interest between Alison and Gwyn while Roger has a slight rivalry with the boy.

The season of *The Owl Service* begins to shift after a big fight between Gwyn and Alison. The myth of autumn is about the fall, death or sacrifice of a hero or a god. It also can be a hero's isolation. That is when Gwyn leaves the house. He goes far to the valley and isolates himself. Huw tries to persuade him to go back which succeed. But Nancy brings him to leave the house because she does not want Gwyn to experience the living legend in the valley. Adding to the conflict, Roger makes it worse by causing misunderstanding between Gwyn and Alison the day before his departure.

As Frye says, tragic movement is correlated the water world depicted with flood and seas (Frye, 1957: 141). For the instance in *The Owl Service*, tragic movement begins with rain pours hard when Nancy and Gwyn are going to leave the valley. Nancy wants to go because she does not want her son to have contact with all the legend in the valley. But the universe does not let them go. They cannot go out of the town because the main road is flooded. "...the rain and the river crashed in flood, and the one noise itself was the total of all its sounds." (Garner, 1967: 128). Gwyn cannot go anywhere, he belongs to the valley to reenact the Blodeuwedd legend. Again, it is heavily raining when the evil spirit fully possessed Alison. It is showed

by how Garner depicted the situation that began to be chaotic with rain pouring hard and wind hitting the house. (1967: 128) Water element exists where Garner tries to tell the conflict.

Autumn usually represents death stage. When Alison is fully possessed by the evil force, Gwyn, who is supposedly the one to save Alison, refuses to do it because of resentment. The conflict he has with Alison hurt him so much that Gwyn refuses to help her. This tragic event that Gwyn fails to save Alison represents the fall of Gwyn as a hero.

Even though there is no bloodshed and literal death, Garner is telling the reader the tragedy of three people who forced to be together and unable to get away from each other but end up destroy one and another. Alison and Roger as stepsiblings but cannot get along. Gwyn comes with his mother and ends up meeting them. When trying to get away, no one succeeds. Roger has been asking his father to go home soon from the beginning of the story but his father never granted. Gwyn, who forcefully leaves with his mother is unable to go out from the valley since the only way is flooded. Garner makes them interact lethally yet harmless.

4.5 The Living Myth of Bloduwedd

The Owl Service is said to be kind of ghost story, in real life as well as on the page, by the author, Alan Garner. Legend intrudes into three teenagers' lives; starting with scratching noises in Alison's room, then Gwyn climbs to the attic and brings down dinner service with owl-flower pattern, then Roger captures an image of a rock by the

river with a hole in it. It emerges, Alison, Gwyn, and Roger are reenacting the tale of Blodeuwedd. But they are not the first ones. The tale has been played over and over. Recently, it was in their parent's generation.

Before them, Huw, Nancy, and Bertram (Alison's uncle) were reenacting the tale. The ending was tragic when Bertram died in an accident caused by Huw. It made Nancy mad and left the town.

The next generation, Gwyn takes role of LleuLlawGyffes, a man who cursed to not have a human wife, contrives to have a wife made of flowers. Alison takes the main role, Blodeuwedd, the woman of flowers. She deceives Lleu with a hunter named Gronw which now enacted by Roger. Lleu kills Gronw and turns Blodeuwedd into an owl.

Alan Garner, the writer of *The Owl Service* is making this novel structurally reflect the actual myth to make the reader feel how live the story is. Garner gives a definite illustration of the Blodeuwedd myth in a light way of three teenagers instead of a complicated triangle love story. For us who have not been living in Welsh, reading this story might be nothing but for those who know the exact story of Blodeuwedd, it must be thrilling.

5. Conclusion

The Owl Service is deeply affected by Welsh mythology, Blodeuwedd. *The Owl Service* general storyline is similar to Blodeuwedd in which the story tells about romance and jealousy. Rage that comes out of misunderstanding that almost leads Alison to an unfavorable end. Re-enactments of the story of Blodeuwedd is everywhere in the book. From the older generation to the latter one, and these reenactments that later make the story ended at autumn mythoi which relate to the theme of tragedy. The fall of the hero, Gwyn, who failed to save Alison because of his resentment.

In the original myth of Blodeuwedd, the conflict is a triangle love that leads to death. Garner modifies the story for three teenagers, no blood, but almost the same rage and jealousy. As Alison, Roger and Gwyn interact and trying to figure out what happen with them, they found out that the old myth is coming to get them to finish the loop. A light story that does not have much narration but the myth and the secret behind is revealed by how each character interacts. This could be a children book but the content is not a mere children story.

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