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ARCHETYPES IN FANTASY FICTION: A STUDY OF J. R. R.TOLKIEN AND J. K. ROWLING

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ARCHETYPES IN FANTASY FICTION: A STUDY OF J.R.R.TOLKIEN AND J.K.ROWLING

Thesis submitted to the Bharathiar University, Coimbatore in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy in English

Submitted by
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Under the Supervision of
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Declaration

I, **Ms. Shobha Ramaswamy** hereby declare that the thesis, entitled **"Archetypes in Fantasy Fiction: A Study of J.R.R. Tolkien and J.K.Rowling"** submitted to the Bharathiar University in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy in **English** is a record of original and independent research work done by me during the period **2006 to 2010** under the Supervision and Guidance of

Dr. R. Poongothai, M.A., M.A., Ph.D., Associate Professor, Department of English, Kongunadu Arts and Science College, Coimbatore and it has not formed the basis for the award of any Degree / Diploma /Associateship / Fellowship or other similar title to any candidate in any University.

Signature of the Candidate

Shobha Ramaswamy

Certificate

This is to certify that the thesis entitled **"Archetypes in Fantasy Fiction: A Study of J. R. R.Tolkien and J. K. Rowling"** submitted to the Bharathiar University in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy in **English** is a record of original research work done by **Ms. Shobha Ramaswamy** during the period **2006 to 2010** of her research in the Department of **English** at **Kongunadu Arts and Science College, Coimbatore** under my supervision and guidance and the thesis has not formed the basis for the award of any Degree / Diploma / Associateship/ Fellowship or other similar title of any candidate of any university.

Signature of the Guide

Dr. R. Poongothai

Preface

Journeying along the road of fantasy fiction is an enlightening and elevating experience for a scholarly mind which hankers after the universals in literature. Deciding to take up research along these lines, my choice of authors fell on J.R.R. Tolkien, the architect of the modern fantasy novel, and on J. K. Rowling, its most widely-read practitioner.

Tolkien's vast multicultural canvas with its underpinnings of myth, legend and inherent tone of spirituality has an enormous appeal for me, belonging as I do to the Indian subcontinent which carries its own precious burden of myth, legend and history. What drew me to Rowling was the sheer readability of her books and the importance given to the perennial values of friendship, loyalty and fair play. I share her concerns with current issues such as racism and terrorism.

Huge popularity not only raises author and book to legendary heights; it is often an indicator of the presence of myth and archetype; and study in this area is generally fruitful. It is on basis of this assumption that I, like Tolkien's Frodo, leave the safe confines of the Shire of conventional literature to venture forth on the Road which leads to the brave new secondary world of fantasy.

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Before laying forth the results of my scholarly venture, I wish to express my gratitude to many. First of all, I thank the Lord Almighty and also my mother for their grace and blessings in enabling me to successfully complete my thesis.

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Above all, I thank my late father, Mr. K. Ramaswamy, who instilled in me the love of literature and whose dream it was that I should pursue research at the doctoral level in the field which was dear to him.

Abstract

Fantasy can be described as an internally coherent story dealing with events and worlds which are impossible. Though the roots of fantasy go down to myth, it was in the late nineteenth century that modern fantasy began to take shape. The turbulent years of the twentieth century threw up a stream of traumatized writers, some of whom turned to the fantasy genre to find meaningful answers to the question of existence.

J. R. R.Tolkien, the British academician, writer and critic lay down the ground rules of modern fantasy in the mid twentieth century. His three-part novel of epic dimensions, *The Lord of the Rings* is a milestone in the history of fantasy fiction. It narrates the story of the destruction of the Ring of Power, originally owned by the evil Sauron. The mission is entrusted to Frodo, who belongs to the race of "little men" known as *hobbits*. In the final conflict between the forces of good and evil, the Ring is 'unmade" and Sauron falls, but only after considerable hardship and sacrifice. Tolkien invests his work of "high fantasy" with a medieval atmosphere, tinged with religious overtones. The popularity of *The Lord of the Rings* was remarkable and unforeseen, earning Tolkien a faithful following of all ages and climes.

J. K. Rowling, Scottish author of the *Harry Potter* books, is widely credited with having restored the reading habit among children. Though originally conceived in the 1990s as children's fiction, the *Harry Potter* books cut across age limits to form a readership which has reached gargantuan dimensions. The seven-part series tells the tale of the boy wizard, Harry, who is educated in Hogwarts' School of Witchcraft and Wizardry. The books move gradually towards the triumph of the hero over the villain, a wicked wizard named Voldemort.

The sudden, unexpected, wide-ranging and enduring appeal of J. R. R. Tolkien and J. K. Rowling postulates the possible presence of some deeply- embedded factor that is common to the two fantasists separated by time, tone and purpose. Since fantasy involves the visionary mode of creation, the scholar felt that it was logical to look for the presence of archetypes in the works of these two writers. An archetype is considered to be a universal symbol which evokes deep and sometimes unconscious responses. Archetypes, in the literary sense, are images and patterns which recur in literature because of their close relationship to the fundamental needs and desires of human beings. It was felt that it would be interesting to uncover the hidden archetypal elements in the fantasy fiction of these two authors. It was decided to confine the study to *The Lord of the Rings* and the seven *Harry Potter* books, namely, *Harry Potter and the Philosopher's Stone, Harry Potter and the Chamber of Secrets, Harry Potter and the Prisoner of Azkaban, Harry Potter and the Goblet of Fire, Harry Potter and the Order of the Phoenix, Harry Potter and the Half-Blood Prince and Harry Potter and the Deathly Hallows.* Apart from their popularity, the books share in common a serial progression towards the triumph of the forces of good over evil, a struggle which is both internal and external.

The thesis has been divided into seven chapters. Chapter I, "Introduction," defines the fantasy genre and traces its development. It also explains the archetypal approach and recalls its critical tradition. This is followed by biographical sketches of the two authors, J.R.R. Tolkien and J.K. Rowling, and a brief overview of their writings. A review of critical literature on the two fantasists is included in this chapter. In addition, the objective of the study is stated.

In the second chapter, "The Archetypal Hero," argues that the protagonists of fantasy fit into several common patterns. The hero is often portrayed as an orphan, one who could fall

into the 'Wounded Child,' 'Lost Prince' or 'Hidden Monarch' archetype. He is the 'Chosen One,' destined to greatness, even if he is essentially an 'Everyman' or 'the little man' of folklore. These patterns are manifest in Frodo, Aragorn and Harry, the models of heroism put forth by Tolkien and Rowling. It is also seen that the two fantasists borrow from Arthurian legend to create their protagonists.

Chapter III, "The Hero's Journey" studies the archetypal pattern of the quest or journey which is central to fantasy fiction. The hero undertakes a long journey, which may either be literal or symbolic. Joseph Campbell, the acclaimed mythologist, describes the hero as passing through three main stages – Departure, Initiation and Return. Each is divided further into sub-stages. Frodo's quest, which is to destroy the Ring of Power by casting it into the Cracks of Doom is analysed according to Campbell's divisions. The *Harry Potter* books, though leading gradually to the final defeat of the villain, Voldemort, contain several smaller quests. The stages of these are also explored in this chapter.

Chapter IV, "Facets of the Villain" shows that fantasists are attracted to the universal conflict between 'good' and 'evil.' This opposition of the positive and negative forces forms the central theme of *The Lord of the Rings* as well as the *Harry Potter* series and accounts for the pivotal role played by the villain in both. The archetypal villain is associated with darkness, sterility and death, in contrast to the hero who represents light, fertility and life. The twin representatives of evil in Tolkien's novel, Sauron, the titular Lord of the Rings and the One Ring itself, as well as Rowling's villain, Voldemort, are found to fall under such archetypal categories as the 'Fallen Angel,' 'Dark Father,' 'Shadow,' 'Vampire,' 'Snake,' 'Tempter,' and 'Psychic Possessor.'

Chapter V, "Fantasy's Gallery of Archetypes," discovers that the archetypal hero is not alone and unaccompanied on his quest. He is surrounded by characters that fall under

recognizable categories. He is placed under the guidance of a 'Wise Old Man' and is supported by a faithful companion. He experiences the care of an 'Earth Mother,' is inspired by an 'Anima' or 'Holy Mother' figure, and is sometimes confronted by a 'Terrible 'one. He saves a 'Princess,' is helped by a 'Wise Woman' and is often protected by a 'Gentle Giant.' These character types, as well as those of the 'Shadow,' the 'Scapegoat,' 'Nature Deities' and the 'Undead' enrich the works of Tolkien and Rowling.

The penultimate chapter, "Other Archetypal Motifs and Symbols" explores the archetypal symbols and motifs such as the 'Heavenly Ascent,' 'Death and Resurrection,' 'Descent into the Underworld, 'Fight with the Dragon,' 'Rescue of the Maiden' and the 'Syzygy' or 'Divine Marriage.' Symbols and images such as those of the Wasteland, the Sanctuary, forests, animals, mirrors, mazes, metals, colours and numbers are examined. Dreams, visions, prophecies, riddles, puzzles and other recurring motifs which enliven fantasy fiction are touched upon.

The final chapter sums up the findings of the study, which, as anticipated, yielded a rich harvest of archetypal characters, motifs and images. These sound psychological depths in the reader, investing the narrative with authenticity, dignity and an enduring sense of value. Lastly, suggestions for further study in related areas are given.

List of Abbreviations

The following abbreviations have been used in the body of the thesis:

The Lord of the Rings - *LOTR*

Harry Potter and the Philosopher's Stone - PS.

Harry Potter and the Chamber of Secrets - CS.

Harry Potter and the Prisoner of Azkaban - PA.

Harry Potter and the Goblet of Fire - GF.

Harry Potter and the Order of the Phoenix - OP.

Harry Potter and the Half-Blood Prince - HBP.

Harry Potter and the Deathly Hallows - DH.

Anatomy of Criticism - AC.

Contents

Chapter I

Introduction

The twentieth century was an age of unprecedented change on the social, economic, political, scientific and technological fronts. The two world wars closely following each other in the first half of the century had a devastating effect on England. Millions of young men died in the trenches and those who survived were maimed physically and psychologically. Great hardship followed the war years. England staggered under a huge national debt and there was widespread unemployment. The Great Depression of the 1930s worsened the situation. The class structure disintegrated and moral, ethical and religious beliefs gave way under pressure. The Second World War too had a similar deleterious effect on social institutions. Due to technological advancement, there was more damage to life and property than in World War I. The use of the atomic bomb came as a terrible climax to the dance of death. After the war, England slowly limped back towards reconstruction. Rationing and restrictions upon travel made life difficult. The British Empire was gone and England ceased to be a superpower. Throughout the years of the cold war, starting from the 50s, the threat of annihilation hung like a cloud over the human race. Even after the fall of the Soviet Union in the last decade of the century, wars in the Gulf, depression and global terrorism continued to make life in the twentieth and then in the early twenty-first centuries devoid of stability.

On the literary scene, the realism that had been inherited from the nineteenth century gave way to modernism. Post-modernism followed after the Second World War in an attempt to break away from modernism, which had become conventional by then. The cult of the Angry Young Man was exemplified by Kingsley Amis, while the Literature of the Absurd followed the trend set by Franz Kafka. James Joyce, D.H.Lawrence, Virginia Woolf and E.M.Forster were the prominent British novelists before the First World War. They were followed by George Orwell, Graham Greene and William Golding. Contemporary British writers include Salman Rushdie, Doris Lessing, Iris Murdoch, John Fowles, Kazuo Ishiguro and Martin Amis. These and other novelists have tried to reconcile themselves, through literature, to the harsh realities of existence, expressing themselves in their own fashion. Edgar Rice Burrows and H.G.Wells resorted to science fiction. Aldous Huxley in *Brave New World* (1932) and later, George Orwell in *1984* (1949) projected their fears of a totalitarian state through an imaginary foray into the future. William Golding dealt with the subject of moral evil in *Lord of the Flies* (1954), while Iris Murdoch's *Flight From the Enchanter* (1956) is a bizarre fantasy. Impetus was given to fantasy fiction with the works of the Inklings, J.R.R. Tolkien, C.S. Lewis and Charles Williams. These authors based their stories on pre-Christian myths and legends as well as on Biblical stories and other Christian narratives. Dorothy L.Sayers and T.S.Eliot in particular struggled to express their religious beliefs through the use of myth in their works.

The Overwhelming Appeal of Tolkien and Rowling:

Psychologist Carl Jung says when writing of archetypes in literature:

> Every period has its bias, its particular prejudices and its psychic ailment. An epoch is like an individual; it has its own limitations of conscious outlook, and therefore requires a compensatory adjustment. This is effected by the collective unconscious in that a poet, a seer, or a leader allows himself to be guided by the expressed desire of his times, and shows the way, by word or deed, to the attainment of that which everyone blindly craves for and expects. ("Archetypes" 184)

It is rarely that one finds writers who can touch the pulse of the reading public as did J.R.R. Tolkien and J.K.Rowling. A poll was conducted in 1996 by Waterstone's, the British Bookstore chain and the *BBC* to name the five greatest books of the twentieth century. Tolkien's *The Lord of the Rings* topped the list. A disbelieving *Daily Telegraph* and The Folio Society repeated the poll but found to their chagrin that the results were the same. Sales of *The Lord of the Rings* have been phenomenal and it became the centre of popular culture as well as a rage among medievalists and linguists.

J.K.Rowling has been widely credited with having restored the reading habit among children. Salman Rushdie, at an international gathering of writers in New York, declared that "J.K.Rowling changed the culture of childhood, making millions of boys and girls look forward to eight-hundred-page novels" ("A Conclave" 20). Today, her popularity has reached gargantuan dimensions,

with the launch of each book becoming an international event. *Harry Potter* has been translated into sixty-three languages and an estimated four hundred million copies have been sold (Flood).

However, Rowling's appeal is not limited to children or even to adolescents. *Harry Potter and the Philosopher's Stone,* which appeared in Britain as a juvenile fiction title in 1997, very soon careered to the top of the adult best-seller lists. A strangely similar thing happened when the book, under its American title, *Harry Potter and the Sorcerer's Stone,* was published in September 1998 in the United States. It reached the top of the *New York Times* best-seller list.

Adult editions of all the books in the series, unchanged in content, but with more sophisticated covers, were brought out. This was something unprecedented in the world of children's and young adult literature. According to a survey reported in *The Hindu*, the sixth *Harry Potter* novel was among the two most popular books chosen by British politicians to take on holiday in the summer of 2005 (" Favourites" 22). So, it may be concluded that the Harry Potter phenomenon is not confined to the world of children's literature. It is what can be called *cross-over fiction*, the go-between genre that appeals to children and adults alike ("Beyond Harry Potter" 10).

Turbulent times bring about a liking for fantasy. Tolkien fought in World War I and saw his sons take active part in World War II. The horrors of the Great War, the re-rising of terror just two decades after, the technological growth devoid of humanity and the increasing alienation of society from

religion and spirituality caused Tolkien to turn to his favourite subjects of myth, legend, invented languages, peoples and worlds. This he did, not as a form of escapism, but in an attempt to place change and uncertainty in its proper perspective and to re-examine questions of morality in the light of lasting spiritual truths. The purpose of his "sub-creation" ("Fairy-Stories" 72) was experimentation – to test a hypothetical happening. Later, C.S. Lewis was, through the *Narnia* experiment, to speculate on what would happen if Christ came to the world of animals. Fantasy was thus therapeutic, having a calming effect. Writing such as Tolkien's demands the visionary mode of creation as described by the eminent psychologist Carl Jung in his essay, "The Archetypes of Literature" (178). This type of creative activity involves delving into the depths of the human mind to tap the rich mother-lode of the collective unconscious. The writer's genius brings forth the images of the night, the inheritance of man in the form of archetypes which manifest themselves in symbols, characters and narrative patterns, shaped by the cultural background of the fantasy writer.

Fantasists describe their first encounter with their protagonist as involuntary. For Lewis, "a lion came bounding in" (qtd. in Murphy). Tolkien inexplicably wrote the word *hobbit* on the answer-script he was evaluating (Shippey, "Author"). Rowling recalls that on a train journey, "Harry came fully grown into my head" ("Imagination"). The presence of the archetype, which is an essential part of the work of fantasy, becomes an easy mode of communication with the reader, a short-cut that conveys a wealth of emotional meaning. It leads to immediate response because it evokes deeply- embedded

patterns of thought in the reader. Fantasy has a particularly potent influence in times of socio-political upheaval. Adolescents in particular are attracted towards fantasy when they are going through this difficult phase of life. The reassuringly familiar patterns of fairy tale and myth which are an integral part of the fantasy genre remind them of the lost security of childhood and act as a platform on which they can renegotiate their changing vision of the world.

J.K.Rowling first created Harry Potter in the early 1990s, a time of deep depression in the wake of the Gulf War. Unlike in previous depressions, it was the white-collar jobs which were the most affected. Recovery from the economic crisis was slow and painful. In the turn of the century, children still retained memories of those troubled times and their parents lost the feeling of complacency that pervaded the 1970s and 80s. It is not surprising that an archetypal hero such as Harry Potter who is oppressed and suppressed but finds overnight that he is rich, celebrated and the possessor of wonderful powers in a parallel fantasy world should appeal to such a readership. It can be recalled at this juncture that the stories of Enid Blyton, which exuded old-fashioned security, were immensely popular when they came out during the Second World War.

The uncertainties of the world in the wake of the 9/11 crisis, widespread instances of terrorism, the Iraq war and the inevitability of another recession created an ideal ground for the revival of the fantasy tradition set by the Inklings, making Tom Shippey, leading expert on J.R.R. Tolkien, name fantasy as the dominant literary mode of the twentieth century (qtd. in White).

Archetypes

In its plainest sense, an archetype is an original model or pattern from which copies can be made. *The Oxford Dictionary of English* defines archetype as "a recurrent symbol or motif in literature, art or mythology" (81). M.H. Abrams says, "In literary criticism, the term *archetype* denotes recurrent narrative designs, patterns of action, character-types, themes and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals" (*Glossary* 12). An archetype is considered to be a universal symbol which evokes deep and sometimes unconscious responses in a reader. As a concept it was not unknown in the ancient world. Plato's abstract categories, such as his idea of beauty, can be considered a forerunner of archetypal criticism.

The word *archetype* was, however, popularized by the Swiss psychologist, Carl Jung. According to Jung, the creative process begins with the primordial image or vision, which is a genuine experience ("Psychology" 181). These primordial images are embedded in the *collective unconscious* which he also names the *objective psyche* and the *racial memory*. Jung describes it as "a priori, inborn form of intuition" (qtd. in Leitch 998). Elsewhere he explains: "The collective unconscious is shaped by the forces of heredity; from it, consciousness has developed" ("Psychology" 183). It lies beneath the level of the personal unconscious or subconscious mind explored by Freud and is a heritage shared by all humanity, the psychic residue of prehistoric ancestors. As it is not directly knowable, the collective unconscious

expresses itself through archetypal characters and patterns. These patterns occur in all cultures as myth. Myths are symbolic representations of psychic events. Jung argues that when an archetype is activated in a group's collective psyche, the images of its energy will appear in the group's stories, myths and folktales. To Jung, archetypes are symbols of psychic phenomena. The ego journeys towards self-realization or individuation with the help of mentor figures and encounters the 'shadow' or the negative aspects of the self.

Leslie Fiedler, the American critic, suggests that archetypes manifest themselves in their purest form in myth. Literature comes into existence when an individual stamps on the archetype his *signature*, which is his own unique creation. Archetypes mean considerably more than inherited ideas passed down from one generation to the other. They are predispositions to respond in similar ways to certain stimuli. They bond the individual with the rest of humanity. Joseph Dorairaj describes archetypal symbols as "polysemous and inexhaustible" (80).

Archetypal images are evoked when the need for them arises in the society. Modern man needs the assurance of religious faith and belief in a supernatural power for achieving inner harmony. Faced with changing and declining values, he turns to literature for comfort. When he finds in a literary work a pattern familiar and reassuring and characters and situations that are ingrained in the human race, he experiences "a tremendous sense of release, as though caught up by an overwhelming power" (Marudanayagam 49). He no longer feels alone and alienated. Jung says, "Whenever the collective

unconscious becomes a living experience and is brought to bear upon the conscious outlook of an age, this event is a creative act which is of importance to everyone living in that age" ("Psychology" 184). In this manner the poet meets the psychological needs of his time. He draws upon the healing and redeeming forces of the collective psyche. These forces create balance and get rid of dangerous impulses. Archetypes therefore have a therapeutic function.

The unconscious activation of the archetypal image by the author touches the deepest springs of life in the reader. This is the reason for the success of many works, a secret that eludes critics who search for other parameters of literary excellence. There are archetypal characters, situations, and even archetypes of literary genres.

Later archetypal critics led by Northrop Frye do not concentrate on the theory of the origin of archetypes from the collective unconscious. Frye considers archetypes as associative clusters which are communicable because a large number of people within the culture are familiar with them (*AC* 102). Frye describes three types of imagery in his *Anatomy of Criticism*. The *apocalyptic* denotes a heavenly, ideal, fulfilled state. In contrast is hellish *demonic* imagery, which typifies the lack of fulfilment. *Analogical* imagery, on the other hand, is more related to the human world. It is a changeable stage, realized as the analogies of i*nnocence* and *experience*.

Jung's chief archetypal characters are the 'Wise Old Man,' the 'Shadow,' the 'Child,' the 'Mother' and the 'Anima' in the male psyche and its counterpart, the 'Animus' in the female psyche. The heroic quest, rites of

passage, fall from innocence, death and rebirth are common archetypal situations. The archetype may appear as a theme such as the eternal struggle between light and darkness or 'good' and 'evil.' Water, the sun and the serpent are powerful archetypal symbols. Northrop Frye names the archetypal patterns of literary genres such as romance, comedy, tragedy and satire, which are related to the cycle of the seasons.

Archetypal Criticism

Archetypal Criticism aims at examining literature in order to discover the existence of universal models. "One can delineate the method as a demonstration of some basic cultural pattern of great meaning and appeal to humanity in a work of art" (Scott 247). Sometimes known as 'Myth Criticism,' the Archetypal Approach is based on the works of the nineteenth-century Scottish anthropologist, Sir James Frazer as well as on the research of Carl Jung. Frazer's monumental work, *The Golden Bough* (1890-1915) was an extensive study of primitive culture and religion. It traced the origin of myth to prehistoric practices and paved the way for research into the development of myth into literature.

The Cambridge School of Comparative Anthropology, which boasted of scholars like Jane Harrison, Gilbert Murray and Andrew Lang, was inspired by Frazer. Jessie Weston's *From Ritual to Romance* (1920) created a great impression on T.S. Eliot. Later archetypal critics such as Maud Bodkin, G. Wilson Knight, Robert Graves and Richard Chase made use of anthropology and Jungian psychology or a combination of the two in their search for universal patterns.

Northrop Frye, the Canadian critic, in his path-breaking essay, "The Archetypes of Literature," and again in his book, *The Anatomy of Criticism*, strengthened the basis of archetypal criticism and enumerated several archetypal patterns. Frye was the first to theorize archetypal criticism in literary terms. He distanced himself from Frazer's anthropological and Jung's psychoanalytical approaches, concentrating on recurring imagery and narrative patterns found in literature. "For Frye, literary archetypes play an essential role in refashioning the material universe into an alternative verbal universe that is human, intelligible and viable because it is adapted to essential human needs and concerns" (Abrams, *Glossary* 224-25).

Leslie Fiedler, who discovered an underlying myth of male bonding in American literature and Joseph Campbell, who propounded the theory of the *Monomyth* are powerful influences in today's literary world. A recent interesting development in the field is its extension into feminist criticism. Archetypal critics with feminist leanings explore the myths of matriarchy, especially those concerning the archetypal Mother Goddess. Several studies regarding archetypal characters and situations in writing for children and young adults have been made. Much has been written about the symbolic meaning of the child, the pristine, Edenic delineation of his innocence, and of his "fall" into knowledge.

Fantasy

Fantasy can be described as an internally coherent story dealing with events and worlds which are impossible (*"Fantasy"* 207). In this way, it can be

distinguished from science fiction, which deals with the possible, though improbable and from supernatural fiction which claims that it is real. Colin Manlove, the Scottish critic, in his path-breaking essay, "Introduction to Modern Fantasy," which appeared at a time of unprecedented and sustained critical inquiry into the fantastic, defines fantasy as "Fiction evoking wonder and containing a substantial and irreducible element of the supernatural with which the mortal characters in the story or the readers become on at least partly familiar terms" (157).

From his definition, highlighting the key terms and concepts of fantastic literature, it is seen that a fantasy is a work of fiction. Its author's aim is therefore to increase the "verisimilitude, not the verity of his works" (Manlove 157). At the same time, fantasy calls for what Coleridge in his *Biographia Literaria* names "the willing suspension of disbelief that constitutes poetic faith" (39-40), or what Tolkien, in his celebrated essay, "On Fairy-Stories," terms "the primal desire of the heart of Faerie: the realization, independent of the conceiving mind, of imagined wonder" (14).

Fantasy presents another order of reality. "There are fantasies which are set in the empirically known world, but the world is either juxtaposed or transfigured by the presence of the supernatural" (Manlove 158). At the core of fantasy is the "fairy tale" which Tolkien explains as that which deals not with "fairies" in the usual sense, but with "secondary worlds" ("Fairy Stories" 37). The world of fantasy is far removed in nature and functioning from the everyday world. Often, it is set in another planet, a part of the world revealed to

a privileged few, in prehistoric times, or, what is by far the most popular, in an imaginary parallel universe. George MacDonald, one of the first writers of fantasy fiction in its present form says, ". . . for there is that in him [man] which delights in calling up new forms – which is the nearest, perhaps, he can come to creation" (65). Ursula Le Guin, the renowned American fantasist explains that it is a world "where no voice has ever spoken before, where the act of speech is the act of creation" ("Elfland" 154). The author of fantasy fiction is solely responsible for the making and sustenance of his creation. To provide the reader with a frame of reference in an otherwise uncharted locality, the writer often takes recourse to the past. Many fantastic worlds are thus set in medieval times, where chivalrous knights fight fearsome dragons and rescue beautiful maidens, a device which Tolkien calls the "escape of archaism" ("Fairy-Stories" 63). In pointing out the differences between fantasy and science fiction, Manlove says, "Fantasy often draws spiritual nourishment from the past; particularly from a medieval and / or Christian order" (63). The writer of fantasy also borrows extensively from the world of myth recurring patterns such as acts of creation, descents into the underground and magical transportation.

The author of a work of fantasy treads a middle path between the private and the public, between impossibility and reality. Fantasy thus represents a synthesis of two polarities – the mimetic and the fantastic modes of creation. "It is a form that makes use of both the fantastic mode, to produce the impossibilities, and the mimetic, to reproduce the familiar (Attebery 309).

Tolkien says, ". . . creative fantasy is founded upon the hard recognition that things are so in the world as it appears under the sun; on a recognition of the fact, but not a slavery to it" ("Fairy-Stories" 55).

The world of fantasy follows its own set of laws. "The ability of art to create its own interior ground rules is fundamental to the aesthetic experience, an ability that Tolkien calls 'sub-creation'" (Rabkin 168). Fantasy therefore delimits the impossible. The author marks out conventions which the story does not violate. Tolkien explains:

> What really happens is that the story-maker proves a successful "sub-creator." He makes a Secondary World which your minds can enter. Inside it, what he relates is "true": it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. ("Fairy- Stories" 37)

Fantasy's lasting appeal lies partly in the fact that this *sub-created* world is so strong that the reader does not lose his sense of wonder even after repetitive exposure. On the contrary, repetition as in the case of C.S. Lewis and J.K.Rowling reinforces the verisimilitude of the fantasy world.

Fantasy fiction is idealistic, founded on utopian concepts. "Fairy-Stories were plainly not primarily concerned with possibility, but with desirability. If they awakened *desire*, satisfying it while often whetting it unbearably, they succeeded" (Tolkien, "On Fairy-Stories" 40). Tolkien, C.S. Lewis and George MacDonald "found in the desire of fantasy a correspondence to the yearning for the world of the spirit" (Sandner, "Introduction" 4).

Fantasy sustains interest by making the imaginary world emotionally meaningful. Associations with myth, legend and religion moor fantasy to cultural archetypes. As Wolfe remarks, things are stripped to their affective significance to recreate an "emotional archetype" (229). The outward trappings of the fantasy world have no real significance unless they touch an inner core of emotion. "Any number of Waste Lands, broken lances, grails, Eucharistic or baptismal symbols may appear in a story without that story having any potent meaning" (Manlove qtd. in Wolfe 230). At the core of fantasy lies a strong belief which "enables genuine emotions to be aroused from impossible circumstances . . ." (Wolfe 231).

Though the deeper meaning emerges naturally and is not artificial, didactic or allegorical, the work of fantasy does have a subtle message of fundamental significance to moral perceptions and general orientation of life and behaviour. This principle is endorsed by MacDonald: "In physical things a man may invent; in moral things he must obey – and take their laws with him into his invented world as well" (66). Kathie MacRae affirms, "Fantasy may be called the literature of ethics" (6).

This is made possible by the nature of the plot of fantasy which is usually built on the conflict of 'good' and 'evil' forces, reinforced by archetypal symbols and mythical trappings with far-reaching associations which enrich understanding of self and society. Archetypal patterns direct the romantic imagination, keeping it within acceptable bounds. There may be tragic elements in the story, but the plot follows the comic mode with the happy ending. "The characteristic structure of fantasy is comic. It begins with a

problem and ends with resolution. The problem initially posed by the narrative has been solved, the task successfully completed" (Attebery 307). Canadian critics John Clute and John Grant in their *Encyclopedia of Fantasy* demarcate the boundaries of the fantastic plot:

> An earned passage from [sic] BONDAGE – via a central RECOGNITION of what has been revealed and of what is about to happen, which may involve profound METAMORPHOSIS of protagonist or world (or both) – into the EUCATASTROPHE, where marriages may occur, just governance fertilize the barren LAND, and there is HEALING" (314).

Fantasy is often distinguished by sublimity of language – descriptions of and conversations in its imaginary world have a certain dignity. Addison specifically links the fairy way of writing to the "great or sublime" (qtd. in Sandner, "Joseph Addison" 321). Le Guin emphasizes the elevated style of fantasy which distinguishes it from the ordinary fiction. ("Elfland"154).

According to Tolkien, the purpose of fantasy is recovery, escape and consolation. Tolkien believed that fantasy helped in penetrating illusion, leading to a clearer view of one's goals in life, a process he called "recovery." "The peculiar quality of the 'joy' in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth." The consolation or happy ending, Tolkien calls the *eucatastrophe* and asserts: "The eucatastrophic tale is the true form of fairy-tale and its highest function" ("Fairy-Stories" 55, 57, 71). Denying the escapist nature of the traditional fairy-tale ending, Tolkien says:

> In its fairy-tale – or otherworld setting, it is a sudden and miraculous grace; never to be counted on to recur. It does not deny the existence of *dyscatastrophe*, of sorrow or failure . . . it denies . . . universal defeat and in so far is *evangelium*, giving a fleeting glimpse of Joy, Joy beyond the walls of the world, poignant as grief. ("Fairy-Stories" 68)

Fantasy and Archetype:

Explaining that "the first fantastic literature was collective, its symbols shared by entire cultures," Attebery observes that "the stories came to represent the desires and perceptions of the group, though the group may not have been consciously aware that it so perceived and desired" (300). Modern writers of fantasy often make use of structures and motifs from these traditional oral texts. "Reliance on traditional motifs can be an easy way to make sure that the reader will respond to the fantastic" (Attebery 301). The fantastic formula is based on "a synthesis of cultural symbols, themes, and myths with more universal story archetypes" (Cawelti 33).

Archetypes play an important role in giving shape to fantasy literature. In order to make his work acceptable, the writer of fantasy has to accept the necessity of "channeling the fantastic imagination through the psychological and social codes revealed in individual dreams and in collective mythology" (Attebery 301). Fantasy has its origins in folklore and mythology and contains archetypes that are universal. Beth Greenway says that in fantasy there is "a succession of folk memories filtered through the storyteller's imagination, and since all mankind shares in these memories, they are the common store on which the modern storyteller must draw in his attempts to create fantasy."

Fantasy is also considered to be a genre of quest stories, narratives in which there is a journey motif. The central conflict between 'good' and 'evil'; the hero-centric nature of the plot; the extensive use of mythological imagery and symbolism and the dominance of the supernatural element point to the strong presence of the archetype in fantasy fiction, leading to speculation that this factor accounts for its instant appeal and immense popularity.

Fantasy and Children's Literature

The widespread employment in the fantasy genre of archetypes in the form of characters, narrative patterns and symbols makes fantasy the vehicle through which children and young adults learn the truths of human existence. Fantasy enables them to resolve conflicts and difficulties in an acceptable and desirable form. Fantasy fiction with its wide range of imaginary characters familiarizes children with a multi-cultural world. Famed contemporary children's author Jane Yolen writes, "A child who can enjoy the oddities of a fantasy book cannot possibly be xenophobic as an adult" (73).

Noted child psychologist Bruno Bettelheim, in *The Uses of Enchantment,* states that children lead a rich fantasy life in order to properly learn how to function on a personal level (qtd. in Crawford). Children do not feel oppressed by fantasy characters or develop feelings of inadequacy as they sometimes do when confronted with real-life heroes. On the contrary, as Jane Yolen says, ". . . this borrowed web of courage, this acting out in fantasy frees the [young] reader from the fear of failing, the fear of powerlessness, the fear of fearfulness and shame" (78). Asserting that reading about heroic encounters

with the forces of evil in fiction is good for children, C.S. Lewis writes, "Since it is likely that they will meet cruel enemies, let them at least have heard of brave knights and heroic courage ("Three Ways" 17). Fantasy helps the child transcend his fears by casting his personal struggles on a mythic level. It also enriches children's appreciation of the world of nature.

Though fantasy fiction is often believed to be the purview of the child reader, it not so in reality. Mythic tales of encounters with dragons were originally meant for the adult reader. Even fantasy fiction written primarily with the child reader in mind is found to attract the interest of older people. MacDonald, whose books are generally classified as children's fiction, writes, "For my part, I do not write for children, but for the childlike, whether of five, or fifty, or seventy-five" (67). J.R.R. Tolkien, who says that " . . . fairy-stories offer . . . these things: fantasy, Recovery, Escape, Consolation, all things of which children have, as a rule, less need than older people" ("Fairy-Stories" 46), wrote to his publisher that *The Lord of the Rings* was unsuitable for children. J.K. Rowling's *Harry Potter and the Half-Blood Prince,* which is classified as children's literature, was chosen by British politicians to take on holiday in the summer of 2005 ("Favourites" 22). So, the demarcation of fantasy as suitable for a particular age group is, in actuality, largely unsuccessful.

The Fantasy Tradition

The roots of fantasy go down to myth. Homer's *Odyssey* has elements of the fantastic in it. Tolkien himself was inspired by Anglo-Saxon and Norse

mythology. Apart from myths, literature of the fantastic includes legends, folk-lore, fairy-tales, allegory and dream stories. European stories of chivalry such as the Arthurian legends and the Grail romances also laid the groundwork for later writers of fantasy. Masterpieces of the Renaissance era such as Ariosto's *Orlando Furioso* (1516) and Spenser's *Faerie Queene* (1590) which contained questing heroes and marvellous adventures functioned as source texts for later fantasists. Utopian literature falls under the category of fantasy. The Gothic novels of the eighteenth century and the ghost stories and romances of the nineteenth used fantastic motifs. They may all be regarded as transitions between the traditional and the modern modes of fantastic literature.

It was in the late nineteenth and early twentieth centuries that fantasy as a distinct genre began to take shape. John Ruskin's *The King of the Golden River* (1841) was one of the first works of fantasy for children. The Scottish author, George MacDonald, who wrote *The Princess and the Goblin* (1871) and *Phantastes* (1858) may be regarded as the first true fantasy writer. He was a major influence on both J.R.R. Tolkien and C.S. Lewis whose informal reading group, "The Inklings" began by discussing his work and imitating his style. Another fantasy writer of this time was William Morris, the most famous of his works being *The Well at the World's End* (1896). Harold Bloom mentions Hans Christian Andersen and Lewis Carroll as the most inventive of nineteenth-century romance fantasists (238). Lord Dunsany and H. Rider Haggard also wrote along the lines of fantasy, as did Rudyard Kipling and Edgar Rice Burroughs. Another major fantasy writer was E.R. Eddison, author of *The Worm Oroboros* (1922), who drew inspiration from the Norse sagas.

Fantasy came to be recognized as a literary genre in the twentieth century through the efforts of the three famous members of the Inklings group − J. R. R. Tolkien, C.S. Lewis and Charles Williams. J.R.R. Tolkien demarcated the ground rules of modern fantasy in *The Hobbit* (1937), *The Lord of the Rings* (1954-55) and his influential essay, "On Fairy-Stories" (1938). He set his characters against the imaginary landscape of *Middle-earth*. C.S. Lewis (1898-1963) was an Irish-born British scholar, critic, novelist and Christian apologist. He taught first at Oxford and then became Professor of Medieval and Renaissance English at Cambridge. He wrote a series of seven novels for children, collectively known as *The Chronicles of Narnia*. The most famous of the books is *The Lion, The Witch and The Wardrobe* (1950). The plot revolves round the dominating figure of Aslan the Lion, who is symbolic of Christ. The series has definite moral and religious overtones. Charles Williams (1886-1945) wrote novels which, like those of C.S. Lewis, reflected Christian ideology. He wrote seven tales which included *The War in Heaven* (1930), *Many Dimensions* (1931) and *The Place of the Lion* (1931). The central theme of these stories is a quest similar to that of the Grail. Among his poetic works are his cycle of Arthurian legends, *Talissin through the Lorges* (1938), The Region of the Summer Stars (1942), and The Arthurian Torso (1948), with a commentary by C.S. Lewis.

J.M. Barrie, L. Frank Baum, E. Nesbit and Ray Bradbury are well-known twentieth-century fantasists. Twentieth-century anti-Utopias, also known as *dystopias* such as Aldous Huxley's *The Brave New World* (1932) can

also be called fantasy. Today, Ursula Le Guin (1929-) is one of the best known and most respected writers of both fantasy and science fiction. Her works have definite feminist leanings. They include *The Earthsea Trilogy* written for children which consists of *A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1971) and *The Farthest Shore* (1972). These stories are placed in an underwater world dominated by magic. Her most acclaimed novel, *The Dispossessed: An Ambiguous Utopia* (1974), is based on the yin-yang principle and shows both utopian and anti-utopian scenarios, while her recent work is *Gifts* (2004). J.K. Rowling, the author of the *Harry Potter* books, is the most popular of the fantasists of today.

Public and academic interest, as well as the interest of Hollywood has turned in the direction of fantasy, resulting in reprints of old children's favourites and films on fantasy and fantasists such *Shadowlands* (1993), *Finding Neverland* (2004), the *Harry Potter* series (2001-), the *Narnia* series (2006, 2008), *Beowulf* (2007) and *Eragon* (2006).

J.R.R. Tolkien : A Biographical Sketch:

John Ronald Tolkien was born in Bloemfontein, South Africa, on January 3rd, 1892. His father, Arthur Reuel Tolkien, had moved there from England with hopes of finding better prospects in the banking business there and improvement to his previously poor health. Two years later, his fiancée, Mabel Suffield, came over from England for their wedding, and the couple set up home in the new country.

In 1895, Mabel Tolkien and her two sons, Arthur and Hilary (born in 1894) went to England on a visit. In February 1896, they received the news of Arthur's death from a severe hemorrhage. Mabel decided to move to Sarehole, a hamlet near Birmingham. It was a beautiful, unspoilt place, a model for the Shire of Tolkien's creation. There, Mabel began to educate her children. The memories of his mother mingled with those of the beautiful countryside were to form the Elfland of Lothlórien presided over by Galadriel in Tolkien's tales. Ronald and his brother attended King Edward's School. Later, they moved to Birmingham, where the school was situated. Ronald showed an early interest in books, reading George MacDonald's *Curdie* books and stories about King Arthur.

When Mabel converted to Catholicism in 1900, she had to face ostracism both from her father's and husband's families. At their new church, Birmingham Oratory, they came into contact with the parish priest, Father Francis Morgan, a man who was religiously strict and correct but "had an immense fund of kindness and humour and flamboyance" (Carpenter, *J.R.R. Tolkien 34*). He was to play an influential role in Ronald's life, probably inspiring the character of Gandalf.

In 1904, Mabel died of diabetes, shattering Tolkien's world. This incident filled him with the feeling that "nothing was safe. Nothing would last. No battle would be won for ever" (Carpenter, *Letters* 31). Father Morgan sent the two brothers to stay for some time with an unlovable aunt, Bernice Suffield. Then, in 1908, they were boarded with Mrs. Faulkner. At King Edward's

School, to which he returned on the basis of a scholarship, Ronald displayed an immense interest in learning Greek, Latin, Gothic, Finnish and Spanish, as well as in inventing his own languages.

Tolkien fell in love with Edith Bratt who was a fellow boarder. Edith was an orphan and three years older than him. When Father Francis discovered this, he forbade his ward from seeing or even corresponding with Edith for three years, until he was twenty-one. This injunction was later reflected in Elrond's order to Aragorn regarding Arwen. Tolkien then won a scholarship to Exeter College, Oxford. He continued his study of philology, learning the Welsh language in the process. He read Norse and Anglo-Saxon epics like the *Kalevala*, *Beowulf* and the two *Eddas*. He continued to develop imaginary languages such as *Quenya, Goldogrin* and *Sindarin*.

In 1913, when he turned twenty-one, Tolkien became engaged to Edith. He also changed his major from Classics to that of English Language and Literature. During his study of the *Crist* of Cynewulf, he came across a couplet containing the words *Earendel*, and *Middangeard* (which meant *middle earth*). This sowed the seeds of the mighty mythology of his future "sub-creation" ("Fairy-Stories" 37).

When the First World War broke out in 1914, Tolkien decided to opt for a plan which would enable him to train for the army while remaining in Oxford until he completed his degree. In June 1915, he obtained a first-class degree and then enlisted as a second lieutenant in the Lancashire Fusiliers. On 22nd March, 1916, three months before leaving for France, Tolkien and Edith were

married. Tolkien then went through the devastating battle of Somme and immortalized the blasted landscape of war-torn France as Sauron's country in his writings. Ronald passed his spare time writing stories and poems, working on his invented languages and laying the groundwork for his *Book of Lost Tales* (1983-85) on which *The Silmarillion* is based. Ronald caught the deadly "trench fever" and was sent back to England in November 1915. Thereafter, he did home service at various camps and was promoted to the rank of lieutenant.

In November 1917, Edith bore him a son, John Francis Reuel Tolkien. One incident at that time when Tolkien was stationed in Hull had a long-lasing effect on him. When he was walking with Edith in the woods at Roos, Edith sang and danced for her husband. This was the inspiration for his tale of Lúthien, a, beautiful Elf-maid who married Beren, a mortal. He began to think of Edith as Lúthien and himself as Beren

After the end of the war in 1918, he was appointed Assistant Lexicographer for the Oxford English Dictionary. In 1920 he was appointed Reader in English Language at the University of Leeds. There he collaborated with E.V. Gordon to bring out the famous edition of *Sir Gawain and the Green Knight*, which was published in 1925. He also continued working on his *Lost Tales* and his invented languages. Edith bore him two more sons, Michael Hilary Reuel in October 1920, and Christopher Reuel in 1924. In the same year, Tolkien became Professor of English Language at the age of thirty-two. In 1925, he succeeded in obtaining the Rawlinson and Bosworth Professorship of Anglo-Saxon at Oxford. He felt completely at home in the congenial

academic atmosphere, and it was there that he gave his seminal lecture, "Beowulf, the Monsters and the Critics" (1936). Tolkien changed his chair to the Merton Professorship of English Language and Literature, which he retained until his retirement.

It was in 1926 that he came across C.S. Lewis, then twenty-seven, at a meeting of the English Faculty at Merton College. A life-long friendship began between the two creative minds. It was at this time that an informal group of friends who called themselves *Inklings* began to meet regularly on Thursday evenings in Lewis's and Tolkien's college rooms for readings and criticism of their own work and for general conversation.

One summer, when Tolkien was grading answer scripts, he suddenly wrote on a blank page, "In a hole in the ground there lived a hobbit." This set in motion a new line of thought. Tolkien's familiarity with Norse and Arthurian legends helped him in the search for names. He wrote a children's story, *The Hobbit*, subtitled *There and Back Again*, which was published by Allen and Unwin in 1937. Tolkien's imaginary beings, the *hobbits*, were a race of short people with bare feet. In many ways they resembled the peace-loving folk of rural England. The protagonist, a *hobbit* named Bilbo Baggins, reluctantly sets out on an adventure with a group of dwarves and a wizard, Gandalf. The story is a quest to recover a treasure that a dragon named Smaug had stolen from the dwarves many years back. The dragon is slain not by Bilbo, but another man, Bard, thus providing Tolkien with the pattern of multiple heroes which he was to use later in *The Lord of the Rings*. Bilbo, through a chance encounter with a

strange and repulsive creature called Gollum, becomes the possessor of a magic ring which makes the wearer invisible. This ring was to play a pivotal role in Tolkien's masterpiece. *The Hobbit* rapidly became a bestseller and received several awards, including the prestigious *New York Herald Tribune*'s Children's Spring Book Festival Award in 1938. In view of its popularity, the publishers wanted more books from the author. Tolkien sent them a version of *The Silmarillion*. This monumental five-part work, which was to be published only in 1998, more than two decades after his death, was Tolkien's effort to create a mythology for England. *The Silmarillion* is a complex account of the creation and early days of Tolkien's imaginary universe, Middle-earth, which was inhabited by different races such as Elves, Dwarves, *Hobbits* and Men. It was based on themes derived from the Finnish Kalevala, the Bible, Norse sagas and Greek and Celtic mythology. Together with other collections of Tolkien's works such as *Unfinished Tales* (1980) and *The Adventures of Tom Bombadil* (1962), it forms a comprehensive, yet incomplete narrative of Middle-earth within which *The Hobbit* and *The Lord of the Rings* takes place. To Tolkien's disappointment, Allen and Unwin rejected *The Silmarillion* and asked for a sequel to *The Hobbit*.

Tolkien started to work on the manuscript of what was to become *The Lord of the Rings*. In his own leisurely fashion, he wrote and rewrote the story again and again. It took more than twelve years to complete the book. Displeased with Allen and Unwin for rejecting his "legendarium," *The Silmarillion*, he tried to discourage the publishers by pointing to the length of

his new book and also by stating that it was unfit for children. Fortunately, the publishing house was headed by Rayner Unwin who, as a boy, had been given *The Hobbit* for assessment by his father, and had become a Tolkien admirer. He replied that they were ready to take the risk. Finally, it was decided to publish the book in three parts as *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*. *The Fellowship of the Ring* was published in the summer of 1954. The second volume was published in November and the third, a year later, in October 1955. Writes Douglas A. Anderson in his "Note on the Text": "*The Lord of the Rings* is often erroneously called a trilogy, when it is in fact a single novel, consisting of six books plus appendices, sometimes published in three volumes" (xiv).

The events in *The Lord of the Rings* take place sixty years after Bilbo returns from his adventures in *The Hobbit*. Bilbo plans to retire, leaving his possessions to his nephew and adoptive heir, Frodo Baggins. He is reluctant to part with the Ring, but is persuaded to do so by Gandalf the Wizard. When Gandalf discovers that Bilbo is in possession of the One Ring originally owned by the embodiment of evil, Sauron, he orders Frodo to leave the Shire, the country of the *hobbits*. Frodo's quest becomes the mission to destroy the Ring of Power in the Cracks of Doom, where it was forged. In his tremendous task, Frodo is aided by a Fellowship consisting of an Elf, Legolas; a Dwarf, Gimli; the Wizard, Gandalf; and two men, Boromir and the mysterious Strider or Aragorn. Three *hobbits*, his cousins, Merry and Pippin, and above all, Sam Gamgee, the son of his gardener, make up the rest of the group. The Fellowship

is pursued by Sauron's Black Riders and also by the relentless Gollum, who follows them to secure the One Ring, which he calls his *precious*. On the way, they lose Gandalf in a terrible battle with a Balrog, an ancient monster. However, they are aided by the Elf-lady, Galadriel. Later, Gandalf is resurrected in his new form as Gandalf the White. The Wizard then cures King Théoden of apathy, overcomes the fallen wizard, Saruman, and energetically works towards the gathering of the forces of Middle-earth against evil. The Fellowship ultimately splits, and Frodo and Sam continue their epic journey across the blasted landscape of Sauron's country, Mordor, to Mount Doom. There, Frodo's resolution falters and it is only due to the unwitting help of Gollum that the Ring is destroyed. Sauron falls and Aragorn, the true king, is crowned. The *hobbits* become heroes, but they have to face one more battle to reclaim their beloved Shire from the exploitation of Saruman and his friends. Frodo, who has suffered severe physical and psychic wounds, leaves, like King Arthur, for a kind haven to recover. The Third Age of Middle-earth passes and the Fourth Age, the Age of Men, begins.

In this book, Tolkien paints a much larger and far more complex picture of Middle-earth and its denizens than he does in *The Hobbit*. He explores the concepts of heroism, free will and predestination, and seeks solutions to profound ethical questions. He also makes use of the many years spent over his invented languages, races and study of mythology. Tolkien's war experiences and his disgust with technology are manifest in this work.

Despite the grandeur of Tolkien's style and presentation, the critical reviews of *The Lord of the Rings* were mixed, with some critics like W.H. Auden praising it and others like Edmund Wilson and E. Muir disliking it intensely. However, the books sold rapidly, much to the astonishment of the publishers, who were prepared for a loss. The USA rights were sold to Houghton Mifflin. The *BBC* put on a radio adaptation in 1956. In 1957, *The Lord of the Rings* won the International Fantasy award. Tolkien secured the Royal Society of Literature Benson Medal in 1966 and the Foreign Book Prize in France in 1973.

Tolkien's fan following continued to grow steadily; but it was in 1965 that a dramatic turn of events took place, pushing the book to iconic heights. Some time before the publication of the authorized edition, a pirated paperback version of *The Lord of the Rings* appeared in America in 1965. The book's affordability as well as the publicity generated by the copyright dispute led to phenomenal sales. It became the rage among the students at Harvard and Yale. By 1968, *The Lord of the Rings* had become the centre of the "Alternate Society" of hippies which was opposed to the Vietnam War. Tolkien's new-found fame, though accompanied by prosperity, caused him some distress. Woken up at odd hours by transatlantic calls, deluged with letters and surrounded by flashing camera bulbs, the quiet professor changed his address and asked that his telephone number be placed ex-directory.

After his retirement in 1959, Tolkien and Edith moved to Sandfield Road, about two miles from Oxford. There, the author worked on *The*

Silmarillion and wrote his last story, "Smith of Wootton Major*"* (1967). The Tolkiens shifted to Bournemouth. In 1971, Edith died at the age of eighty-two. A heart-broken Tolkien moved back to Oxford. Tolkien received many honours in his later years, including the degree of Doctorate of Letters from University College, Dublin (1954); from the University of Nottingham (1970); from Oxford University (1972); and a CBE in 1973. On the second of September, 1973, Tolkien died at the age of eighty-one in a Bournemouth nursing home. He and Edith were buried together in a single grave in the Catholic section of Wolvercote cemetery in the northern suburbs of Oxford. The inscription on the grave reads: "Edith Mary Tolkien, Lúthien, 1889-1971 / John Ronald Reuel Tolkien, Beren, 1892-1973."

Though Tolkien is primarily known for *The Hobbit* and *The Lord of the Rings*, he did write and publish a number of other articles, including a range of scholarly essays, many reprinted in *The Monsters and the Critics and Other Essays* (1936). His translations of Middle English works, apart from *Sir Gawain*, include *Ancrene Wissse (1962), Sir Orfeo* (pub. posthumously) and *The Pearl* (1953). Tolkien records in his introductory note to "Tree and Leaf" that his famous essay, "On Fairy- Stories" was originally composed as an Andrew Lang Lecture delivered in the University of St. Andrews in 1938. "It was eventually published, with a little enlargement, as one of the items in 'Essays Presented to Charles Williams' in 1938" (*Tolkien Reader* 2). He also wrote short works of fiction including "Leaf by Niggle" (1945), reprinted along with "Smith of Wootton Major" in *Tree and Leaf* (1967). He also wrote poems

such as "The Adventures of Tom Bombadil" which were included in the *Red Book* (1962). *The Silmarillon* (1977), *Unfinished Tales of Numénor and Middle-earth* (1980) and *The Children of Húrin* (2007) were published posthumously through the efforts of Tolkien's son, Christopher Tolkien. Christopher Tolkien also published *The History of Middle-earth* series (1983-1996).

Humphrey Carpenter's *The Inklings: C. S. Lewis, J.R R. Tolkien, Charles Williams, and their friends* (1978), *J.R.R. Tolkien: A Biography* (1977) and *The Letters of J.R.R. Tolkien* (1981) edited by Humphrey Carpenter with the assistance of Christopher Tolkien and *J.R R. Tolkien: A Descriptive Biography* by Wayne G. Hammond with Douglas A. Anderson in 1993 provide biographical information.

Despite its widespread appeal and general approval amidst Church circles, *The Lord of the Rings* did not get good reviews. Critics were hostile because the book was totally unlike the realistic contemporary novel of the period. There was then no awareness about the conventions of genre fiction. The tremendous popularity of *The Lord of the Rings*, particularly its cult following amongst the American hippies in the 1960s further damaged its credibility with the literary community. However, the demand for Tolkien's works never waned and several major polls in the late 1990s and the early 2000s placed *The Lord of The Rings* near the top of the most-loved books of the twentieth century.

It was again in the late 1990s that critics began questioning "the persistent resistance by arbitrators of literary taste to afford critical recognition of a work that had proven its abundant appeal to a wide, a popular and worse, youthful audience" (Isaacs 1). Lin Carter's *A Look Behind the Lord of the Rings* (1969) was one of the first books to address Tolkien as serious literature. Three books of critical essays edited by Neil D. Isaacs and Rose A. Zimbardo, *Tolkien and the Critics* (1970), *Tolkien: New Critical Perspectives* (1981) and *Understanding The Lord of the Rings* (2004) have contributed substantially to the body of literary study on Tolkien. Verlyn Flieger is one of the leading Tolkien critics today, having written a number of essays and books including *A Question of Time: J.R.R. Tolkien's Road to the Faerie* (1997). Tom Shippey, an authority on Tolkien, has authored *The Road to Middle-Earth* (1982) and *J.R.R .Tolkien: The Author of the Century* (2000). Journals such as *Tolkien Studies* and *Mythlore* as well as a number of well-informed websites like those maintained by the Tolkien Society and the Mythopoeic Society have greatly aided scholarship in the field.

Several authors like Nick Derumov and Dennis L. McKeirnan were inspired to write sequels to *The Lord of the Rings*. Many writers have turned to fantasy due to the influence of Tolkien. Ensio Kosta composed a chamber music series called *Music of Middle-earth* (1980-1982). *BBC Radio 4* broadcast a dramatization of the book in 1981. *The Lord of the Rings* gained a wider audience with Peter Jackson's film trilogy released in three successive years from December 2001 to December 2003. Computer games based on Tolkien's book and the prevalence of a number of fan sites on the Internet bear witness to the revival of interest in Tolkien.

A Biographical Note on J.K.Rowling

Joanne Rowling was born on July 31st 1966 in Yate, Gloucestershire, England, a few miles south of a town called Dursley. Her father, Peter Rowling, was an engineer for Rolls Royce in Bristol and her mother, Anne Rowling (neé Volant), was half-French and half-Scottish. Rowling had a younger sister named Diana, born about two years later. When the Rowlings moved to the nearby village of Winterbourne, they made friends with two neighbourhood children, Ian and Vikki Potter. Joanne ("Jo") attended St. Michael's Primary School. Her headmaster, Alfred Dunn, was a possible inspiration for Harry Potter's mentor, Albus Dumbledore.

Rowling describes her childhood as "dreamy" ("Imagination"). She was introverted, perhaps due to the fact that when she was a girl, she had to wear thick spectacles like her hero, Harry Potter. She was fond of books and read widely, specially enjoying fantasy stories. Among her childhood favourites were C.S. Lewis's *Narnia* books. She also read Ian Fleming's books for children and works by Paul Gallico. Later, she discovered Jane Austen, whom she called her "favourite author ever" ("Imagination"). Rowling's first story was about a rabbit called "Rabbit." This she read to her sister Di, who was later to be the first fan of Harry Potter. Rowling stated in an interview that her studious heroine, Hermione Granger "is based almost entirely on myself at the age of eleven" ("Of Magic"). Her ambition had always to become a well-known author. She started writing when she was merely six years of age. Says Rowling, "I can't imagine why everyone in the world doesn't want to write" ("Imagination").

When she was nine, the Rowlings moved to the Gloucestershire village of Tutshill, close to the Welsh border. It was a town dominated by a castle on a cliff and there was a forest nearby. These were sources of inspiration for Hogwarts Castle and the Forbidden Forest (Nel 11). At this time, she was presented with a copy of Jessica Mitford's biography, *Hons and Rebels* (1960), a book which greatly influenced her. Joanne attended secondary school at Wyedean School and College. There she men Sean Harris, a fellow-student who owned a turquoise Ford Anglia, thus giving her a model for Ron Weasley. Miss Shepherd, her English teacher, provided Rowling with the inspiration to create Professor McGonagall (Nel 13, 19). In 1983, Rowling went to the University of Exeter to study French and the Classics. There, she accumulated a fund of Greek and Latin names and knowledge of Classical mythology, all of which she was to put to good use in her writing career. After a year of study in Paris, Rowling moved to London to work as a researcher and bilingual secretary for Amnesty International. She then turned to teaching. During the four years that she was a teacher, Rowling was able to interact with teenagers, and this probably accounted for her realistic portrayal and keen understanding of older children and adolescents.

Rowling states that it was on a train journey in 1990 that "Harry Potter strolled into my [Rowling's] head fully formed" ("Imagination"). She started writing the first chapters of *Harry Potter and the Philosopher's Stone.* When her mother, whom Rowling considered her best reader and critic, died before the completion of the first chapter, the author was so saddened that she decided to

make Harry an orphan. In *The Philosopher's Stone*, Rowling introduces the reader to Harry Potter on his eleventh birthday. Harry, whose parents are supposed to have died in a car accident, lives with the Dursely family which consists of his Uncle Vernon, Aunt Petunia and Cousin Dudley. The Dursleys have a house in a prosperous but dull middle-class suburb. Harry is small for his age, skinny, green-eyed, wears big glasses and has a mysterious, lightening-shaped scar on his forehead. He is constantly ill-treated by his foster family, who hate his dead parents and the inexplicable things that sometimes happen when he is angry or upset. Harry grows up knowing nothing about his incredible past. However, things change when he is eleven. He is informed that a seat is reserved for him at the prestigious Hogwarts School of Witchcraft and Wizardry. Harry's uncle refuses to send him there, but his efforts are frustrated by Rubeus Hagrid, the school's gamekeeper, who, as instructed by the Headmaster, Albus Dumbledore, takes Harry away to his new world, where everyone knows magic, and non-magical people are technically termed *muggles*. Harry finds himself rich and also famous because he has somehow been responsible, at the tender age of one, for the defeat of the powerful and wicked wizard, Lord Voldemort. He also makes friends with Ron Weasley, who is from an ancient *wizarding* family, and Hermione Granger, the best student in the school. He meets a rival, Draco Malfoy, who displays racist prejudices. Harry and his friends manage to prevent the Philosopher's Stone, used to prepare the Elixir of Immortality, from falling into the hands of Lord Voldemort.

Over the next five years, Rowling plotted out the whole series, consisting of seven novels. Rowling says, "Those five years really went into creating a whole world. I know far more than the reader will ever need to know about ridiculous details" ("Imagination"). Each of the books involves the solving of mysteries and the foiling of Voldemort's plans, in addition to learning about magic and life in general. Voldemort returns again and again with renewed strength, and the plots move towards a final confrontation between the forces of 'good,' and 'evil,' represented by Harry and Voldemort respectively.

The *wizarding* world created by J.K. Rowling is not a separate world like C.S. Lewis's Narnia or a world of the imaginary past like Tolkien's Middle-earth. It exists alongside the real world. For this reason, Kerrie Anne Le Livre describes the series as "wainscot fantasy." Giselle Liza Anatol enumerates the wide range of genres the series encompasses: "Fairy tale, bildungsroman, boarding school narrative, detective novel, adventure story, fantasy, quest tale" (x). Rowling follows the basic moral guidelines of fantasy, though her methods are more guarded than those of earlier fantasists. "Rather than preach, she gets her messages across quite naturally and humanly in the actions and thoughts of her characters" (Smith 9).

Meanwhile, several drastic changes took place in Rowling's personal life and disturbed its even keel. While on a teaching assignment in Portugal, she met and married television journalist Jorge Arntes. She gave birth to a daughter, Jessica (named after Jessica Mitford, her heroine) in 1993. In the

same year, she returned to settle down in Scotland, a divorcee. This was a period of financial and mental strain. During this period, Rowling was diagnosed with clinical depression, and contemplated suicide. It was at this juncture that she conceived the terrible *Dementors*, the creatures who suck all happiness from souls. However, her close relationship with her sister Diana, in addition to her writing, saw her through those difficult days. On public assistance and unable to afford day care for her infant daughter, she wrote for brief moments in cafes, particularly Nicholson's, which was owned by her brother-in-law, while Jessica slept in her perambulator.

In 1995, she finished writing and typing the script of her first *Harry Potter* book. Since she did not have the money to photocopy it, she re-typed the lengthy manuscript and sent it to two agents and one publisher. In 1996 she found employment as a French teacher. Soon afterwards, a literary agent, Fulham-based Christopher Little, found that Bloomsbury, the reputed publishing house whose policy it was to encourage new and talented writers, was willing to accept her manuscript. This was mainly due to Alice Newton, the eight-year-old daughter of Bloomsbury's chairman. When the girl was given the first chapter to review by her father, she immediately demanded the next, much as Rayner Unwin had done, when, as a boy, he had been given *The Lord of the Rings* by his publisher-father. Bloomsbury asked Joanne Rowling to use initials rather than her first name because boys, the book's target readers, could be biased against a book written by a woman. She was asked to add a middle name to make her initials more impressive, perhaps to remind readers

of Tolkien. She chose *Kathleen*, her paternal grandmother's name and became *J.K. Rowling.* Barry Cunningham, the Bloomsbury editor, advised her to take up a day job since it was difficult to earn a living as a writer. However, in February 1997, she received a substantial grant of £8000 from the Scottish Arts Council, and this enabled her to begin writing her second book without being distracted.

In June 1997, *Harry Potter and the Philosopher's Stone* was published in Britain. It immediately rose to the top of not only the children's, but also the adult's best-selling lists. In September, the U.S. rights to this book were sold at an auction in New York for $105,000, setting a new record. Her books sold over four hundred million copies and have been printed in over sixty-three languages to become the biggest and fastest selling novels of all time (Flood).

Warner Bros. bought the film rights to the first two novels in 1998. So far, six films based on the first six books have been released from November 2001 to July 2009, with different directors, but the same lead actors as the first film. One of Rowling's directives was that the films be shot in Britain with an all-British cast. Rowling also demanded that Coca-Cola, who won the right to base advertisements on the series donate $18 million to the American charity, Reading is Fundamental, as well as to a number of community charity programmes.

Rowling's popularity was reflected in the number of awards won by the *Harry Potter* novels. Her first book, *Harry Potter and the Philosopher's Stone* was a Nestlé Smarties Gold Award winner. The novel also won the prestigious

British Book Award for Children's Book of the Year and later, the Children's Book Award. *Harry Potter and the Prisoner of Azkaban* won the Smarties Prize, making Rowling the first person to win the award three times running. She later withdrew the fourth *Harry Potter* novel from contention to give other books a fair chance. In January 2000, *The Prisoner of Azkaban* won the inaugural Whitbread Children's Book of the Year Award. Rowling was named 'Author of the Year' by the 2000 British Book Awards Committee. It was largely due to the popularity of Rowling that *The London Times* launched a Children's Bookseller List. The word *muggle* entered the *Oxford English Dictionary* in 2003.

The other *Harry Potter* books are: *Harry Potter and The Chamber of Secrets* (1998), *Harry Potter and The Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), *Harry Potter and the Half-Blood Prince* (2005) and *Harry Potter and the Deathly Hallows* (2007). In 2006, *Harry Potter and the Half-Blood Prince* received the Book of the Year prize at the British Book Awards. The last four *Harry Potter* books set records as the fastest-selling books in history The release of each book as well as film brought about an upsurge in "Pottermania," a phenomenon similar to Tolkien's cult following.

Rowling also authored three books based on the series: *Quidditch Through the Ages* (2001), *Fantastic Beasts and Where to Find Them* (2001) and *The Tales of Beedle the Bard* (2008). Rowling stated in October 2007 that her future work was unlikely to be in the fantasy genre, explaining, "I think

probably I've done my fantasy . . . it would be incredibly difficult to go out and create another world that didn't in some way overlap with Harry's or maybe borrow a little too much from Harry" (Fraser). She told Eden of *The Daily Telegraph*, "I will continue writing for children because that's what I enjoy."

J.K. Rowling was honoured with the O.B.E. and received it from one of her fans, the Prince of Wales. An honorary degree was conferred on her in 2004 by the Edinburgh University in recognition of the *Potter* books and her outstanding contribution to children's literature. Rowling also received honorary degrees from St Andrews University, Napier University, the University of Aberdeen and Harvard University.

Rowling is now one of the richest and most popular of authors. The 2008 *Sunday Times's "*Rich List," estimating Rowling's fortune at £560 million, ranked her as the twelfth richest woman in Britain. However, she brushes away any suggestion of celebrity status, rarely makes public appearances and continues to live quietly in Edinburgh with her second husband, a Scottish doctor, Neil Murray, whom she married in 2001. Two children, David and Mackenzie were born of the marriage.

Rowling's success has set off a spurt in fantasy fiction, leading to translations from other languages as well. In this category is notable the German writer, Cornelia Funke, author of *Dragon Rider* (2004) and *Inkheart* (2008). Some objections were raised by Christian groups who took offence to the practice of magic in her works. However, her defenders are many. John Granger makes a distinction between "invocational magic" or sorcery, clearly

condemned in the Bible, and "incantational magic" as practised in the books. He also says that in his opinion, J.K. Rowling is an "Inkling." Alan Jacobs writes, "Harry Potter utilizes well-established conventions of fantasy such as flying broomsticks and waving magic wands" which are not real occult practices. Massimo Introvigne says, "Most children understand the magic used in fairy tales and juvenile supernatural fiction as a century-old language, and that this is fiction, not reality" and cites the examples of *Mary Poppins*, *Peter Pan*, *Sleeping Beauty* and *Cinderella* ("Religious"). Rowling, a member of the Church of England, has specifically stated, "I believe in God, not magic" (Nelson).

The popularity of J. K. Rowling's books has evoked a great deal of interest in the academic world, resulting in a number of critical essays being written about Harry Potter from various view-points. In 2001-02, Universatt Hannover (The University of Hanover) held a World Seminar on Harry Potter: The Harry Potter Phenomenon. Two seminars, Accio 2005 and Accio 2008 were also held in the United Kingdom.

By far the most comprehensive of recent studies on Rowling are: *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*, edited by Lana. A. Whited (2002); *Harry Potter's World: Multidisciplinary Critical Perspectives* (2003) and *Critical Perspectives on Harry Potter* (2008), both edited by Elizabeth E.Heilman; and *Reading Harry Potter: Critical Essays* edited by Giselle Liza Anatol (2003). These works provide the first substantial analyses of the iconic status of Harry Potter. Gender studies based on the series

include *Females and Harry Potter: Not All That Empowering* (2009) by Ruthann Mayer-Elma. *Rowling's Harry Potter Novels: A Reader's Guide* (2001) by Phil Nel gives basic information about the *Harry Potter* books. In a lighter vein is the highly entertaining and informative *The Magical Worlds of Harry Potter: A Treasury of Myths, Legends and Fascinating Facts* (2001) by David Colbert. Sean Smith, Mark Shapiro and Colleen A. Sexton have written about Rowling's life, though no official biography of the author has so far been released.

The Objectives of this Study

When authors command such massive following as did J.R.R. Tolkien in the 1960s and J.K. Rowling today, it is not unusual to look for the presence of archetypes in their work. Myth-making in modern times occurs due to the necessity of the human being to believe in a power greater than himself. Archetypal patterns act as guiding and reassuring forces, especially in the modern world, where familial, communal and religious ties are falling apart. This is precisely the reason why Leslie Fiedler feels that writers, however skilful their craftsmanship may be, will fail to make the mark when they are not endowed with the mythic imagination (qtd.in Marudanayagam 50).

The present study proposes to examine the archetypes that are found in J.R.R. Tolkien's *The Lord of the Rings*, which is here treated as a single book in three parts and in J.K. Rowling's seven books of the *Harry Potter* series, namely, *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter*

and the Goblet of Fire, *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows.* It is decided to confine the study to *The Lord of the Rings* and the *Harry Potter* books because in both there is a serial progression towards the triumph of 'good' over 'evil,' which forms the central theme of the two narratives. It was felt that it would be interesting to uncover the hidden archetypal elements in the works of the two authors who, though separated by time, could be united in the use of archetypes. The researcher has long been interested in fantasy fiction and did her M.Phil. dissertation on the archetypes in the first four *Harry Potter* books. It was then that she came across J.R.R. Tolkien's magnificent work and decided upon embarking on this study. The researcher is aware that in India, this is a relatively unexplored area. Given the richness of the country's mythology, it is hoped that in addition to the archetypes found in Western culture, some relationship to Indian myth might be discovered, thus revealing common patterns in the two diverse cultures.

For the purpose of this study, archetypes are primarily treated as "recurrent narrative designs, patterns of action, character types, themes and images which are identifiable in a wide variety of works of literature as well as myth . . ." (Abrams, *Glossary* 12), a definition which is supported by Frye's statement: "By an archetype I mean a literary symbol, or cluster of symbols, which are used recurrently throughout literature, and thereby become conventional" ("Milton" 434). Carl Jung's psychoanalytic theory, in which archetypes of the collective unconscious aid the mental process of

individuation, as well as James G.Frazer's identification of elemental patterns found in myth and ritual, are touched upon. The works of the modern archetypal critics, Northrop Frye and Joseph Campbell have been taken up for reference. The guidelines set forth in the MLA Handbook (Seventh Edition) are adhered to with regard to documentation.

Chapter II

The Archetypal Hero

Fantasy has always been hero-centric and the ideal of heroism has been the source of inspiration and motivation for the human race. Noble virtues such as courage, wisdom, patriotism, generosity, kindness and willingness for self-sacrifice are universally admired qualities in a hero. Heroes and heroic ideals also reflect the nature of the cultures from which they spring. The hero of the classical age was a male warrior or soldier such as Achilles whose aim was the achievement of honour and greatness. Spiritual qualities were added later on, as in Spenser's medieval romance, *The Faerie Queene*. The protection of the weak was central to the age of chivalry. Later, Milton gave importance to the Christian virtues of humility, obedience and moral strength. The twentieth century saw the emergence of the common man as hero and the concept of the anti-hero with negative traits.

The heroes of fantasy fit into several common patterns. The 'Hero as Orphan' is common to fairy tales such as Snow White and Cinderella. The archetypal orphan's parents may be dead or perhaps lost. Search for parents could be included in the hero's journey (Myss). The orphan may be an abandoned child like Oedipus. Moses of the Old Testament is cast into the waters of the Nile. Fairy-tale characters like Snow White and Cinderella lose at lease one parent. Indeed, the archetype's most pertinent manifestation can be traced to King Arthur who was brought up by foster-parents.

The ‘Orphan’ may also fit into the ‘Lost Prince’ or ‘Hidden Monarch’ archetype. The ‘Hidden Monarch’ is brought up secretly to escape from the persecution of a tyrant. Krishna was secreted from Mathura to Gokul and brought up there in relative obscurity among the cowherds until the time came for the destruction of the wicked Kamsa. In the Old Testament, Moses is brought up far from his Hebrew heritage. In the New Testament, the infant Jesus is hidden from the cruel Herod, who, Kamsa-like orders the killing of the innocents to protect himself from a possible rival. As has been earlier seen, Arthur’s story is similar. Joseph Campbell states that once the hero is destined for greatness, he must undergo a difficult childhood during which his status as a hero is either forgotten, unknown, or ignored (321-334).

Heroes of myth, like Odysseus, are often scarred by marks of distinction, reminders of brave battles fought and these give special identity to the bearer. The Orphan often has psychological scars. Examples are David Copperfield in Dickens’s novel of the name and Colin Craven in *The Secret Garden*. The Hero as the ‘Wounded Child’ is an archetype which is frequently come across in children’s fiction. Northrop Frye, when writing about the *analogous world* of romance, says that among the human figures, children are prominent, since chastity as a virtue is associated with childhood (*AC* 151).

The typical mission of the hero of fantasy is to save the world, or at least the community to which he belongs, from the impact of evil, embodied in a satanic villain. The hero is often marked out from birth as a ‘Chosen One’ by a prophecy which is revealed to him at the appropriate time. In the words of Burrows et al., “The hero is often seen in saviour terms as one who conquers evil and thus frees his people from destruction and death” (225).

Tolkien's Heroes

In *The Lord of the Rings*, J.R.R. Tolkien provides the reader with several models of heroism − Frodo the humble *hobbit*- hero, Aragorn the traditional knightly quest hero, Gandalf the wise warrior, and Sam, whose heroism lies in selfless devotion. However, Tolkien's focus is mainly on Frodo and Aragorn. The two contrasting characters resemble the two heroic types that W.H. Auden writes about in his essay, "The Quest Hero": The first type "resembles the hero of the epics, a man of hidden powers." The second is "one who owes his success, not to his powers, but to external forces" (31). Aragorn falls into the first category and Frodo into the second. Aragorn is shown as flawless but Frodo is endowed with endearingly human attributes and this makes him a very modern hero. Verlyn Flieger says, "He is a little man, both literally and figuratively, and we recognize ourselves in him" (124).

Frodo, the Hobbit Hero: Frodo Baggins is a typical *hobbit*, who knows nothing of the world outside. In Old English, "fród" means "wise by experience" (Carpenter, *Letters* 168). He is an archetypal 'Innocent' who progresses towards, or rather "falls" into knowledge like Adam or Everyman. Frodo is a plump and jolly *hobbit,* who eats heartily. This is implied by his name, *Baggins*, which is a derivative of *bagging*, or eating between meals ("Frodo"). Frodo is essentially child-like and pure-hearted. Stratford Caldecott writes, "In the Catholic tradition, the spirit of childlikeness and innocence is associated particularly with the Blessed Virgin Mary" ("Hidden Presence" 178). This aspect is reflected in the Elf-Lady Galadriel's special concern for him.

Aragorn is a traditional hero of romance, larger than life, a leader, fighter, lover and healer. However, Frodo is closer to the central character of fairy-tales and to Frye's conception of the *low mimetic* hero (Flieger 124). Nevertheless, Tolkien makes it clear that his chief protagonist is Frodo Baggins by allowing the reader to observe him more fully from within. It is Frodo who is introduced first to the reader as the one who inherits the Ring and is then revealed to be the one elected to end its power. Aragorn is enlisted by Gandalf to assist him and is able to assume kingship only after the destruction of the Ring, whereupon he pays homage to the *hobbits.*

Frodo, like many fairy-tale heroes, is an orphan. He is brought up in the household of Bilbo, a rather eccentric cousin whom he regards as an uncle. Bilbo teaches him *Elvish* and imparts knowledge that is rare for a *hobbit* to acquire. This recalls Tolkien's upbringing under the care of Father Francis Morgan after being orphaned. Bilbo leaves him the Ring under persuasion from Gandalf. Frodo becomes the target of a tyrant because of his inheritance and thus has to go into hiding under an assumed name. Few others know the actual value of his legacy. Thus, he falls under the archetype of the 'Prince in Hiding.'

Frodo's task is to destroy the Ring of Power and this makes him the hero of an anti-quest. Frodo, unlike the traditional quest hero, is unsure of himself. His hesitation causes Flieger to remark that he is "a low mimetic hero thrown by circumstances not of his making into high mimetic action" (124). Not very willing at the outset to proceed on his task, Frodo protests, "I am not made for perilous quests," and childishly exclaims, "I wish I had never seen the Ring!

Why did it come to me? Why was I chosen?" The Gandalf the Wizard's retort implies the action of the Divine Will: "Such questions cannot be answered," said Gandalf. "You may be sure that it was not for any merit that others do not possess: not for power or wisdom, at any rate. But you have been chosen and you must therefore use such strength and heart and will as you have" (*LOTR* 60). Gandalf's relationship to Frodo is that of the 'Wise Old Man' or 'Mentor' who comes to the aid of the hero when "the times are out of joint" (Jung,"Psychology"187).

In spite of his apparent ordinariness Frodo is called upon to play the role of the 'Chosen One.' Elrond the Elf-Lord says, "I think that this task is appointed for you, Frodo; and that if you do not find a way, no one will" (*LOTR* 264). Frodo is the subject of a prophetic dream which comes to Boromir. He is the *halfling* who is expected to bring about the fall of Sauron. That Frodo has hidden depths, unknown even to him, is evidenced by his cries in the *Elvish* tongue when in danger, and his own visionary dream in the house of Tom Bombadil. Later, on the way up Orodurin, he sees a wheel of fire. These reveal his innate spiritual qualities, the hallmark of the archetypal hero endowed with insight.

Frodo thus becomes an archetypal Christian hero with the mission of bringing about the end of evil. Frodo's reluctance is not cowardice but humility, based on his realistic assessment of himself and his circumstances. Frodo feels that while the enemy is strong and terrible, he is very small, uprooted and desperate (Edwards 61). Yet, he keeps on going with a fortitude

reminiscent of Christian in *The Pilgrim's Progress*. If the Ring is symbolic of Original Sin, then Frodo can be viewed as an Adam who seeks to be rid of it. Since the benefit would accrue to the entire world of Middle-earth, he can be considered a Christ-figure who undertakes upon himself the salvation of his fellow-beings.

Frodo attains self-confidence after his initiation period, when he crosses into Bree and then into Rivendell, facing difficulties and dangers on the way. Frodo's offer at the Council of Elrond to bear the Ring is a sacrifice. "I will take the Ring, though I do not know the way," he declares, ready for the quest (*LOTR* 264). Auden writes, "Once he has chosen, Frodo is absolutely committed" (55). Frodo's offer, made of his own free will, brings him close to divinity in virtue. Patricia Spacks says, "Frodo's virtue is more significant because it operates in the context of total free will: his is not the creature of choice and fate in the same way as Beowulf" (56). Tolkien's stress on Frodo's innate purity has Arthurian connotations. While Bilbo who is attached to the Ring may be seen as the equivalent of Lancelot, Frodo, who is ready to sacrifice the Ring and tries his best to resist its terrible temptation, may be compared to the pure-hearted Galahad.

Tom Shippey seeks to identify the religious element mentioned by Tolkien in his *Letters* and sees Frodo as the key (White). Frodo's obedience as well as his mercy and pity for Gollum make him a Christian hero. Frodo spares Gollum's life and also saves him when he ventures into the Forbidden Pool. This merciful deed providentially acts in his favour when he falters in his final

task. By making Frodo succumb to temptation at the Cracks of Doom, Tolkien deliberately renders him human; an Adam figure, and not a Christ archetype. As a staunch Catholic, the author asserts through this *eucatastrophic* end that only divine providence and no human act can give freedom from original sin, reinforcing the belief in powers greater than man.

Nevertheless, Frodo's tale recalls the temptation and suffering of Christ. Edmund Fuller, after remarking that both Gandalf and Frodo appear to be "partial anticipations of the Christ," draws a parallel between "Ring-bearer" and "Cross-bearer" (29). The Ring, which frequently urges Frodo to put it on, has a terrible impact on him. True to his archetype as Adam, he is not immune to temptation; he does wear it time and again, though each instance brings about danger to his life and soul. Frodo's terrible ascent to Mount Doom resembles that of Christ's ascent of Calvary. It is only with the help of Sam that he is able to reach the crater of the volcano where the Ring was forged.

Frodo is thus a 'Wounded Child' archetype. He is tortured by *Orcs* and by the growing weight of the Ring. "He bears three wounds − the knife-wound of Weathertop for folly; the sting of Shelob for over-confidence; and the finger torn away with the Ring, for pride" (Bradley 84). Blood being an archetypal symbol of life, Frodo's wounds can be deemed ritualistic and therefore part of his role as a life-giver and redeemer of Middle-earth. As a sacrificial hero, he is given up for dead twice. The first is in Moria, when he falls down under the attack of the *Orcs*, but is saved by the *mithril* coat given by Bilbo. The second is when he falls into coma when stung by Shelob. Like Gandalf, he is brought

back to life to complete his task. Thus, he follows the pattern of the resurrected god returning from the underworld, in the footsteps of Tummuz of Babylonian and Adonis of Egyptian mythology as well as Jesus Christ.

Frodo's loss of his finger to Gollum can also be viewed as ritualistic. Frye brings up the act of mutilation as a common ingredient in the quest-romance and says that "it is often the price of unusual wisdom or power" (*AC* 193). Long before this incident, Sauron loses a hand in pursuit of unlimited power. Keenan talks about the mutilation as a "symbolic castration." Frodo loses his sexuality, and this "represents the death of the body, a further step towards his androgyny" (69-70).

Frodo himself undergoes a transformation after the destruction of the Ring. On his return to the Shire, he speaks to the intruders in the quiet, confident tones of a knightly hero. He shows Christian mercy to Saruman, telling his followers after the latter's attack on him, "Do not kill him even now for he has not hurt me" (*LOTR* 996). Sam notes the new luminescence that Frodo's face acquires through his suffering. Once the mood-swings caused by the Ring are gone, Frodo becomes more like his old self. Yet he is too marked by his wounds to lead a normal life. He completes his sacrifice as world benefactor by isolating himself from his community, leaving the Shire for the Grey Havens. He speaks words appropriate for the 'Sacrificial Hero' or the 'Hero as Scapegoat': "I tried to save the Shire, and it has been saved, but not for me. It must often be so, Sam, when things are in danger, someone has to give them up, lose them so that others may keep them" (*LOTR* 1006).

Frodo's parting from Sam and his departure by ship to the Grey Havens in the company of Gandalf and the High Elves, signalling the end of the Third Age of Middle-earth, is distinctly Arthurian. King Arthur's leave-taking of Bedeviere and his departure in a boat to the Island Valley of Avalon in the company of the queens is paralleled in Tolkien's work.

Though Frodo starts off as a humble *hobbit*, he slowly he acquires wisdom and a nobility comparable to Aragorn. Patrick Grant remarks, "As the tale ends, Frodo has achieved a heroic sanctity verging on the unworldly" (174). In Ready's words, he is "no more for this world − he has transcended hobbitry" (56).

Aragorn, the Man Born to be King: Aragorn of *The Lord of the Rings* is close to being the traditional hero of knightly romance. He is also an example of the Christ archetype. In Patrick Grant's opinion, "Aragorn is a king in exile, preserver of a noble lineage, who passes through the paths of the dead, fights a crucial turn in the epic battle, and proclaims a new dispensation" (173). Tolkien's Aragorn is tall, stately, chivalrous, kind, patient and wise; a formidable warrior and an inspiring leader, strong both in body and in mind. He has, in fact, hardly any shortcomings, and this makes it difficult for the reader to identify with him. He is the ideal hero, as opposed to the human and more accessible *hobbits*. Tolkien, like Milton, believing in the Christian concept of humility and obedience as the hallmarks of true heroism, keeps his primary focus on Frodo, an archetypal Everyman, while retaining the traditional quest hero of romance in the form of Aragorn. Verlyn Flieger

remarks, "In *The Lord of the Rings*, Tolkien has written a medieval story and given it both kinds of hero, the extraordinary man to give the epic sweep of great events, and the common man who has the immediate poignant appeal of someone with whom the reader can identify" (124). However, Tolkien does not portray Aragorn from within, as he does Frodo. He is a person to be admired, but from a distance, a hero of medieval times whom the *hobbits* meet in the course of their exotic adventures.

From the Jungian viewpoint, Aragorn may be considered a manifestation of the 'Animus' archetype, one who represents the male in the female mind. This justifies his union with the Elf-maid, Arwen, an 'Anima' or ideal female figure. This divine wedding of the 'Anima' and the 'Animus,' called 'Syzygy,' brings about a reconciliation of the opposites.

Aragorn appears an archetypal knight, displaying his chivalry through his willingness to serve. "I am Aragorn son of Arathorn and if by life or death I can save you, I will," he tells the *hobbits* (*LOTR* 168). In taking the pledge of obedience and service, Aragorn makes a sacrifice, risking his life and renouncing glory. As a leader, he never orders; he only suggests. He gives up his chance to go to Gondor for the sake of Merry and Pippin. Again, in the spirit of sacrifice, he leads his thin forces to the Black Gates of Mordor to mislead Sauron and enable Frodo to destroy the Ring.

Aragorn represents many archetypes of the hero. As Chief of the Rangers, he is in charge of protecting the Shire from the onslaught of the Enemy. Like a knight-at-arms, he wanders through the countryside under the

name of Strider. Heir of Isildur and Elendil, he may be considered a 'Prince in Hiding,' 'Hidden Monarch,' or 'King in Exile.' He does not reveal his royal descent until the time comes, but roams the land in the guise of the dishevelled Ranger, Strider. His hidden identity is hinted at by Gandalf in his letter to the *hobbits* in which he writes, "All that is gold does not glitter; all who wander are not lost." (*LOTR* 167).

In the pattern of a typical quest hero whose aim is to reclaim his inheritance as King of Gondor and to wed his beloved, Arwen Evenstar, Aragorn is an orphan. He is brought up in the house of Elrond the Elf-Lord. When Elrond discovers his love for his daughter, he sends the young man, called *Elessar* or *Elfstone* by the Elves, on a journey of discovery. This is a period of initiation for Aragorn, a time when he learns about the world and hones his skills as a warrior. He takes direction from Gandalf the Wise, thus forging an Arthur-Merlin nexus. Aragorn is the subject of a prophecy involving his sword, Narsil, "the blade that was broken." When it is re-forged and renamed Andúril, Flame of the West, Aragorn begins to come into his own. The sword is symbolic of his initiation into manhood and reminds the reader of the Sword in the Stone and Excalibur of Arthurian legend.

Spenser's Arthur is a combination of secular and religious excellence, and so is Tolkien's Aragorn. As a true king, he embodies the Divine Right of ordained monarchs. He represents the aspect of 'Christ as King.' Though possessing the Christian qualities of humility and obedience, which he displays to a praiseworthy extent through his championship of the *hobbits*, he proves

himself a commander of men, both dead and alive. He resists temptation strongly. Neither the Ring nor the *Palantír* has any effect on him. He is able to frighten Sauron through the use of the Seeing Stone. His immunity to temptation is indeed Christ-like.

Jung suggests that the symbol of the hand lies in its power to produce and create (qtd. in Garai 39). Men endowed with certain spiritual gifts ordained and consecrated priests, judges and magistrates by the "laying on" of hands. Aragorn performs the archetypal role of 'King as Healer,' recalling the "laying of hands" by Jesus, a tradition by which monarchs in England and France touched people to cure them of scrofula. He knows the qualities of many healing herbs and plants such as the *athelas* leaves or *kingsfoil*, which he uses to give relief to Frodo after the attack by the Witch-king and also more effectively in the Houses of Healing, when he revives Faramir, Merry and Éowyn. The latter incident is evocative of Jesus raising Lazarus from the dead. Nikakis says that Aragorn does something characteristic of a shamanic spirit journey by "calling" the unconscious sufferers back to life, and that, like a typical shaman whose spirit battles with demonic powers, the struggle leaves him weakened. He risks his life for the sake of the suffering. Aragorn, through the act of kissing the sick, seems to share his breath and bodily essences with his patients. Jung says, "To breathe or spit upon something conveys a 'magical' effect, as, for instance, when Christ used spittle to cure the blind, or where a son inhales his dying father's last breath in order to take over the father's soul" (*Man* 70).

Another instance of Aragorn's spiritual qualities is the raising of the ghostly army in the Paths of the Dead. Aragorn is able to release the dead soldiers from the curse placed on them for perjury by his forefathers, making him a redeemer. This great achievement proclaims the *return of the king* to the people of Gondor, words again evocative of the Second Coming. Aragorn is thus a symbol of hope. Dan Graves says, "Aragorn has titles reminiscent of Christ, a bride to gain and a kingdom to enter."

Aragorn's life follows a cyclic course, exemplified by the re-forging of his sword. He is close to being a vegetation deity, one whose welfare is tied up with the fertility of the land. In his absence, Gondor is a wasteland, its people devoid of peace and purposeful living. In the Court of the Fountain, the White Tree of Gondor lies withered and barren. Following Gandalf's instructions, Aragorn finds a sapling on a stony slope and replants it there, signifying the return of fertility. According to Nikakis, "The coming of the rightful king is mirrored powerfully in the literal and metaphorical flowering of the landscape." His midsummer wedding with Arwen further reinforces his duty as a king whose life is linked with the land. While the death of the old king of Rohan, Théoden, and the fall of Sauron herald the end of winter, Aragorn's ascent to the throne and his wedding mark the advent of summer. Aragorn is thus Northrop Frye's hero of romance, one who belongs to the "Mythos of Summer" as described in *The Anatomy of Criticism*. The manner of Aragorn's death, mentioned in the Appendices, is significant. He dies on March 1st, his birthday, signifying the completion of a circle, one which is not hollow like the Ring, but filled with noble deeds.

Further, he chooses to die before becoming old and feeble and passes on the throne to his youthful son. In doing so, he follows the conventions related to kings and priests described by Frazer in *The Golden Bough* and Jessie Weston in *From Ritual to Romance*. Aragorn, by the act of voluntarily giving up his life, adds weight to the argument in favour of his classification under of the Messianic archetype.

In *The Hobbit*, Tolkien projects two heroes, Bilbo Baggins, the central figure of the quest, and Bard, who slays the dragon Smaug. In *The Lord of the Rings* too, Tolkien shows his penchant for splitting the hero. "Frodo and Aragorn represent different aspects of the [archetypal] hero – Frodo his childlikeness, Aragorn his nobility and power, and each must support and learn from the other" (P. Grant 170).

Harry, Rowling's Universal Hero

Joseph Campbell, after studying the myths of various cultures, concluded in his book, *The Hero With a Thousand Faces*, that they were one single *Monomyth* and it was the same hero who featured in all of them, with suitable adaptations according to the psyche of each culture. The hero had certain distinct features and his fortunes followed definable patterns. The hero of fantasy conquers underestimation by superiors, raises his self-respect by overcoming obstacles and earns distinction through his accomplishments. The hero may not be extraordinarily gifted. He is acceptably normal, but due to his innate sense of justice is helped along the way by higher forces. His appeal lies in the sense of identification that he instills in the reader

J.K. Rowling's Harry Potter is shaped on the lines of the archetypal British hero. In him are found overtones of King Arthur. Kerrie Le Lievre points out that Harry's name has historical associations with royalty, especially with Henry V. On a more contemporary note, he is symbolized as England struggling against Hitler's imperialism. At the simpler level, he is the archetypal British school boy. Harry is not extraordinarily brilliant except in *Quidditch*, an immensely popular *wizarding* adaptation of polo. Alleen Nilsen's remark, "Orphans must be Seekers and Warriors," evokes Harry's position as *Seeker* in the Gryffindor *Quidditch* team.

In British schoolboy fashion, Harry underplays his intelligence and is frightened of acquiring a scholarly image. He is neither aggressive nor domineering. Still, he does not hesitate to take up the reins of leadership when the situation arises. Harry never moralizes, but follows an unspoken ethical code which emphasizes fair-play and the championship of the underdog. According to Ruth Morse, "Harry's passionate sense of justice quickly leads him to recognize wrongs where he or his friends are involved, such as prejudice against half-human characters, or the children who do not come from 'pure-blood' wizarding families" (*Hindu* 4-3).

Harry Potter does not fit into the conception of the hero as a god-like form of man. He has human strengths and weaknesses, being created on the lines of Adam and Everyman. Aurora Sartori says, "Harry's struggles in school, his relationships with his friends, and his less-than-perfect home life away from Hogwarts all contribute to Harry's 'Everyman' status." Harry is

certainly not a giant in size or strength, being puny. He has dark, unruly hair, green eyes behind large glasses and a scar on his forehead. Yet, his is the story of the Ugly Duckling which grows up into a swan. From the unwanted orphan at the beginning of the first book, he is gradually transformed into a competent leader and future general who can oppose the villain and his cohorts.

Harry is characterized by a lightening-shaped scar on his forehead. This marks him as an archetypal 'Wounded Child,' indicates the presence of indwelling evil, and at the same time symbolizes the triumph of the forces of 'good.' Like Odysseus' scar, Harry's mark is an insignia of courage, a reminder of survival in a fight and a foreteller of more such encounters in the future. Grynbaum comments on Harry's scar:

> The thunderbolt, mythically symbolic of the spark of life and enlightenment was hurled by Zeus down to earth as a dramatic symbol of that god's dual capacity for creation and destruction. Harry's wound was the first evidence of a shamanic calling as well as the battleground between enormous conflicting forces within his young body and psyche.

The scar forces Harry into the open, while the Invisibility Cloak allows him to disappear. The Invisibility Cloak is a symbol of his father's love and protection, an inheritance from his paternal ancestor, Ignotus Peverell. The scar represents his mother's love and sacrifice which protects Harry till the end of his battle with evil. Harry also bears the psychological scars of rejection, neglect and uncertainty. He requires the motherly affection of Mrs. Weasley

and the attachment and support extended by his mentor, Dumbledore and the friendship of Ron and Hermione, to overcome his early trauma.

Like the epic heroes, Harry is, in times of need, equipped with special weapons and means of transportation such as his magic wand, the Cloak of Invisibility, the Sword of Gryffindor and flying brooms of the latest model like the Nimbus 2000 and the unparalleled Firebolt. However, Rowling does not fail to remind the reader that "his intrinsic goodness is his most momentous weapon" (Nikolajeva, "Return"128).

Rowling's Harry Potter, like Tolkien's Frodo and Aragorn, is parentless. Accounting for the number of orphans who figure prominently in children's fiction, Alleen Nilsen points out:

> A higher percentage of orphans exist in children's literature than in real life because many authors do what Betsy Byars has confessed to. . . . the first thing she does is figure out some way to get rid of the parents so that the children can be free to make decisions and get credit for their actions.

Says Rowling along the same lines: "Harry's status as an orphan gives him a freedom other children can only dream about (guiltily, of course). The orphan in literature is freed from the obligation to satisfy his / her parents, and from the inevitable realization that his / her parents are flawed beings" ("Of Magic").

The Dursleys are so suspicious of Harry's magical background that they try their best to suppress him. He is made to live in a cupboard-like room under the stairs, has only cast-off clothes to wear, does endless chores in Cinderella

fashion for his Aunt Petunia and has practically no company. Writing about the archetypal interpretation of the phenomenon of the hidden hero, Marie-Louise Von Franz says, "The new God of our time is always to be found in the ignored and deeply unconscious corner of the psyche" (viii). Harry is hidden away when the family has visitors and is painted as a delinquent to the outside world. This is reminiscent of David Copperfield and Oliver Twist who are dubbed unmanageable children and treated most cruelly. Jane Eyre too, is labelled a wicked child and sent away by her aunt to an orphanage. Prince Caspian, C.S. Lewis's eponymous hero is an orphan who escapes from the clutches of his cruel Uncle Miraz. Harry bears the lightening-shaped scar caused by Voldemort's attempt on his life.

Moses, Jesus, Oedipus, Arthur, Krishna and Harry were unaware of their celebrity status until they attained the pre-ordained age. Harry thus falls under the archetype of the 'Prince in Hiding,' one who has to wait to come into his inheritance. Nikolajeva writes about this recurring pattern: "A child deprived of his or her birthright is one of the most common mythical and folklore motifs, occurring in stories as diverse as Cinderella and the Bible" ("Secrets" 229).

Harry may be identified as the archetype of the 'Child Redeemer,' a young version of the Messianic archetype. He is a symbol of hope to the *wizarding* world. Even as a baby, he delivers the magical people from Voldemort at the height of power. From the beginning, Harry's mission is the final defeat of the resurrected villain. He is a boy of destiny, 'The Chosen One**.'** Campbell writes, "Herohood is predestined, rather than simply achieved" (35).

Harry and his friends fit into the Knight Archetype which is primarily associated with chivalry, courtly romance and the protection of the weak. The Knight archetype has spiritual overtones. Loyalty and self-sacrifice are the Knight's irtues, along with a natural ability to accomplish difficult tasks. On a more contemporary note, Harry can be viewed as a symbol of England's resistance to Hitler's reign of terror. So, Harry and his comrades are not only like the Knights of the Round Table, but also like the Royal Air Force, which was filled with enthusiastic youth.

The fascination of the Inklings with the Arthurian legends no doubt had its influence on Rowling. In giving shape to Harry as a typical modern British hero, Rowling incorporates many of the stories surrounding the legendary king and bestows several of his traits on her protagonist. Milton considered writing an epic about King Arthur before settling upon a theme more suitable to the breadth of his inner vision. Rowling, in her delineation of the villain, chooses Satan as her prototype, while she envisages Harry as a modern Arthur. Arthur's royal birth, his separation from his parents and upbringing in obscurity, his acknowledgement as king at an appropriate age, all under the auspices of Merlin, anticipate the career of Rowling's hero.

Harry Potter, the son of powerful and popular magical parents, is taken away by his future mentor, the great wizard Dumbledore, to live with the Dursleys, just as Arthur is taken away by Merlin, the unparalleled wizard to live with Sir Ector's family. Arthur's foster brother, Sir Kay, acts unfairly by claiming that it was he who removed the sword from the stone. Dudley bullies

Harry mercilessly. Arthur travels from his country home to London to claim his true inheritance. Later he settles in Camelot. Harry travels from the suburban residence of the Dursleys to London, from where he proceeds to Hogwarts and his heritage. After his recognition as the true king, Arthur is given the extensive training that was a mandatory part of the medieval knight's education. Harry is systematically trained in subjects like *Herbology*, *Potions*, *History of Magic*, *Care of Magical Creatures* and *Defence Against the Dark Arts.*

Like Arthur and Lancelot, Harry and Ron are close friends. The name of Harry's sweetheart, Ginny, is undoubtedly derived from *Guinevere*, Arthur's queen. The wise Lady of the Lake, Nimue, becomes the scholarly Hermione, who, in accordance with the times, is a lady knight taking active part in most of Harry's adventures. It is Ginny who plays the role of the damsel in distress who needs knightly protection. If the knights of yore had fiery chargers, Harry and his friends have flying broomsticks. The wizard's ball-game, *Quidditch*, substitutes for medieval jousts. Early Arthurian legends mentioned fights with dragons and other such mythological beasts. In Rowling, fantastic beasts abound.

Merlin helps Arthur secure Excalibur, the adamantine sword with the bejewelled hilt and wondrous sheath. Likewise, it is Dumbledore's pet phoenix which brings the Sorting Hat to Harry, from which he is able to extract the Sword of Gryffindor. This hoary sword too has a hilt which is embellished with rubies of extraordinary size. Merlin leaves Arthur at a crucial point in his reign because he is imprisoned by a temptress. Dumbledore is separated by death from Harry before the task of defeating Voldemort is done.

Arthur's court housed the Round Table, around which one hundred and fifty valiant knights, including Lancelot, Gawain, Kay, Mordred, Galahad and Percival sat. This resembles the secret society, Dumbledore's Army, headed by Harry. The Order of the Phoenix is another medieval-sounding organization like the Knights Templar. The various strange rules and regulations of Hogwarts give the story a definite medieval atmosphere. The Castle is lit by torches and is unmarred by modern mechanisms. As a magical place, a sanctuary protected by the most powerful charms, it is Harry's Camelot in microcosm. Boys like Draco Malfoy are rival knights and opposing houses like Gryffindor and Slytherin are banners of warring nations.

One of the most important legends related to King Arthur was the Quest for the Holy Grail. Colbert remarks, "The Goblet of Fire is more than a little similar to another powerful goblet that has launched tournaments and battles; the Holy Grail" (99). In Harry's world, the final task of the Triwizard Tournament is also to literally find a Grail, in this case the Triwizard Cup, and to win it for Hogwarts. Just as the Grail in Arthurian legend is found by Galahad, son of Lancelot, because his soul is completely pure, Harry and Cedric Diggory succeed in reaching the Cup through strength of character as much as by *wizarding* skill. The Triwizard Tournament is a Rite of Passage for the Young Harry, since it exposes him to the experience of death.

Sacrifice of the self for the welfare of others runs like a golden thread through the *Harry Potter* series. This notion of sacrifice has deep and lasting significance in myth and religion. Frazer writes in *The Golden Bough* of the

'Scapegoat Archetype.' Through the killing of the scapegoat, the tribe could achieve the cleansing and atonement necessary for natural and spiritual rebirth" (Guerin et al. 169). Harry Potter exists because of the power of sacrifice. "The Boy who Lived," the only person to survive a *killing curse*, is able to do so because his mother, Lily Potter, casts her life as a shield between her baby and the villain, Lord Voldemort. Harry closely resembles his father physically but is nearer to his mother by temperament. Rowling indicates this by highlighting the fact that Harry's eyes are similar to that of Lily. This resemblance is realized by Professor Snape before his death. Harry inherits his mother's selflessness and therefore responds positively when he is called upon to make the climactic act of sacrifice. Harry's willingness to lay down his life is contrasted with Voldemort's desire for immortality. Karen Schaafsma writes, "The defeat of evil is never accomplished without sacrifice. The hero of fantasy is always called upon to relinquish the very thing the antagonist is unwilling to give" (61). Again, Harry's sacrifice is marked by choice. In choosing to die, he follows the accepted pattern of the mythic hero. Jung, writing about sacrifice, says that "the death of the hero could be taken as signifying a turning-point in life in which the ego has to relinquish the seat of power, and acknowledge its dependence upon something or someone greater than itself " (qtd. in Storr 84). This justifies Dumbledore's plan of making Harry let Voldemort try to kill him. The trial set by his mentor helps Harry realize his spiritual goal of attaining serenity and harmony in life, "the goal of the individual's psychological development" (Storr 87).

Rowling lays down the fairy-tale-like condition that while Harry lives, Voldemort cannot die. Harry understands the intricacy with which his life is linked to Voldemort and accepts the necessity of his death. He bows to Dumbledore's superior wisdom and, true to his archetype as a knight and also as a Christ figure, never seeks to shirk his responsibilities. Following his mentor's plans, he walks, alone and unarmed, into Voldemort's camp. There, after facing the jeers of the Death Eaters in a scene reminiscent of the taunting of Jesus Christ by the mob and of the sacrifice of C.S. Lewis's Aslan in *The Lion, The Witch and The Wardrobe*, he lets Voldemort hit him once again with a killing curse. Northrop Frye writes, "The hero has to die and if his quest is completed the final stage of it is, cyclically, rebirth, and dialectically, resurrection" (*AC* 192). Harry, like Gandalf, goes through a near-death experience and then returns to life. He encounters Voldemort once again, and the wizard, who is unaware that Harry is the true master of the Elder Wand, is killed with the rebound of his own curse. After his death, the world once more becomes a free and fair one for both magical people and *muggles*. Harry and the other Hogwarts students grow up and in their turn send their children back to their alma mater.

Harry's final encounter with Voldemort is an encapsulated form of the four stages of the quest romance traced out by Northrop Frye – *Agon* or conflict, *Pathos* or death, the disappearance of the hero and then the reappearance and recognition of the hero (*AC* 192). The various Harry-Voldemort encounters can be considered as examples of the 'Junex vs the

Senex' conflict elucidated by Alleen Nilsen who writes, "In the process of making their life-journey, children sometimes view adults as standing in their way." Voldemort belongs to a previous generation and survives by artificially enhancing his longevity. Cold and utterly devoid of humanity, he is the very embodiment of winter and sterility. In contrast, Harry, the good-hearted boy hero, born in the month of July, is symbolic of the young year, ushering in an era of fruitfulness. The youthful members of Dumbledore's Army can be equated to the *Maruts*, the armed band of youths accompanying the Vedic god Indra, mentioned by Jessie Weston in *From Ritual to Romance*. It is noteworthy that in the past, the festival of Indra, a nature god, was celebrated in the spring season.

The hero of fantasy, whether he is an Everyman archetype like Frodo, a knight like Aragorn, or a combination of both in modern attire like Harry, wakes into awareness when the time is ripe and aligns himself with the forces of 'good.' Whether or not he is overtly religious, he follows the mode of sacrifice to restore his world to a state of peace and prosperity, achieving self-realization in the process.

Chapter III

The Hero's Journey

The quest is central to romantic fiction, and this is particularly true of the fantasy novel. The hero undertakes a long journey, which may either be literal or symbolic, in the course of which he learns more about the world and himself, and in the end attains true heroic stature. Northrop Frye considers the quest myth to be the central myth of all literature ("Archetypes" 431).

W.H. Auden in "The Quest Hero" says, "Human nature is a nature continually in a quest of itself, obliged at every moment to transcend what it was a moment before" (42).

Joseph Campbell, the acclaimed mythologist, outlines the various stages of the heroic quest or 'The Hero's Journey' in his book, *The Hero with a Thousand Faces*. According to Campbell, the hero goes through three main stages – Departure, Initiation and Return, each stage being further divided into units. These divisions are not arbitrary, ample allowance being given for individual variation. The pattern of the heroic story is "a separation from the world, a penetration to some source of power, and a life-enhancing return" (35). In Margery Hourihan's words, "The story of the hero and his quest is essentially the same. . . . It appears in countless legends, folk tales, children's stories and adult thrillers" (2). The hero story has dominated children's and young adult literature, passing on traditional values to each generation.

Frodo's Quest

Frodo's journey is a not a quest for a legacy; on the other hand, it is a quest to get rid of his inheritance, the Ring. Through his act of sacrifice, he saves Middle-earth from imminent destruction. Frodo loses physically, but gains morally and spiritually. Though his journey may be viewed as an anti-quest on the worldly plane, it is a spiritual seeking or completion of an ordained duty and is central to the novel. Auden writes:

> The ring-bearer is setting out on the Quest of Mount Doom: on him alone is any charge laid – neither to cast away the ring nor to deliver it to any servant of the enemy, nor indeed let any handle it, save members of the Company and the Council, and only then in gravest need. The others go as free companions to help him on his way. (40)

Departure: The first part of the hero's journey is the 'Departure,' where the hero sets out on his journey, mentally and physically aided by superior forces which guide him on the quest. The sub-stages of the 'Departure' phase are as follows:

The Call to Adventure: Campbell explains: "This first stage of the mythological journey – which we have designated 'the call to adventure' − signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (58). It is a moment when the hero first meets a force which is going to change the life that he has so far led. Campbell calls this power the *herald* who summons the hero

to "some high historical undertaking or some task that will bring a change to the hero's life, which will never be the same again, for better or for worse" (51). In *The Lord of the Rings*, Gandalf the wizard is the herald who enters Frodo's life to explain the implications of being the possessor of the Ring of Power and the urgent need to take it away from the Shire. It is Gandalf the Grey who makes Frodo aware of the fact that he is not a simple *hobbit*, but a hero who has before him the awesome task of saving Middle-earth from the re-risen Sauron. Frodo's call to adventure is linked with his destiny as the 'Chosen One.' Campbell's statement, "Destiny has summoned the hero" (58), can be recollected at this juncture.

Refusal of the Call: The hero is sometimes compelled by circumstances or traits of his own character to refuse the call to adventure. If, for some reason he did so, his life would become miserable. Campbell says, "Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work or 'culture,' the subject loses the power of significant affirmative action and becomes a victim to be saved" (58). Frodo is not happy with the call to adventure. He protests, "I am not made for perilous quests. I wish I had never seen the thing [the Ring]! Why did it come to me? Why was I chosen?" (*LOTR* 60). He offers Gandalf the One Ring, thinking understandably, albeit mistakenly, that the wise and powerful wizard was more capable of being its keeper. Still, he finds that he cannot escape his destined heroic role. Campbell, echoing Tolkien's famous line referring to Aragorn, comments, "Not all who hesitate are lost" (64). Frodo does find the courage to leave his happy homeland, the Shire, and undertake a long and perilous journey, something that is alien to the natural tendencies of the *hobbits*.

Crossing the First Threshold: This is the point when the hero takes his first thrilling steps into his new world, leaving behind the familiar surroundings of his usual one. Campbell writes of this phase, "The adventure is always and everywhere a passage beyond the veil of the known into the unknown; the powers that watch at the boundary are dangerous; to deal with them is risky; yet for anyone with competence and courage the danger fades" (82). Margery Hourihan, writing about the hero's departure phase says, "He leaves the civilized order of home to venture into the wilderness in pursuit of his goal" (90). Frodo leaves the safety of Bag-End and goes on the Road. As Frye says, "The metaphor of the "way" is inseparable from all quest-literature (*AC* 144). The most important threshold is crossing the boundaries of the Shire into the Old Forest, which may be compared to the journey from the conscious into the unconscious. Next is the fording of the Bruinen into Rivendell. Every crossing of water in the story is a symbolic furtherance of the heroic quest.

Supernatural Aid: Of the Supernatural Helper Campbell writes, "When the hero accepts the responsibility of undertaking the quest there appears a helper representing the protecting power of destiny" (71-72). The High Elves led by Gildor Inglorion rescue the *hobbits* when they are pursued by the Black Riders. Bombadil, representing the power of Nature, appears suddenly when Old Man Willow captures them. Again, he comes to the rescue of the *hobbits* when they are caught in the *Barrow-wight's* lair. Glorfindel the Elf-lord saves Frodo from the Black Riders at the River Bruinen. At Rivendell Bilbo gives him the sword Sting and the *mithril* coat which protects him against the *Orcs* in

Moria. Campbell says that the helper in the form of the fairy-godmother is "a familiar figure of European fairy- lore and in Christian legends it is often played by the Virgin" (71). Galadriel represents the 'Cosmic Mother' who helps Frodo by giving him the phial of light which saves him in several situations. She presents each of the Company with precious gifts, and, above all, helps them understand themselves, an invaluable aid on the quest. Campbell describes one more type of helper – the guide. Strider, as Aragorn is then known to the *hobbits*, being the chief of the Rangers, is entrusted by Gandalf with the task of guiding them from Bree. Gollum the 'Shadow' later leads Frodo and Sam through Mordor. Gandalf himself is the primary guide on the quest.

Belly of the Whale: In the 'Belly of the Whale' stage, the hero experiences total isolation as well as separation from the known world. It is a symbolic birth and rebirth. The hero emerges from this stage as a changed person. "The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero . . . is swallowed into the unknown and would appear to have died" (Campbell 90). Frodo undergoes three 'Belly of the Whale' stages – being trapped underground by the *Barrow-wight*, stabbed by the witch-king of Angmar and stung by Shelob. Frodo begins to play a more dynamic role after the incident at the Barrow-downs. He is equipped with a sword, symbol of his coming of age. Frodo is transformed by the *Nazgûl's* stabbing into a spiritual being, far unlike a down-to-earth *hobbit*. Gandalf notes that there is a "hint on

transparency" about him (*LOTR* 217). When the *Orcs* revive Frodo from the coma caused by Shelob's sting, he exhibits the characteristics of a 'Wounded Child' or martyr.

Initiation: In the Initiation stage, the hero, who has departed from the safety of his home, actually begins his set task.

The Road of Trials: 'The Road of Trials' is a series of tests or ordeals that the hero must undergo to begin the transformation. After crossing the threshold, he has to go through many trials, in which he is "aided by the advice, amulets and secret agents of the supernatural helper" (Campbell 97). The mythologist goes on to say, "Dragons have now to be slain and surprising barriers passed – again, again and again. Meanwhile there will be a multitude of preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderful land" (109). Frodo's problems begin as soon as he leaves the safety of Bag End. He remembers Bilbo's warning, "It's a dangerous business, Frodo, going out of your door. . . . You step into the Road, and if you don't keep your feet, there is no knowing where you might be swept off to" (*LOTR* 72). Along his road of trials, the "wonderful lands" Frodo glimpses are Rivendell and Lothlórien. Frodo is aided by the rhyme he learns to summon Tom Bombadil, by the sword Sting and the *mithril* coat given by Bilbo as well as by the *elven* gifts of the phial, cloak, *lembas* (*elven* way bread) and *haithlain* (*elven* rope) that are given by Galadriel's people. He receives aid from Gandalf who arranges for companions on his journey and the guidance of Aragorn. Frodo also gets the help of Sam, Faramir, Glorfindel, Galadriel and even Gollum. The crossing of the Anduin River is the crossing of another threshold for Frodo and

the rest of the Fellowship. They are subject to attack from *Orcs* and are in danger from the *Ringwraiths* circling overhead. Boromir turns traitor and tries to attack Frodo, who escapes only by putting on the Ring. On Amon Hen, the Eye of Sauron almost engulfs his will. He manages to remove the Ring just in time. Frodo then decides to go into Mordor alone by boat. The faithful Sam follows, nearly drowning in the process. Even leaving Lothlórien is a crossing. "For so it seemed to them: Lórien was slipping backward, like a bright ship masted with enchanted trees, sailing on to forgotten shores, while they sat helplessly upon the margin of the grey and leafless world" (*LOTR* 367). The *hobbits* then reach the Black Land of Mordor. There, Frodo endures a near-fatal attack by Shelob and suffers imprisonment and torture at the hands of the *Orcs*. Even after being rescued by Sam, he has to traverse the *Orc*-infested countryside to Mount Doom. It is the climbing of Mount Doom, without provisions and with Gollum in relentless pursuit that forms the most difficult part of the 'Road of Trials' for Frodo.

The Meeting with the Goddess: Campbell calls the goddess "The paragon of all paragons of beauty, the reply to all desire, the bliss-bestowing goal of every hero's earthly and unearthly quest" (110-11). She guides the hero and bids him break his chains. Galadriel, beautiful and wise, knows the history of ages past, much that is happening in the present, and something of the future. She is the presiding deity of the lush land of Lothlórien, protecting it with the power of her *elven* ring, Nenya. Tolkien, in accordance with the basic Catholic flavor of the work, has endowed her with the qualities of the Holy Virgin. She bestows valuable gifts on the Company, tests them and helps Frodo form a clearer image of the quest.

Woman as Temptress: As the Company stands before Galadriel, she searches their hearts. Afterwards, they all feel as though she had read their minds and offered them the thing they most wanted but could get only if they turned aside from the quest and returned home. This is only a test of endurance which Galadriel, as a mother figure, prepares for them. She herself willingly takes on the challenge of the Ring when it is offered to her by Frodo. Like an enchantress, she shows Frodo her mirror which reveals the past, the present and the future. Yet, she warns him of its deluding power. Kosti writes, "The dark side has to be faced and then passed through." It is the Ring itself that takes on the role of temptress. It is a symbolic snake, an aspect of the dark feminine and is in turn associated with temptation. The Ring appears to be everything, and yet is nothing. It reduces the possessor to a cipher. The Ring constantly urges Frodo to put it on and forget his quest, offering him great power as a bribe. In the end, the *hobbit* succumbs to it and the quest would have been a failure but for the timely intervention of Frodo's alter ego, Gollum. Predestination overcomes the temptation of Tolkien's quest hero and saves him.

Atonement with the Father: 'Atonement with the Father' is a crucial step where the hero comes into his own, claims his heritage, faces his fears and prepares for the ultimate boon. A.C. Petty places the 'Atonement with the Father' stage on Mount Doom, when Frodo faces his Dark Father, Sauron, and declares himself his superior by claiming mastery of the One Ring (55). Campbell writes of the son "rising against the father for the mastery of the universe" as a possible variant of 'Atonement' (136). The 'Junex vs the Senex'

conflict is evidenced in this pattern. All of Sauron's power is in the Ring; so the seeds of his destruction lie inside. In Tolkien's saga, the victorious son does not replace the Father in the seat of power. This is a situation similar to that in the *Harry Potter* stories, where, after the final defeat of the 'Dark Father,' the son does not replace him but goes back to peace and relative obscurity.

Apotheosis: "The literal meaning of *apotheosis* is *deification*. On a more earthly level, it can be considered a period of rest, peace and fulfilment before the hero begins the return. "We no longer desire and fear, we are what was desired and feared," says Campbell of this stage (162). When Frodo declares himself the rightful owner of the Ring, he becomes all he feared and subconsciously desired. He confronts his real self. Segal explains, "The hero discovers his true identity. He discovers who he really is. He alone knows his failure. Yet his is heroic all the same" (5). Frodo's terrible ordeal on Mount Doom elevates his status to that of a sacrificial hero. A parallel may by seen in Christ on Calvary. However, to refute equation to the divine, Tolkien makes Frodo face his Shadow and claim the Ring as his heritage at the Cracks of Doom. It is divine grace appearing in the unlikely form of Gollum that saves Frodo from marring all that had been achieved so far. Thus Frodo loses his finger and the Ring to Gollum, but nevertheless achieves success. At the coronation of Aragorn, Frodo is given the honour of handing over the crown to Gandalf. The moment of glory for Frodo and Sam comes when the newly-crowned king bows his knee to the *hobbits* and leads them to his throne. He tells the company of warriors to "praise them with great praise" (*LOTR* 933). A

place of honour awaits the *hobbits* at the table. In surprising fulfilment of Sam's wish, a minstrel of Gondor sings of "Frodo of the Nine Fingers and the Ring of Doom" (*LOTR* 933).

The Ultimate Boon: Campbell writes that the hero "achieves a world historical, macro cosmic triumph . . . brings back from his adventure the means for the regeneration of his society as a whole . . . [and conveys] the message to the entire world" (38). The critic goes on to explain that after the ultimate boon, the experienced world explodes. "There is transformation, renewal and revivification" (192). Sauron's power is taken from him when the Ring is destroyed. The destruction of the Ring leads to great confusion in Mordor as Mount Doom explodes. The air is purified; the clouds go and the world is "full of a sweet mingled scent" (*LOTR* 930). The destruction of evil and restoration of order is the ultimate boon. Personally, Frodo is rewarded with peace in the land of Valinor, the place to which he travels through the sacrifice of Arwen and the grace of Galadriel.

The Return: The final stage of the hero's journey is the return. "The hero ventures out of the land we know into darkness, and there he accomplishes his adventures . . . then he must return back to the land of light from where he left" (Campbell 217).

Refusal of the Return: When the hero has obtained the boon, he is prevented from returning either by his own desire to linger in the world of the gods, or by some outside force. The crossing of the return threshold is a stage fraught with difficulty, necessitating rescue from without. Campbell writes, "The hero may have to be brought back from his supernatural adventure by

assistance from without and returned from the mystic realm into the land of common day" (216). Frodo is maimed physically and psychologically after the destruction of the Ring. The *hobbits* are exhausted and have no hope of returning. Even though they are rescued by the Eagles, they face another problem, namely, the destruction of their homeland by Saruman. Fortunately, the Shire is restored to its former state with the aid of Galadriel's gift to Sam of earth from her orchard.

Rescue from Without − The Magic Flight : Just as the hero may need guides and assistants to set out on the quest, oftentimes he or she must have powerful guides and rescuers to bring them back to everyday life, especially if the person has been wounded or weakened by the experience" (Campbell 185). Sometimes, the hero's return can be just as dangerous and exciting as his setting-forth. As the hero goes back with the prize of his quest, he may meet with obstacles on the way back. "The final stage of his adventure is supported by all the powers of his supernatural patron" (Campbell 197). It is Gandalf's magical help in the form of the Great Eagles that saves the *hobbits*.

Crossing the Return Threshold: The *hobbits* recover in Ithilien, where they enjoy a period of restful happiness. It is only when they return to the Shire that further problems face them, and they have to cross another threshold to restore normalcy to their home. They are challenged with the further task of freeing the Shire from the clutches of Saruman and his ruffians. They find the countryside a wasteland, the victim of mindless exploitation. After the intruders are driven away successfully, Sam uses Galadriel's gift of dirt to return the land to its former glory.

The Hero as Master of the Two Worlds: Frodo is accepted as a hero both at home and in the lands beyond the Shire. He is the friend of Men and Elves, and is also in possession of his beloved Bag End and the companionship of Sam and the other *hobbits*.

Freedom to Live: After the Scouring of the Shire and its revival, Sam, Merry and Pippin obtain the freedom to live in peace. The *hobbits* gain by their experiences in the world outside and their new- honed skills help them in achieving victory at home. But Frodo finds that he has been too affected by his travails to lead a normal life. His duty is done, and he has the freedom to live life on his own terms. He needs several years of healing and so he chooses to go on another journey in the company of Gandalf and the High Elves to the lands beyond the sea. This incident is similar to King Arthur's last journey with the Three Queens to the Island Valley of Avalon to have his wounds healed, and that of Percival's voyage to Carbonek.

Though Frodo is the primary hero of *The Lord of the Rings*, there are other heroes, and consequently, other quests in the novel. Sam Gamgee's task is to see that his master's mission is completed. "So that was the job I felt I had to do when I started," thought Sam, "to help Mr. Frodo to the last step and to die with him?" (*LOTR* 913). He takes on the role of Ring-bearer when he thinks that Frodo is dead.

Aragorn's quest may be reconstructed from the Appendices to *The Lord of the Rings*. His call to adventure comes when he learns of his true descent. Elrond tells him that he is the son of King Arathorn and hence heir of Isildur. He gives Aragorn his heirlooms except for the sceptre to which he would be

entitled only when he becomes king. Elrond tells him, "Many years of trial lie before you" (*LOTR* 1034). Aragorn crosses the first threshold into unknown country, leaving behind the familiar land of Rivendell. He becomes a Ranger, a wanderer who guards the helpless. Supernatural aid comes in the form of Gandalf and through his new mentor Aragorn gains "much truth and wisdom" (*LOTR* 1035). In the main story, Gandalf calls him to adventure by instructing him to accompany the *hobbits* from the inn, "The Prancing Pony" in Bree. Petty says that his 'Road of Trials' is the "assumption of total leadership of the quest through the loss of Gandalf in Moria" (56). Aragorn leads the forces to Mordor after many adventures. His initiation as king starts when he goes through "The Paths of the Dead." Aragorn's 'Atonement with the Father' comes with the re-forging of the broken sword Narsil, which he then names "Anduril." His 'Meeting with the Goddess' is at Lothlórien. Aragorn's apotheosis starts in the Houses of Healing when he heals Eówyn, Faramir and Merry, revealing his true identity as king through his curative powers. Campbell writes, "The hero either defeats his father and takes his position, or in some way earns the trust of his father" (146-47). Aragorn rises in the esteem of his former guardian and father-figure Elrond who agrees to give away his daughter Arwen in marriage to him. Aragorn's coronation, the restoration of his land to fertility and the midsummer wedding with Arwen Evenstar are the boons he receives as fruit of his long years in the wilderness. He thus gains the freedom to live the normal day- to-day life of a king in his position. On his marriage day, Elrond surrenders his sceptre to him, acknowledging him master of the two worlds − that of Men and Elves.

Harry's Journey

Alleen Nilsen, writing on the quest motif in children's literature says that the 'Journey' serves as a milestone or metaphor for one's life. Harry's life, which is depicted as a series of quests, can be broadly interpreted on the basis of Campbell's classification of the heroic journey.

Departure

The Call to Adventure: On his eleventh birthday, Harry Potter receives a letter from Professor McGonagall, writing on behalf of the headmaster, Professor Dumbledore, asking him to join the institution named Hogwarts School of Witchcraft and Wizardry. This opens up an "enchanted casement" unto a brave new world of magic. The arrival of the letter eventually results in the hero's escape from his dreary, unwanted existence with the Dursleys in Privet Lane into the life which is his by birth. At school, Harry is persuaded to take part in another adventure, the hunt for the Philosopher's Stone. In later books, there are other calls to adventure such as the reading of Tom Riddle's diary in *The Chamber of Secrets*, the rescue of Sirius Black in *The Prisoner of Azkaban* and participation in the Triwizard Tournament in *The Goblet of Fire.* Harry's nightmare regarding Sirius is the basis of his venture into the Ministry of Magic in *The Order of the Phoenix*. *The Half-Blood Prince* sees Harry being called to adventure by Dumbledore, who needs his assistance to secure the locket. In *The Deathly Hallows*, Dumbledore's desire to destroy the *Horcruxes***,** which he expresses in *The Half-Blood Prince,* is passed on to Harry after the former's death through the means of his will.

Refusal of the Call: In Harry's case, it is not he, but his uncle, Vernon Dursley, who refuses to send Harry to Hogwarts. Mr. Dursley ignores the owl messengers sent from Hogwarts and even arranges for the family to go away on vacation. If Harry had been refused the call permanently, he would have been doomed to become a frustrated and potentially criminal adolescent. In the second book, Harry himself refuses to be involved in the mystery surrounding the Chamber of Secrets because he does not desire publicity. If he had persisted in his stance, he would have been guilt-ridden because he had not saved his fellow students from the Basilisk's attack. In *The Prisoner of Azkaban*, Harry does not make a serious effort to track down the person really guilty of betraying his parents because he is convinced, like the rest of the *wizarding* world, that Sirius Black is the traitor. Similarly, Harry has no desire to enter the Triwizard Tournament because he is an underage wizard. So, in these cases, he has no strong basis for responding to the call to adventure. Hermione warns Harry against breaking into the Ministry in *The Order of the Phoenix*. The doubts and fears of Harry himself form this phase of the quest in *The Deathly Hallows*.

Supernatural Aid: In *The Philosopher's Stone*, Harry wishes heartily to escape from the Dursley household, and so, in spite of all the precautions taken by his Uncle Vernon, he manages to read Professor McGonagall's letter. Help appears in the form of Hagrid who comes on behalf of Dumbledore to take him to Hogwarts. Like Cinderella's Fairy Godmother, he opens up a world of plenty, both in the psychological and material senses. The very embodiment of

power, Hagrid brushes aside all obstacles in Harry's path. He is indeed a protective father-figure to Harry. In the same book, Dumbledore sends Harry the Cloak of Invisibility to enable him to explore the school undetected. In *The Prisoner of Azkaban*, the Weasley twins provide him with the Mauradaur's Map. In *The Goblet of Fire*, Harry's name is mysteriously entered for the Triwizard Tournament as a participant from another school. Thus, he is forced by destiny to take part in the championship. In *The Order of the Phoenix*, Harry and his friends are provided with *Thestrals* (horse-like creatures with wings) to fly to the Ministry of Magic. The *Aurors* who accompany Harry, the Resurrection Stone, and the Sword of Gryffindor left in the forest pool by Professor Snape offer supernatural aid to Harry in *The Deathly Hallows*.

The Crossing of the First Threshold: When Harry leaves the world of the *muggles* to get his school supplies, Hagrid makes the transition comparatively easy by opening a way through the wall into Diagon Alley. Nevertheless, Harry has to discover for himself the entrance into Platform Nine and Three-Quarters at King's Cross Junction. In this case, the guardian of the threshold happens to be another solid brick wall. The crossing of this threshold is one of the most dramatic scenes that Rowling has written:

> Leaning forward on his trolley, he broke into a heavy run − the barrier was coming nearer and nearer − he wouldn't be able to stop − the trolley was out of control − he was a foot away − he closed his eyes, ready for the crash − It didn't come . . . he kept on running . . . he opened his eyes. (*PS* 70-71)

Harry then finds that he was on Platform Nine and Three - Quarters, and that the Hogwarts Express is waiting to take him forwards towards his destiny. In the quest for the Stone, crossing the first threshold is made the more difficult because Fluffy, the three-headed hound belonging to Hagrid, watches over the trapdoor entrance. However, Harry and his friends discover that the beast, like the similarly- endowed mythical dog Cerberus, is vulnerable to music. So, like Orpheus who tamed this guardian of the underworld, they use the weapon of melody to charm Fluffy to sleep. In the second book, Harry follows an intricate pattern of clues to the Chamber of Secrets. In *The Half-Blood Prince,* the crossing of the threshold involves a flight on broomsticks from Hogwarts and a night journey over the sea. In *The Deathly Hallows*, a dragon guards the vaults of Gringotts Bank where the Sword of Gryffindor and the Hufflepuff Cup lie.

The Belly of the Whale: In *The Philosopher's Stone,* the crossing into Platform Nine and a Three-Quarters is, to Harry, a time of brief oblivion and a reawakening. The 'Belly of the Whale' stage can be said to continue through the train journey to Hogwarts station and then the symbolic crossing over the lake into Hogwarts School. The quest for the Stone sees Harry pass through the Black Fire, the guardian of the room in which the Stone is hidden. Harry enters the chamber of the Stone alone to encounter Quirrell, who is possessed by Voldemort. *The Chamber of Secrets* presents a vivid example of this stage in the form of Harry's uncontrollable slide through the narrow, serpentine passage into the womb-like enclosure of the Slytherin Chamber. Swimming across the dark sea into Voldemort's cave forms the 'Belly of the Whale' stage in *The*

Half-Blood Prince. In *The Deathly Hallows,* Harry experiences an intense sense of separation as he walks away from Hogwarts towards almost certain death. Rowling describes his feelings vividly:

> His body and mind felt oddly disconnected now, his limbs working without conscious instruction, as if he were passenger, not driver, in the body he was about to leave. The dead who walked beside him through the Forest were much more real to him now than the living back at the castle. (561)

Initiation

The Road of Trials: *The Philosopher's Stone* sees Harry passing many rites of initiation. He has to go through the Sorting Ceremony in which he barely escapes being put into Slytherin House. Later, he flies a broomstick without prior instruction in pursuit of Draco Malfoy who had callously appropriated Neville Longbottom's *rememberall*. Instead of being expelled as he fears, he becomes the youngest *seeker* of the *Quidditch* team in several centuries. This lands him in further danger when Quirrell, the *Defence Against the Dark Arts* teacher, under the spell of Lord Voldemort, tries to make him fall from his broomstick. In *The Prisoner of Azkaban*, Harry has a dangerous fall while playing his favourite game because of the machinations of Dobby the *house elf*. An incompetent teacher then tries to mend his broken arm, resulting in the disappearance of all the bones, which have then to be slowly and painfully grown back.

In his hunt for the Stone, Harry has to pass through three obstacles. First, he faces the psychological test of the Mirror of Erised. He resists the temptation to dwell in the past, shelving his present responsibilities. Then he has to deal with Fluffy, a huge three-headed dog. After that, he manages to catch the correct flying key using his *Quidditch*-honed flying skills. As the third task, he has to play a frightening, bone-shattering game of chess. Then he has to pass through a doorway of black flames. In all these tests, he is helped by Hermione's proficiency with spells and by Ron's courage and loyalty. In the final stage of the quest for the Stone, he is able to pocket the precious object, defying Voldemort, because he (Harry) has been exposed to the magic mirror's properties by Dumbledore. At every crucial step, it is the Hogwarts Headmaster who comes to his aid. In *The Philosopher's Stone***,** he restores to Harry the Cloak of Invisibility which had belonged to James Potter. In *The Chamber of Secrets*, Harry's loyalty to Dumbledore calls forth a spiritual helper − the phoenix, Fawkes. The bird brings Harry the Sorting Hat at the critical juncture and from it he draws out the Sword of Gryffindor and slays the Basilisk. Fawkes revives Harry with its tears when he lies helpless, waiting for death. In *The Goblet of Fire*, during the Triwizard Tournament, Dobby helps Harry with the first task that involves diving into Hogwarts Lake, by telling him about the properties of *gillyweed*. The severest test of Harry's endurance, his longest 'Road of Trials,' is seen in this book. From the very beginning of his term, Harry has to bear the scorn of his classmates. They are under the impression that Harry had deliberately placed his name in the Goblet to garner

publicity. The Tournament itself requires a tremendous feat of endurance, including the solving of complicated riddles, underwater rescues and encounters with dragons and giant spiders. After successfully completing these three tasks, Harry, along with Cedric, the Hogwarts champion, is spirited away by Lord Voldemort. Subsequently, Cedric is killed. Harry has to watch the villain revive himself through the use of his [Harry's] blood. Then, he goes through a spectacular duel during the course of which the spirits of his parents appear. He is given the task of taking Cedric's body back to Hogwarts. But when he reaches the apparent sanctuary of the castle, he finds himself at the mercy of a Voldemort supporter disguised as the teacher and retired spy, Mad-Eye Moody. This time, he is rescued by Dumbledore and the other (real) teachers.

In *The Half-Blood Prince*, 'The Road of Trials' involves finding the boat and crossing the lake to Voldemort's cave, sacrificing blood and drinking the dangerous fluid contained in the chalice on the stone table. In *The Deathly Hallow*, the travails faced by Harry and his two companions on their journey through the forest include the quarrel with Ron, pursuit by Death Eaters and bounty hunters and imprisonment at the Malfoy mansion.

The Meeting with the Goddess: "The Meeting with the Goddess' represents the point in the adventure when the person experiences a love that is similar to that bestowed by the mother on her infant. Harry's encounters with his mother, Lily Potter, qualify for this step. In *The Philosopher's Stone*, Harry has a first glimpse of his mother in the Mirror of Erised. Later, in *The Chamber*

of Secrets, he encounters the power of love in the form of the phoenix, which restores him to life. In *The Prisoner of Azkaban*, he hears contemporaries of his parents speak with admiration of his mother's courage and this is a source of solace to him. In *The Goblet of Fire*, his mother's ghost gives him advice and affection. Harry is enthralled by the album of moving photographs of his family presented to him by Hagrid. Above all, he learns from Dumbledore about his mother's sacrifice. In *The Deathly Hallows*, Harry's mother's appearance in spectral form heartens him to face death.

Woman as the Temptress: It is to Rowling's credit that she has not included the archetypal temptress among her characters. Her work contains no evil women like the Green and the White Witches of C.S. Lewis. The nearest thing to a temptress is the Mirror of Erised which causes people to stray from their path by fascinating them with false images which represent their wishes. Harry escapes the mirror's temptation through the guidance of Dumbledore. Therefore, he does not abandon his quest. On the contrary, he uses the Mirror of Erised to confuse Voldemort. The 'Woman as Temptress' takes the form of the chalice full of deadly liquid in *The Half-Blood Prince*. In *The Deathly Hallows*, the snake Nagini, in the guise of Bathilda Bagshot, lures him into its lair. Another temptation which occurs in the book is that of the locket of Slytherin which tries to make Ron quarrel with his friend by projecting an image of a depraved Hermione kissing Harry. Here, the Arthur-Lancelot story is reversed, since Ron, bearing the name of King Arthur's lance, can be associated with Sir Lancelot, another friend archetype.

Atonement with the Father: This stage is reached by Harry at various times. Harry learns to tackle the monster called *boggart* which takes the form of its victim's worst fear. Then he learns to invoke the *patronus charm* to ward off his greatest horror − the *Dementors*, who stand for depression. In a nightmarish encounter with these terrible creatures beside the lake in *The Prisoner of Azkaban*, he protects his godfather, Sirius. His *patronus*, a benignant silvery apparition, issues forth from his wand in the form of a stag. When he reviews the scene in his time journey, Harry at first mistakes the person wielding the wand for his father, James Potter. Then he realizes that it is he himself who has saved Sirius Black. However, the *patronus* is similar to that of his father, whose nickname was "Prongs," a reference to the stag's antlers. Harry learns the important lesson of self-reliance and attains self-realization. This scene is similar to that of the "Erised" episode in *The Philosopher's Stone*, another coming of age experience. However, Harry is not deprived of the comfort of having his father beside him. Sirius says significantly, "So now you understand that your father has never left you. He lives in you, Harry." (*PA* 302). It is not beside the point to remember that *patronus* evokes *patron*, a protector, and *pater* which means *father* in Latin. Towards the end of *The Goblet of Fire*, Hagrid, another father substitute compliments Harry: "Yeh did so much as yer father would've done, an' I can't give you no higher praise than that" (623). Harry helps establish Hagrid's innocence, thus acting the part of a dutiful son to a protective father-figure. In another sense, 'Atonement with the Father' involves Harry's various encounters with Voldemort, who is similar to him, but older; a 'Dark Father' archetype. Harry is at first under the impression

that Sirius Black had betrayed his parents to the Dark Lord. But towards the end of *The Prisoner of Azkaban*, he comes to know of his guiltlessness. Thus, he gains a new guardian, since Sirius is his godfather. This is an important point in Harry's life, for, till then, he has only *muggle* relatives. Thereafter, he receives from Sirius presents including the magnificent Firebolt broomstick. Sirius, a close friend of his father's, provides Harry with a vital, reassuring link to his past. *The Order of the Phoenix* reveals to Harry the prophecy linking him and Voldemort, spelling out his future. In *The Half-Blood Prince*, Dumbledore's narration of Tom Riddle's story provides Harry with the necessary insight into the past of this 'Dark Father' archetype. Harry's reunion with his earthly father, James Potter, occurs when he uses the Resurrection Stone in *The Deathly Hallows*, while his meeting with his spiritual father, Dumbledore, takes place in a heavenly King's Cross Station later in the same book.

Apotheosis: After the retrieval of the Stone, Ginny's rescue, and victory in the Triwizard Tournament, Harry attains the status of a superstar. It is in the wizard pub in *The Philosopher's Stone* that Harry first becomes aware of his fame. In the second book, he is pursued by Colin Cheevy with a camera and is hero-worshipped by Ginny. But after his exploits in *The Chamber of Secrets*, he touches new peaks of popularity. Rowling's scrawny and bespectacled hero slowly and steadily emerges with the leadership qualities that in the later books, makes him a general in the war against Voldemort. In *The Deathly Hallows*, Harry's ascent into a strange spiritual realm after being hit by Voldemort's curse marks his apotheosis.

The Ultimate Boon: For the hero who has overcome temptation awaits the ultimate boon, the object of his quest. Since Harry is free from selfish desire when he looks into the Mirror of Erised, the Stone falls into his pocket. This is Dumbledore's plan to save the prize from being appropriated by Voldemort. The wizard had magically hidden the stone in such a way that it could be obtained only by the person who has no wish to use it for his own selfish ends. This is a time-honoured way of rewarding the selfless hero. The legends that come to the mind at this juncture are that of Arthur drawing the sword from the stone for the sake of his foster-brother and then that of Galahad, the pure knight who is rewarded with the vision of the Holy Grail. In *The Chamber of Secrets*, the 'Ultimate Boon' is the rescue of Ginny Weasly; in *The Prisoner of Azkaban*, it is the meeting with Sirius Black, whom everyone is searching for. Harry finds the convict, but when he realizes Sirius's innocence, he helps him escape. In *The Goblet of Fire*, the reward is the Triwizard Cup, a Grail-like object. In *The Order of the Phoenix*, Harry learns the contents of the prophecy governing his life. The beginning of the search for the *Horcruxes* (containers for parts of Voldemort's soul) is the most important achievement in *The Half-Blood Prince*. It in *The Deathly Hallows*, it is the union of the three *Hallows*, the mastery of the Elder Wand, and the destruction of the *Horcruxes*, one leading to the other, that are steps towards the ultimate boon, the final defeat of Voldemort.

The Return

Refusal of the Return: In *The Philosopher's Stone*, Quirrell, impelled by Voldemort, tries to stop Harry from returning to the upper reaches of Hogwarts Castle. In *The Chamber of Secrets*, the Basilisk tries to put an end to Harry. In *The Prisoner of Azkaban*, he is surrounded by *Dementors* and other villains who try to arrest Sirius Black. The false Mad-Eye Moody tries to kill him on his return to Hogwarts in *The Goblet of Fire*. Voldemort and the Death-Eaters attack Harry, barring his departure from the Ministry of Magic in *The Order of the Phoenix*, and Harry nearly follows Sirius "behind the veil." The *Inferi* (the animated dead) in *The Half-Blood Prince* try to prevent Dumbledore and Harry from returning from their quest. In *The Deathly Hallows*, Harry finds that he can board a heavenly train and go "on" (578).

The Magic Flight: In *The Philosopher's Stone***,** Harry has to return the eponymous Stone to Dumbledore and his quick thinking causes it to fall into his pocket. After the struggle with Quirrell, he is spirited back to safety in an unconscious state by Dumbledore. In *The Chamber of Secrets*, Harry and Ginny escape from the Basilisk's lair by taking hold of the Phoenix's tail. In *The Prisoner of Azkaban*, Harry helps Sirius Black and Buckbeak to escape by travelling through time. A frightening scene towards the end of *The Goblet* sees Harry surrounded by Voldemort's followers. When the arch-villain moves in for the kill, Harry uses a *summoning charm* to make the Triwizard Cup come to him. The trophy is a *portkey*, that is, a means of magical transportation. Harry returns to Hogwarts with the Cup, the object of his quest, and with Cedric

Diggory's dead body, thus fulfilling his promise to the boy's ghost. This stage in *The Half-Blood Prince* involves Dumbledore's revival and *disapparation* with Harry. In *The Deathly Hallows*, Harry and his friends escape with the Hufflepuff Cup from Gringotts Bank past its custodians, the goblins, on the back of a flying dragon.

Rescue from Without: In *The Chamber of Secrets*, the phoenix restores Harry, who has been poisoned by the Basilisk, by shedding tears on his wound and then takes him and Ginny back to the upper reaches of Hogwarts. In *The Philosopher's Stone* and in *The Goblet of Fire*, Dumbledore rescues Harry who is weakened after his struggle with Voldemort. In *The Prisoner of Azkaban*, Dumbledore strongly suggests that they use the *time-turner* and then he ensures that its unauthorized use is not detected by the Minister of Magic. In *The Order of the Phoenix*, it is Dumbledore who comes to the rescue of Harry when he encounters the Death-Eaters. In *The Half-Blood Prince*, Harry and Dumbledore ride back to Hogwarts on broomsticks after retrieving the locket from Voldemort's cave.

Crossing the Return Threshold: Campbell says, "The returning hero, to complete his adventure, must survive the impact of the world" (225). At the end of each academic year, Harry has to go back to the Dursleys. The scene of his departure at Hogwarts' station in *The Philosopher's Stone* is poignant. Hagrid comes to take them across the lake. On the Hogwarts Express, they "sped past muggle towns, pulling off their wizard robes and putting on jacket and coats . . . They went in twos so they would not startle *muggles* by passing

through the solid wall" (*PS* 222-23). Harry leaves behind the familiar and beloved atmosphere of Hogwarts and re-enters a world ruled by an unfair and a prejudiced uncle, an aunt who hates his dead parents, and a hopelessly pampered cousin. Harry has to re-adjust himself to the travails of living in "unmagical," technology-ridden surroundings where people ignore human for materialistic values. It is no wonder that he is a boy who hates his vacations and likes his holiday homework.

The Hero as Master of the Two Worlds: Campbell writes, "Freedom to pass back and forth across the world division is the talent of the master" (229). Harry prevents Lord Voldemort from attaining immortality by securing the Philosopher's Stone. Earlier, he proves himself an excellent *Quidditch* player. The foundations are laid for his projection as a fearless leader, a wizard more powerful even than his mentor, Dumbledore. Now that he has been accepted by his peers at Hogwarts, he can pass back and forth between the magical and the *muggle* worlds, and in the magical world itself, between school life and dangerous duels with world-feared tyrants. Thus, he becomes, even by the end of the first book in the series, a self-assured young man.

Freedom to Live: Mastery implies freedom from fear of death, which in turn, is the freedom to live. In *The Philosopher's Stone*, Harry learns to face Voldemort, whose very name lesser wizards fear to pronounce. He can fight the *Dementors*, who, as symbols of depression, are portrayed as being greater enemies than the Dark Lord. After such an initiation, it is not surprising that Harry does not dread his annual return to the Dursleys. Things are made easier

because they view him with trepidation upon his return from Hogwarts. Therefore, though he has to return to his less-than-loved relatives, he is relatively safe from ill-treatment. He cherishes the knowledge that in another world, to which he can return when the school term begins on the first of September, he has friends and well-wishers. Thus, he is mentally reconciled to both worlds − the *muggle* and the magical. Yet, it is only after the final defeat of Voldemort in *The Deathly Hallows* that he has the full freedom to live. He is then rid of the villain's soul residing in him. There is no threat to his world, and he relinquishes his role of hero in order to lead the life of a normal adult wizard. This is in agreement with the interpretation of this final step as living in the moment, neither anticipating the future nor regretting the past. The hero who has successfully returned now becomes the 'Master of the Two Worlds.' He has won the freedom to adopt a way of life that would enable him to realize his full potential.

The Quest in the later Harry Potter books

The quest in *The Order of the Phoenix* involves the futile search for Sirius Black in the Ministry of Magic. The real object of the quest, the recovery of the prophecy regarding his birth, is actually initiated by Voldemort. The only benefit to Harry is that the encounter with Voldemort in the Ministry of Magic substantiates Dumbledore's much-maligned claims regarding the return of the arch-villain. Since the book is a pathway or intermediary between the first four and the last two books of the series, the heroic quest is not fully realized in it.

Like the Oedipus myth, *The Half-Blood Prince* involves a quest story in tandem with "the king-as-sacrificial scapegoat motif" mentioned by Guerin et al. (171). Dumbledore's quest for the locket and the ring of Slytherin reveals his willingness to take upon himself terrible sufferings in order to ensure a peaceful future for the world. Though the locket proves a fake, Dumbledore succeeds in starting the search for the *Horcruxes*, paving the way to the villain's destruction.

In the last book of the series, Rowling introduces a double quest, the search for the 'good' *Hallows*, and the hunt for the 'evil' *Horcruxes*." Harry completes the larger quest of vanquishing Voldemort. The books therefore come full circle. In *The Philosopher's Stone*, the crucial first step for Harry begins in King's Cross Railway Station. In *The Deathly Hallows*, when Harry is elevated to a strange spiritual sphere, he looks around and finds that he is on a pristine platform, talking with a now-alive Dumbledore. He also finds that he is free of Voldemort's soul which had been causing him misery all his life.

The Journey to the Interior

Le Guin states: "A fantasy is a journey. It is a journey into the subconscious mind, just as psychoanalysis is" ("Elfland" 153). *The Lord of the Ring*s can also be interpreted as an interior journey through the psyche. The story is set in the realm of Faerie. Middle-earth is a dream-like landscape full of beauty and terror, filled with the imagery of the night. The movement from the Shire to Mount Doom corresponds to the journey of the ego towards individuation or realization of the true self. It is a state where the conscious and

the unconscious are linked together in a living relationship. The journey heads towards encounters with the 'Shadow' in the form of the *Ringwraiths,* Gollum, and finally, Sauron himself. It is through meeting and assimilating or reconciling with the 'Shadow' that the individuation process is complete. 'The Wise Old Man' and the 'Anima' are archetypes that speed the ego's journey and prevent it from being dissolved under the impact of the collective forces of the psyche represented by the villain and his cohorts. Each of the archetypes has a negative counterpart. Gandalf is contrasted with Saruman and Galadriel with Shelob.

Rowling too considers the possibility of Harry's struggles being an externalized version of an interior drama. When Harry asks Dumbledore his final question at King's Cross after his temporary separation from his body, "Is this real? Or has this been happening inside my head?" Dumbledore, expressing psychoanalytic sentiments, replies with typical cryptic assurance: "Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?" (*DH* 579). The hero's journey, then, like the journey through life, is both metaphorical and actual.

Chapter IV

Facets of the Villain

Fantasy writers are attracted to the archetypal pattern of the conflict between 'good' and 'evil.' In accordance with this pattern, every archetypal hero is provided with an archetypal villain. Without the presence of an indomitable opponent, the hero's greatness fails to come to the fore. Though he may be an obstacle to the attainment of the hero's goal, the villain helps focus the hero's energies on it.

The villains of literature are seen as alternate targets to reality. In children's fiction, the villain may represent parental oppression or undervaluation. The fight with the villain becomes the struggle for freedom and self-assertion. In Luthi's opinion, "Even the villains of fairy tales are useful because they are symbols of evil, through which the child can learn that evil can be conquered or perhaps even transformed" (qtd. in Crawford).

Frye says that *agon* or conflict is the archetypal theme of romance. He is of the opinion that the closer the story is to myth, greater the possibility that "the enemy will take on demonic mythical qualities." Frye further clarifies: "The enemy is associated with winter, darkness, confusion, sterility, moribund life, and old age, and the hero with spring, dawn, order, fertility, vigor and youth" (*AC 192*,187).

Aspects of Evil in The Lord of the Rings

Sauron, the Artificer of Evil: *Sauron* means *terrible* in Kvenian, a little-known Norwegian language, which also provided Tolkien with *Istari*, which

means *wise* ("Sauron"). The saurian echo of his appellation is an indicator of his snake-like personality. Sauron is also known by several other names such as "Enemy," "The Dark Lord," "The Lidless Eye" and "The Nameless One." He is the titular "Lord of the Rings," whose lust for power and domination corrupts the paradisiacal beauty of Middle-earth. Though never seen, his pervasive presence is felt throughout the book.

In Tolkien's universe as described in *The Silmarillion*, Morgoth is the archetype of Satan. He rebels against Illuvatar the creator and becomes the first Dark Lord. Sauron is his successor. Tolkien's Sauron rebels against the god-like Aulo the Smith and forges the magical rings which would enable him to dominate the world. Using his cunning, he enlists followers to support his selfish cause. He loses many battles but always returns to power through tremendous effort. Sauron fits into the 'Fallen Angel' archetype, since he is portrayed as a *Maia*, an angelic being. Like Satan, he falls through envy and the lust for power.

Sauron is associated with the powers of darkness, as opposed to light. Mordor is "the land of the Shadow" and its ruler represents the darker side of the Self. According to Jungian psychology, confronting the 'Shadow' and assimilating it is a necessary step towards becoming an individuated being. It is only after Frodo encounters the negative aspect of his self in the form of Sauron's force embodied in the Ring that he is able to come to terms with himself. As a misleading, threatening and much older male figure, Sauron acts as a 'Dark Father,' or "the cruel father-figure who seeks the hero's death" (Frye, *AC* 190). In this context, the struggle of Frodo to defeat Sauron through

the destruction of the Ring can be interpreted as the rivalry of the younger and older generations, the 'Junex vs the Senex' conflict described by Alleen Nilsen.

Evil is shown as voracious, a consumer of all. Gollum warns Frodo and Sam, "Don't take the Precious to Him! He'll eat us all, if He gets it, eat all the world" (*LOTR* 653). True to his saurian name, Sauron is like a dragon or leviathan who lays waste to the land. He becomes a symbol of sterility, to be overcome by the hero in a struggle to reclaim nature's bounty.

The archetypal 'Dark Lord' is one who has been defeated some time before the action of the book starts. Book I of *Paradise Lost* begins with the fallen Satan who has lost the war in Heaven. Bram Stoker's Dracula loses a great war with the Turks before he becomes a vampire. Sauron suffers several defeats before the beginning of *The Lord of the Rings*. He tries to return to power with relentless force of will each time. He lurks in the woods of the West after losing the Ring in the battle with Isildur, but comes back as the Necromancer in *The Hobbit*. Driven out of Mirkwood by the White Council, he returns to Mordor, where he plans to regain his Ring and the power he had lost in the previous battle.

The Dark Lord, after his defeat, represents an idea of "diminishment," both physical and moral. In Book IX of *Paradise Lost*, Satan is no longer the proud Lucifer who rebels against God. Step by step, he loses his powers until he dares not face Adam. Dracula, the proud Boyar is reduced to preying on peasants to sustain himself. Sauron becomes a mere shadow of his former self. Sauron is defeated in battle and so consumed by his obsessions that he becomes reduced to an Eye, reminiscent of the 'evil eye' of folklore. When Frodo puts

on the Ring at Weathertop to escape Boromir, he feels the Eye of Sauron as a physical presence. "There was an Eye in the Dark Tower that did not sleep. He knew that it had become aware of his gaze" (*LOTR* 392). This Eye is a perversion of the eye of God in the symbol of the Holy Trinity, just as *Orcs* are a mockery of Elves. Hayden Head says, "The Eye of Sauron is the eye of envy, for Sauron not only desires to dominate, but to destroy what is good simply because it is good." The slit in the Eye opens into a vacuum. This is similar to the Indian concept of *Shunya*, which means nothingness or negation (Bag 3).

Sauron, in his role of tempter, corrupts all through his powers of deception. The Dark Lord is a divisive force, acting through the desire for knowledge as well as the craving for power. Like Eve and Dr. Faustus, the Elves are ensnared by their eagerness for knowledge. Whereas Gandalf cautions against the study of the arts of the Enemy, even for a good cause, Saruman most unwisely learns Sauron's methods and falls shamefully from his exalted state.

The Dúnedain call Sauron "The Deceiver" because he cheated them by promising Men the power to dominate the world but secretly forged a Master Ring to control them. Sauron mocks creation by manufacturing Trolls and *Orcs*, who are symbolic of the blasted landscape of Mordor. The earthly gains offered by the Enemy are, in Tolkien's moral vision, empty and meaningless. Lesser beings like Saruman who seek to imitate him fall into a trap in which they carry out the will of Sauron, while fondly imagining they are acting on their own. Thus, Sauron is a devilish instigator of evil.

A 'Dark Lord' archetype tries to return to former glory, and prepares to gather an army to conquer afresh. Sauron delights in power. He plans to regain his lost empire and to restore himself to corporeal form through the possession of the Ring. Like Satan, he uses the art of persuasion to further his end. Having deceived Elves and Men in an earlier age, Sauron's concentration turns to the *hobbits* in *The Lord of the Rings*. Frodo witnesses his power on Amon Hen when "the fierce eager will of Sauron" urges him to retain the Ring on his finger (*LOTR* 421).

Dan Graves observes that Evil is self-destructive and unimaginative. Sauron is defeated of his cynicism. Gandalf wisely foresees that "into his heart the thought did not occur that any will refuse [power], that having the Ring we may seek to destroy it" (*LOTR* 262). When Aragorn attacks Mordor with a small force, Sauron thinks he possesses the Ring. He imagines that the enemy would use its power to overcome him. He understands the magnitude of his mistake only when it was too late. The villain being hoodwinked and outsmarted by his own folly is a pattern typical of the Bible as well as of fairy tale and folk tale. Tolkien elevates his story through putting the sacrifice of Frodo and the enacting of the Divine Will through Gollum as the primary means of the defeat of the Enemy.

After the destruction of the Ring, Sauron's power is immediately shattered. The Dark Tower falls, and his troops disperse in alarm. Signalling the breaking of an evil spell, sunshine returns to Mordor, the land of the Shadow. Sauron is now a spent force that can never be the same again. Yet, Tolkien does not discount the possibility of evil returning in another shape.

Evil Objectified - 'The One Ring to rule them all': Though Sauron is widely accepted as the Lord of the Rings, the title may, with equal justice, be applied to the Ring itself. It is the Master Ring that has absolute control over the Rings given to the Elves, the Dwarves and Men. It is by forging the One Ring that Sauron deceives the inhabitants of Middle- earth. However, like Frankenstein's monster, the Ring appears to have a will of its own. It acts by itself, leaving behind a trail of death, greed and murder, like many famous gems such as the Hope Diamond. When the time comes for the revival of Sauron, the One Ring starts to move on its own. It leaves Gollum and comes to the Shire with Bilbo. Again echoing *Frankenstein*, the Ring does not spare even Sauron, its artificer, who is reduced to a single red Eye in Barad-dûr. Sauron is present mainly in the form of the Ring, which makes him a victim, proving to be an independent evil.

Like Richard Wagner's nineteenth-century cycle of operas, *Der Ring des Nibelungen* [*The Ring of the Nibelung*] (1848-74), Tolkien's concept of the Rings of Power was derived from Norse legend. Wagner, too, based his story on an all-powerful golden ring which had to be returned to its place of origin (Brown). The circular nature of the Ring and its journey suggests the image of the *Ouroboros*, an ancient symbol depicting a serpent or a dragon swallowing its own tail and forming a circle. The Ouroborus symbolized the cyclic nature of creation, destruction and resurrection in ancient Egyptian and Norse mythologies. Christianity adopted the Ouroboros as a symbol of the confines of the material world while Jung saw it as the basic mandala of alchemy ("Ouroboros"). The circular shape of the Ring is an image of a world closed

upon itself. Its empty centre suggests the void into which one thrusts oneself by using the Ring. The Ouroboros is a depiction of the self-consuming, transitory nature of a life lived without the underlying support of religion. Tolkien makes the need to destroy this symbol of materialism central to his work. Therefore the Ring can be regarded as a metaphorical snake or dragon which has to be controlled and defeated by the hero. Like the Balrog, the Ring is a combination of fire and shadow. The Ring, in imitation of its maker, takes on the role of deceiver. In contrast to the true worth of Aragorn, who "does not glitter" (*LOTR* 240), its golden promise is illusory.

From the Jungian point of view, since the snake represents the 'Shadow,' the Ring becomes a dramatic symbol of the integration and assimilation of opposites. Frodo is definitely elevated spiritually through his quest for its destruction, though he does suffer physically. Tolkien asserts Christian principles, making a slight variation in the process of the hero's individuation by having him encounter and then reject the Shadow, instead of assimilating it.

The Ring acts as a tempter and a vampire, luring all through the bait of power. Those falling prey lose their individuality and become shadows of their former self, like the "undead" *Nazgûl*. The Ring tempts Sméagol to murder his friend Déagol in order to gain its possession. Sméagol is reduced to the pitiable Gollum, addicted to the possession of the Ring, his *Precious*, which acts like a vicious drug, sucking out his body and soul. Gandalf and Galadriel wisely decline to have it in their possession. Galadriel displays its awesome power to Frodo and then overcomes its temptation through a tremendous effort of will.

Tolkien implies that the Ring stands for dangerous knowledge and lust for power, like the Forbidden Fruit in the Genesis. The one who desires to use the Ring makes a pact with the Devil, like Dr. Faustus. He falls into the trap that Sauron visualized when he forged the "One Ring to rule them all, One Ring to find them / One Ring to bring them all and in the darkness bind them" (*LOTR* 49). Stratford Caldecott rightly points out that the Ring appears to give freedom, but its true function is to enslave the wearer to the 'Fallen Angel' archetype, Sauron. He also asserts that since the Ring stands for Sin, it is only through the act of Divine Grace that it can be destroyed ("Horns"). Tom Bombadil, who does not desire power, is able to literally "see through" the Ring (Head). He is apparently unaffected by it, and, in fact, fills its emptiness for a few moments with his blue eye. Being a spirit of nature, Bombadil is able to rise above the artificially formed object. Aragorn also is apparently unaffected by the presence of the Ring, for he has sacrificed self for higher aims.

The Ring is a manifestation of the 'Terrible Mother' archetype, one who lures her children back to the darkness of the womb. As a 'Dark Mother,' it causes Sauron to lose his hand and Frodo to lose his finger, both acts of symbolic castration. The Ring is a consuming force, equalling Sauron in its gluttony. The wearer of the Ring starts to fade and become invisible to the normal world but is "terribly visible to and vulnerable to evil forces" (Zimbarodo 72). Darkness and invisibility being allied, it is understood that the Ring-bearer, like Persephone, is carried away to the Underworld, the world of

the Shadow. He becomes a fallen soul, a victim of the "diminishment" which is associated with the Dark Lord archetype. The Ring, then, also stands for *zero* or *Shunya*, which, as seen earlier, is nothingness or negation in Indian philosophy. Shunya, by association, reduces all to nonexistence.

The Ring has "the power to separate from the community of positive being" and "takes the bearer not only out of the community, but out of the cycle of time to which an earthly being is subject" (Zimbardo 72, 74). Bilbo develops strange tendencies and lives an abnormally long life, not growing old even at one hundred and eleven years of age. Frodo, too, keeps his youth. His association with the Ring perverts his personality and at last forces him to leave the Shire for the Grey Havens to recover.

Fundamentally, it is the Ring which is the embodiment of the negative forces brought into being in a misguided effort to undermine the laws of nature. When it falls into the purifying element of fire, or *Agni*, as it is called by the Hindus, Nature has its victory in accordance to what C.S. Lewis would call a "deeper law" (*Lion* 167). It is through following the footsteps of Christ, offering their lives as bait, that Tolkien's protagonists overcome the satanic power of the Ring.

Voldemort, Rowling's Classic Villain

Roland Barthes is of the opinion that "A proper name should always be carefully questioned, for the proper name is, if I can put it like this, the prince of signifiers; its connotations at least can be read" (154). *Voldemort* in French literally means *fleeing from death*. Considering Rowling's clever and learned

use of names, it can be construed that she was thinking of the character from the mystery writer Edgar Allan Poe's "The Facts in the Case of M.Valdemer" when naming her arch-villain. Barthes, when writing about Baudelaire's translation of Poe's work says that 'Valdemer' is "the valley of the sea; the oceanic abyss" (154). Poe's work significantly involves mesmerism and the attempt to attain immortality through its use, while Voldemort is associated with a cave by the sea.

Rowling's name for her villain, *Voldemort*, adds the connotation of death to that of the abyss. Voldemort has shades of Satan in him; but he is the degraded Satan of *Paradise Lost*, *Book IX* rather than the fallen hero of *Book 1*, "the dragon," evil incarnate. He is not great or noble in his fall. He depends on servitors whom he treats most vilely. Rowling does not glorify evil but exposes its deception. Voldemort's tale seems to bear striking similarities to that of Satan and Sauron. Rowling's villain rebels against Dumbledore and the *wizarding* establishment. He suffers defeat but is relentless in his efforts to come back. He tempts wizards to become "Death Eaters." The description given in the *Bhagavad Gita*, "Ostentation, arrogance and self-conceit, anger and also harshness and ignorance belong to one who is born, O Partha, for a demonic state." (16.4), befits Voldemort.

Like Sauron, Voldemort is known as 'The Dark Lord.' As in Sauron's case, people dread to mention his name and therefore refer to him as "he who must not be named" in formal and "you-know-who" in informal contexts. When he is victorious, the magical world becomes a moral chaos. In *The*

Philosopher's Stone, Hagrid considers the situation twenty years before, when Voldemort was at the height of power to be the "dark days." He continues, "He [Voldemort] started looking for followers. Didn't know who to trust. Terrible things happened. He was takn' over. He killed all who stood up to him" (*PS* 45). When Harry asks him why he wanted to kill him since he was only a baby, Hagrid speculates, "Maybe he just liked killn' by then" (45), recalling Hitler and his regime.

The 'Dark Lord' archetype is generally portrayed as a war-monger. Dracula considers peace dishonourable. Like Satan, who wants "to wage by force or guile eternal war" (*PL* I.121), Voldemort has an insatiable lust for violence and bloodshed. Having tasted a full-fledged war, he is eager to fight another to regain supremacy. C.S. Lewis's wicked witch Jadis of *The Magician's Nephew* does not hesitate to utter the Deplorable Word which destroys the world of Charn. In the same way, Voldemort and his followers do not hesitate to use the "unforgivable curse," flouting *wizarding* laws with impunity. Hitler's Germany prepared for another war after defeat in the First World War under the war-lord, Kaiser William II. As a 'Dark Lord,' Voldemort has been defeated and deserted by his followers several years before the action of *The Philosopher's Stone* begins. Rowling also mentions another Dark Lord, Grindenwald, who was overcome by Dumbledore. Voldemort's war efforts, as a typical Dark Lord, are aimed at extracting revenge for former defeats and recouping losses (Clute and Grant qtd. in Colbert 191).

When the deadly curse with which he attacked the infant Harry rebounds on him, Voldemort suffers a "diminishment." He loses his physical body, though he stays alive. When he encounters Harry in the room where the Stone is hidden, Voldemort bemoans his fate: "See what I have become . . . mere shadow and vapour . . . I have form only when I share another's body" (*PS* 215). In *The Goblet of Fire*, he gives a graphic account of what happened to him at that terrible moment when he lost his body: "I was ripped from my body. I was less than spirit, less than the meanest ghost . . . but still I was alive. What I was, even I do not know . . . I who have gone further than anybody on the path that leads to immortality" (560). The search for immortality is indeed one of the goals of the archetypal villain. Alchemists in medieval times searched for the Philosopher's Stone so that they could become rich and live for ever. Most of them, of course, did not have villainous intentions. Nevertheless, such a stone in the wrong hands would have created havoc. Voldemort tries to steal the Stone to make the Elixir of Life. He wants to live for ever, to form, as it were, a "Thousand Year Reich." Voldemort learns through Slughorn the method of creating a *Horcrux*, something which the professor defines as "an object in which a person has concealed part of their soul." A *Horcrux* ensured that ". . . even if one's body is attacked or destroyed, one cannot die, for part of the soul remains earthbound and undamaged." Voldemort is determined to pursue his course towards immortality even though making a *Horcrux* entailed "the supreme act of evil – committing murder" (*HBP* 464, 469). In fact, he resolves to split his soul into seven parts, since

seven was considered to be the most magically powerful number. Voldemort does not stop at patricide in order to create a *Horcrux*. Tolkien's lines in his essay, "On Fairy-Stories," is appropriate in this context: "Few lessons are taught more clearly in them [fairy-stories] than the burden of that kind of immortality, or rather endless serial living, to which the fugitive would fly" (67-68).

Rowling, by naming Voldemort's mother *Misrope* associates Voldemort with the Greek myth of Oedipus, whose foster mother is Merope. The killing of the father by the son is the equivalent of Frazer's old kings being put to death to enable the renewal of the land. This murder by Voldemort leads to the realization of his true self as an individual at the psychological level, and at the archetypal, paves the way for his own destruction at the hands of Harry, to whom he plays the role of the' Dark Father' and also the 'Shadow,' (Milum) since he is responsible for the death of Harry's father. In her Jungian analysis, Alice Mills calls Voldemort the "dark double" of Harry's father and "a compensatory, monstrous father-figure repeatedly erupting from the unconscious in terror and malignancy" ("Archetypes" 4). Voldemort is associated with the earth-bound serpent and the *Horcruxes* which have largely feminine associations. His follower, Bellatrix Lestrange, is a 'Terrible Mother' archetype. Hence, Rowling seems to imply that Voldemort, in addition to being a 'Dark Father' to Harry, is also a 'Terrible Mother.'

After his deadly curse recoils on him, Voldemort, like Satan, is "confounded though immortal" (*PL* I.53). He cannot be killed easily because

he has broken his soul and secured the pieces in different places. This makes him similar to powerful giants and wizards of folklore who hide their hearts in inaccessible spots. In order to subvert death, he is prepared to commit several murders which, in effect, assume the nature of human sacrifice. His fear of death makes him attack Harry and kill his parents. In this, he shows the superstition of Kamsa and Herod. To keep alive, Voldemort kills a unicorn and drinks its blood. The centaur, Firenze tells Harry, "It is a monstrous thing to slay a unicorn. . . . You have slain something pure and defenseless to save yourself, and you will have but half a life, a cursed life, from the moment the blood touches your lips" (*PS* 188).

The archetypal Dark Lord is relentless in his efforts to return. He is patient and able to bear immense pain. His spirit is strong. Satan declares, "What though the field be lost? / All is not lost" (*PL* 1.105-6) and retains his indomitable courage even in his fall. The same sentiments dwell in Dracula and in Voldemort. Dracula meticulously plans to stage a come-back; so does Voldemort. The Dark Wizard recalls the days when he survived, sustained only by his great desire to live: "I remember only forcing myself sleeplessly, endlessly, second by second to exist. . . . " (*GF* 567).

In common with the villains of myth and folklore, and like Sauron of *The Lord of the Rings*, Voldemort makes fatal mistakes. He does not understand the power of Lily's love for her son, for he cannot comprehend unselfish actions. He attacks the infant Harry and marks him as an equal by giving him a part of his soul. Then he takes Harry's blood and rebuilds his

living body with it. This prevents his killing curse from acting on Harry. Dumbledore points out, "He tethered you to life while he lives!" (*DH* 568). Voldemort thus rivals Sauron in his miscalculation.

Voldemort has obviously been inspired by Bram Stoker's *Dracula*. Like the aristocratic vampire of that name, Voldemort is proud of his bloodline. He fights bravely, is deserted by his soldiers, defeated in war and plans a come-back. Dracula's castle is situated in the midst of a dark forest in Transylvania. Sauron lives for a time in Mirkwood under an assumed name. Voldemort, after his defeat, hides in the thick forests of Albania until he possesses Quirrell who wanders inadvertently into his lair. Like the vampire, he is neither dead nor alive, but in limbo. It is not by accident that Rowling chooses the first sight of Voldemort to be that of a blood-sucking beast. In *The Philosopher's Stone*, Harry's encounter with his bête noire is described in effective words: "Then out of the shadows, a hooded figure came crawling across the ground like some stalking beast. The cloaked figure reached the unicorn, it lowered its head over the wound in the animal's side, and began to drink its blood" (*PS* 187).

Renfield, the patient at the mental asylum, a loyal disciple of his dreadful lord, Dracula, can be compared to Peter Pettigrew, Voldemort's last faithful follower. Like Renfield, Pettigrew is terrified and cringes before his merciless master, but is tempted by the reward of power. Dracula's polluting touch leads to Bram Stoker's heroine Mina Harker's forehead bearing the burn mark of the holy wafer. In a similar way, Harry's forehead is marked by Voldemort's curse.

Lucy Westerna, a gentle and innocent maiden, becomes the victim of the evil Count. The draining away of Lucy's energy is one of the most heart-rending parts of Stoker's novel. She grows pale and weak and suffers from lapses of memory. Lucy's blood gradually brings the vampire back to life and health. Later, she too preys on the innocent. Rowling's Ginny presents a similar case. As pure and innocent as Lucy, she is hypnotized by Riddle's diary to kill the school roosters, write threatening messages in blood, and to open the Chamber of Secrets. Like Lucy, she half-realizes that she is being used for evil purposes. Finally, she walks into Slytherin's den as ordered by Riddle and lies there in a stupor. Harry, who comes to the rescue, finds her thus: "Her face was white as marble, yet her eyes were closed." Riddle casually informs the anxious Harry "She's still alive . . . but only just" (*CS* 226, 27). The scene of Lucy lying in her tomb is not very different. Riddle uses Ginny's energy to come back to life. As energy drains away from Ginny, "his outline became clearer, more solid," (*CS* 231). This is the case with the Count and his victims. Dracula drinks their blood to restore himself, albeit temporarily, to youth and health. In *The Goblet of Fire*, Voldemort uses the blood of Harry in the process of building himself a new body, thus again becoming a vampire and taking part in the archetypal pattern of death and (dark) resurrection. Grynbaum says, "The archetypal battle between the young orphan and the ancient vampire is the life and death struggle of opposites."

Voldemort is depicted in the role of a psychic possessor. In *The Philosopher's Stone***,** Voldemort obtains demonic possession of the weak-

minded Quirrell, who dies while trying to kill Harry under Voldemort's instructions. In *The Order of the Phoenix*, he takes over the mind of Harry, giving him the misleading vision of Sirius being tortured in the Ministry of Magic. Harry often imagines himself to be a snake, looking at things from the snake's angle when he is in a state of possession. The worst instance of this psychic phenomenon occurs during the encounter with Voldemort in the Ministry of Magic. The secret weapon that defeats the satanic villain is Harry's love for his godfather, Sirius.

'The Villain as Snake' is a popular motif adopted by fantasy writers. According to Guerin et al., the serpent is a symbol of "energy and pure force (cf. libido); evil, corruption, sensuality; destruction; mystery; wisdom; the unconscious" (163). On the positive side, the snake also represented the "circle" or the "wheel" of life, regeneration and eternity. The ability of the snake to shed its skin was confirmation of the belief in resurrection to the ancient sages who thought that with its skin the snake also sheds old age (Garai 83-84).

Reptiles big and small have been symbols of evil in myth and legend. One of the tasks of the legendary hero seems to be that of slaying the serpent. Often, it is his adversary, the villain who takes on an ophidian role, while the hero assumes that of the eagle or lion. Perseus slays Medusa who has hissing serpents for hair. Hercules strangles the snakes sent by Juno to kill him. He later fights the Hydra, a nine-headed serpent. In *Paradise Lost*, Satan is the "infernal serpent" (134). He possesses the body of the "subtlest beast of all the

field" (9.86) in order to tempt Eve. Milton endows him with the cunning of "the imp of fraud" (9. 89). Voldemort reminisces, "I sometimes inhabited animals − snakes, of course, being my preference" (*GF* 567). The Biblical association of the snake with the 'Tempter' had a profound influence on writers. Spenser portrays Error allegorically as half-woman, half-serpent, who ejects a multitude of inky-black snakes from her body. The dragon that the Redcross Knight fights is another reptile which stands for Sin. Henry James, in *The Turn of the* Screw, describes the evil tempter Quint as having snake-like features. In *The Silver Chair*, C.S. Lewis brings in a Green Witch, a temptress who assumes the form of a large snake. Sauron's name, which is means *reptile* in Greek ("Sauron") recalls the image of a snake. Rowling time and again endows Voldemort with serpentine qualities. In the scene in which he is first introduced, Harry hears a slithering sound and knows that something evil is approaching him. In *The Goblet of Fire*, Voldemort restored to his corporeal form appears "whiter than a skull, with wide, livid scarlet eyes, and a nose that was as flat as a snake's, with slits for nostrils" (558). Grynbaum says, "The images of the serpent suggest a penetrating visceral connection with the unconscious in its death-dealing aspect."

The Slytherin House at Hogwarts, from which most of the villainous characters appear, has the serpent for its symbol. Its founder, Salazer Slytherin, was fond of snakes, and could speak to them in their own language, *parseltongue*. He could thus control the Basilisk, which is described as a huge green snake, as thick as a tree-trunk. The Gaunt house has a dead snake nailed

to the door, indicating that the inhabitants can speak to snakes. The Heir of Slytherin, Voldemort, inherits the traits of his terrible ancestor. He, too, is able to make the Basilisk obey him. In addition, he has Nagini, a large cobra, at his side. Harry learns later that Voldemort's pet is a *Horcrux***,** a carrier of part of his soul. In fact, this is the last *Horcrux* to be destroyed. As representative of the feminine principle in its dark aspect, Nagini is killed using the Sword of Gryffindor. Voldemort passes on to Harry his gift of speaking in *parseltongue*. Harry therefore gains easy entry into the dark and slimy Chamber of Secrets. Rowling's equation of Voldemort to a snake becomes more apparent in the later books in the series. In *The Order of the Phoenix*, he has a "terrible snake-like face" (716). In the very first scene of *The Deathly Hallows*, the villain is described as "snake-like, with slits for nostrils and gleaming red eyes whose pupils were vertical" (10). Later, in the Shrieking Shack, when Harry witnesses the meeting of Snape and Voldemort, he wonders whether the hissing noise he hears is made by the snake Nagini, or "Was it Voldemort's sibilant sigh lingering in the air?" (525). Through the use of snake imgery, Rowling justifies Lauren Reiss's statement that "The snake is a classic form for the shadow archetype. . . . Harry, the persona will have to face and defeat his shadow, Voldemort, in order to survive."

Discrimination based on class or blood is common to practitioners of cruelty in literature as well as in life. Racism is one of the marks of an archetypal villain. Satan prides himself on being an angel, though a fallen one. Nobles who did not accept Arthur's claim to rightful royal descent opposed and

even tried to kill him when it was proposed to crown him. In Scott's *Ivanhoe* (1819) and in the legends surrounding Robin Hood, there are several instances of Norman arrogance and ill-treatment of the defeated Saxons. Count Dracula is proud of belonging to the war-like Icelandic race which preserved the fighting spirit of Nordic gods like Thor and Woden. Hitler's Nazis, who claimed to belong to the "superior" Aryan race, systematically exterminated those whom they considered inferior. Voldemort's Death Eaters, who believe in *muggle* baiting, resemble Hitler's SS, whose name, incidentally, also consists of sibilants. The 'Dark Mark' that Voldemort puts on his followers and which he causes to appear in the sky is an insignia similar to Hitler's Reverse Swastika. It is also a derivation of the *witch's mark* that the Devil was supposed to imprint upon his supporters.

Voldemort instils hatred in his followers for *mudbloods*, that is, people who practise magic without an inherited magical background. The derogatory term is reminiscent of Satan's "man of clay" (*PL* 9.176). Displaying a mind-set appropriate to an advocate of the Indian caste system, Voldemort speaks against giving *mudbloods* instruction in the magical arts. During his days as a student, he urges the Basilisk to kill *mudbloods* and after fifty years returns to complete his task. Voldemort's younger followers like Draco Malfoy can be compared to Neo-Nazis, while the misled teenager, Bartey Crouch can be equated to the Hitler Youth who supported the dictator even as others fled. In *The Deathly Hallows*, when he comes back to power, Voldemort supports a

muggle-hating regime which unlooses a reign of terror. He is shown as torturing and killing a teacher, Charity Burbage, for supporting *mudbloods*.

Voldemort not only uses racial hatred as a tool to unite his followers; he genuinely believes in racial superiority. In *The Deathly Hallows*, he harangues his Death Eaters into action with racist propaganda: ". . . we must cut away the canker that infects us until only those of the true blood remain" (17). He is extremely proud of his bloodline. At first, he is under the impression that his father was a full-blood wizard. Later, when he learns that he was only a *muggle,* and had deserted his full-blood mother, he bursts out in hatred, "You think I was going to use my filthy Muggle father's name for ever? I, in whose veins runs the blood of Salazer Slytherin himself, through my mother's side?" (*CS* 231). Here he echoes the sentiments of Dracula who boasts to Jonathan Harker, "What devil or what witch was ever so great as Atilla whose blood is in these veins?" (Stoker 38). So, Tom Riddle calls himself *Lord Voldemort*, a nickname that he had used even as a student. He kills his *muggle* father and grandparents, thus effectively cutting himself away from the past. It is learnt from later books that his maternal uncle and grandfather were also virulent *muggle haters* and tormentors.

The archetypal tempter, Satan, "stirred up with envy and revenge, deceived / The Mother of Mankind" (*PL* I.35-36). Previously, he had instigated angels to rebel. Later, he tries to tempt Jesus Christ with the kingdoms of the world. In this attempt, he does not succeed. Dracula tempts the mentally deranged Renfield with power and blood. As a vampire, he

symbolically seduces innocent maidens. Like Sauron who misleads the races of Middle-earth, Voldemort, another archetypal tempter, entices many wizards to become Death Eaters. Even after his downfall, he his able to enlist the services of Quirrell and Pettigrew by offering them power. He is, however, unable to deceive Harry, even though he tries his best.

Voldemort's persuasive charm is most evident in his temptation of Ginny in *The Chamber of Secrets*. As the school-boy, Tom Riddle, he offers friendly support to the lonely and rather neglected girl by communicating with her through the pages of his magical diary. He soon gains immense power over her and uses her as his tool. Voldemort confesses proudly to Harry: "'If I say it myself, Harry. I've always been able to charm the people I needed'" (*CS* 228). Like Satan who takes the form of the lowly snake to flatter and persuades Eve to taste the Forbidden Fruit, Voldemort very patiently listens to and sympathizes with all the trivial troubles of the eleven-year-old girl and gradually worms his way into her confidence. It is revealed in *The Half-Blood Prince* that he had charmed, robbed and killed an old lady for the Slytherin locket. Voldemort also uses the magic he has learnt to cover up his crimes. He modifies Morfin's memory to make him believe that he had murdered the Riddles. Thus, in Voldemort are found all the qualifications of a classic tempter and deceiver.

According to Jungian philosophy, the 'Shadow' represents the aspects of man's system which are repressed and hidden from other people. Professor Marudanayagam says that the villain becomes the hero's shadow figure (52).

The 'Shadow' is the primitive self, its drives and desires. "To battle the dark forces in the world, the hero must face the dark forces within, and rediscover in each adventure that they are worthy of victory" (Colbert 166). Since good and evil are part of human nature, many villains in myth and fiction are related to, or share some traits in common with, the heroes. Kamsa is Krishna's uncle; Moses and Ramses grow up together; Sherlock Holmes and Professor Moriarty share the same level of intelligence. Harry's similarity to Voldemort is mentioned by their mutual teacher, Professor Dumbledore, and later, by Voldemort himself. Riddle, Voldemort's boyhood memory, tells Harry, "There are strange likenesses between us, Harry Potter. Even you must have noticed. Both half-bloods, orphans, raised by Muggles. Perhaps the only Parselmouths to come to Hogwarts since the great Slytherin himself. We even look alike. . . ." (*CS* 233). Tom Riddle wonders whether Harry might have some special magical powers which would have enabled him to ward off the *unforgivable curse* even as a baby. He is deeply disappointed to learn that it is the power of Harry's *muggle* mother's love that protected her son. Both Harry and Tom Riddle, as Voldemort is originally named, are separated from their parents and reclaimed by Dumbledore.

Tom Riddle's mother, though a descendent of Salazer Slytherin, lives in abject poverty. She marries the rich and aristocratic *muggle*, Tom Riddle Sr., only to be abandoned by her husband. She gives birth to her son in an orphanage and dies, like Oliver Twist's mother does in the work-house. Tom grows up as an unwanted child, but finds that he has strange powers to use on

those who annoy him. This is similar to Harry's story. Deprived of his parents by Voldemort, Harry grows up unwanted and friendless, neglected by all in the Dursley household until he is taken to Hogwarts. He is able to release an anaconda from the zoo, giving his cousin Dudley a well-deserved fright in the process.

The bond between Harry and Voldemort is commented upon early in *The Philosopher's Stone*. Mr.Ollivander, wand-seller to generations of Hogwarts' students, follows the dictum, "the wand chooses the wizard." In the wand-choosing episode, he is taken aback to see that the wand that best suits the young Harry has a core that is closely related to the one owned by Tom Riddle. The phoenix Fawkes, who had provided Harry's wand with its feather had given just one another a long time back, and that had formed the core of the Dark Lord's wand. Mr.Ollivander remarks, "I think we must expect great things from you, Mr.Potter. After all, He Who Must Not Be Named did great things – terrible, but great" (*PS* 65).

This is the same feeling of the Sorting Hat which finds in Harry the intelligence, resourcefulness "and a certain disregard for rules" (*CS* 245) not generally found in the average Gryffindor. So, it advises Harry to join Slytherin House, which had produced many great and powerful wizards. But Harry is repelled by the idea and begs the hat to put him in Gryffindor House. The hat complies and Harry takes a very crucial step, one which separates him from the villain. Harry chooses to be on the side of justice and thus effectively renounces his darker side.

However, Voldemort's attack on Harry invests him with some of the villain's own abilities such as that of talking to snakes. This power enables Harry to overhear Voldemort's instructions to the Basilisk and to Nagini. The curse also leaves a lightening-bolt shaped scar on Harry's forehead. Whenever Voldemort is near or when he is unusually excited or upset, the scar burns and Harry gets a blinding headache. This acts as a warning. Further, he is able to learn about Voldemort's activities through dreams. This makes him similar to Mina Harker who is able to track Dracula's movements through a blood-bond. When Voldemort uses Harry's blood to regain physical form, he literally becomes a blood relation. He can be considered a 'Dark' or 'Shadow' father to Harry, like Darth Vader to Luke Skywalker in *The Star Wars* series. Just as Voldemort hated and killed his *muggle* father in order to avenge his mother, Harry despises his shadow relation and vows to avenge his mother, and later, his good father figures, Sirius Black and Dumbledore.

The similarity between the hero and the villain has caused critical speculation. Paul Gray wondered soon after the release of the third *Harry Potter* book:

> Did he [Harry] thwart Voldemort's assault because of innate goodness or because he carried, even as an infant, a strain of evil more powerful than that of the Dark Wizard's? This question will remind some of the Star Wars films and the tangled destinies of Darth Vader and Luke Skywalker.

Rowling answers such doubts in *The Deathly Hallows* when she clarifies that Harry himself is a *Horcrux*, carrying part of Voldemort's soul. This, more than his scar, is the reason for Harry's affinity to the Dark Wizard. Furthermore, it is the sacrifice of Lily Potter which repels Voldemort's first assault on Harry.

Ultimately, what separates Rowling's hero from the villain is the former's moral superiority. Harry invariably "takes the right side in the struggle between good and evil, leaving no doubt to the readers as to where their sympathies should be" (Nikolajeva, "Return" 135). The hero believes in the path of goodness. Harry's moral superiority is well established by the unshakeable devotion to Dumbledore which he expresses in *The Chamber of Secrets* even in the face of death. In sharp contrast is the behaviour of Riddle, who does not hesitate to oppose and then attack his patron. This reminds the reader of his satanic mind-set which he shares with the autocrats of history, fiction and legend who do not scruple to bite the hand that fed them. While Voldemort does not hesitate to use and then discard people, Harry helps even his enemies. Voldemort is contemptuous of weakness. Speaking through Quirrell, he declares, "There is no good or evil, there is only power, and those too weak to seek it" (*PS* 211). Harry, on the other hand, champions 'underdogs' like the absent-minded Neville Longbottom, *muggle-born* Hermione and Dobby the ill-treated *house-elf*. While Voldemort takes innumerable precautions to surmount death, Harry takes none. He has the moral courage to face his end. Most importantly, the villain has no notion of the power of love. This makes him miscalculate when dealing with his opponents. Massimo

Introvigne observes, “Harry wins because he is intelligent and brave, but above all because he is more human than his opponents” (“Harry Potter”). Naturally, Harry chooses not to join the evil Slytherins, and it is his choice, based upon the doctrine of Free Will, that differentiates him from Voldemort. Dumbledore’s classic statement, “It is our choices . . . Harry, that show us what we truly are, far more than out abilities” (*PS* 245) sums up the position succinctly.

The villain of fantasy is thus endowed with demonic qualities, being portrayed as a snake, vampire, possessor, tempter and deceiver, war monger, destroyer of the peace and the environment, given to devilish mockery and devoid of mirth. He is a nameless dread, shunned as the ‘Shadow’ and manifest as the ‘Dark Lord.’ His is the force that has to be overcome by the hero and sometimes his destruction is the very purpose of the heroic quest.

Chapter V

Fantasy's Gallery of Archetypes

The archetypal hero is not alone and unaccompanied on his quest. He is surrounded by characters that fall under recognizable categories. Every hero has a friend or loyal companion. He comes under the influence of a mentor who shapes his character. He experiences the care of an 'Earth Mother**,'** is inspired by the divine love of 'Holy Mother' and is sometimes confronted by a 'Terrible' one. He encounters a 'Bully,' saves a 'Maiden,' is helped by a 'Wise Woman' and is often protected by a 'Gentle Giant.' Characters in fantasy fiction are generally portrayed as black or white, with hardly any shades of grey. Many of these archetypes have a negative or "dark" counterpart, their "moral opposite" (Frye, *AC* 195). *The Lord of the Rings* and the *Harry Potter* series of books present the reader with a plethora of archetypal characters who add richness and variety to the narrative. This chapter attempts to explore the most prominent among them.

The Wise Old Man or Mentor

The 'Wise Old Man' is one of the important archetypes named by Carl Jung. This character is generally visualized as having a long, white beard and wearing sweeping robes. Jung writes:

> The archetypal image of the wise man, the savior or redeemer, lies buried and dormant in man's unconscious since the dawn of culture; it is awakened whenever the times are out of joint and human society is committed to a serious error. When people go

> astray they feel the need for a guide or mentor or even the physician. ("Psychology" 187)

The 'Wise Old Man' archetype is especially prominent in literature for children and young adults. Frye, in describing the analogy of innocence says, "The divine or spiritual figures are usually parental, a wise old man, a friendly guardian spirit" (*AC* 151).

The 'Wise Old Man' is a repository of the wisdom and power of the ages, one to whom the hero turns when confronted with a difficult and dangerous task, seeking knowledge and guidance. Help to the confused hero comes in this form. Ira Pragoff, voicing the psychological approach to the archetype, writes that it is the "personification of the voice of the age-old past in man as expressed in the deep unconscious" (236).

Gandalf the Wise: Gandalf is an archetypal 'Wise Old Man' or seer, with a druid-like appearance. He conforms to the popular notion of a wizard with his grey hair, long beard, flowing robes and trademark staff. His arrival in the Shire is greeted with glee by the *hobbits*, who take him for a delightful conjuror specializing in spectacular fireworks. Tolkien hints: "His real business was far more difficult and dangerous" (*LOTR* 25). Neither the reader nor the *hobbits* have any idea that he is actually a supernatural being, one of the *Istari* or the Wise, come down to the world to fight evil. The fact that Gandalf is brought into the story at the very beginning shows the vital part he is to play as initiator of the expedition, guide and supernatural helper. As Patrick Grant writes, "He exercises a strange, almost providential control" over the quest (175).

Gandalf is a thousand years old, one of the *Mair*, who, in Tolkien's language, are the equivalents of angels. Edmund Fuller remarks that he "voluntarily accepts incarnation" (20). Gandalf's objectives are similar to that expressed in the *Bhagavad Gita* by Lord Krishna, himself a mentor archetype : "Paritrānāya sādhūnām vināśāya caduskrthām / Dharma samsthāpanārthāya sambhavāmi yugé-yugé" (276-77; 4.8), which means, "For the protection of the helpless, the destruction of evil-doers and the restoration of ordained law I appear age after age" (*Bhagavad* 277). Gandalf ensures the destruction of the Ring and the defeat of the negative powers. The critic Jason Clarke estimates that "Gandalf attempts to be a positive force in Middle-earth, keeping a delicate balance between 'good' and 'evil,' ensuring the safety and security of 'good' people and their world." The wizard also accomplishes the renewal of the wasteland of Gondor and the spiritual and physical rejuvenation of Théoden of Rohan, a 'Fisher King' archetype. Therefore, he is a strong embodiment of the spiritual aspect of the 'Wise Old Man' archetype.

Timothy O'Neill considers Gandalf as a metaphor for the process of individuation, the achievement of inner balance which is the ultimate goal of psychological development. The Wizard is a force of reconciliation, "striking the balance between the conscious and the unconscious minds" (37). Gandalf is the guide to the Fellowship of the Ring. To Boromir's question in Moria, "Who will lead us now in this deadly dark?" Gandalf replies, "I will" (*LOTR* 301). Aragorn reassures the doubting members of the Company by pronouncing, "He [Gandalf] will not go astray – if there is any path to find" (*LOTR* 301). The

wise wizard chooses the route for the Company to travel: "I do not like the feel of the middle way; and I do not like the smell of the left-hand way: there is foul air down there, or I am no guide" (*LOTR* 306). He warns the Fellowship of dangers unknown and is rightly angry with Boromir for tossing the stone into the dark waters of the pool.

Gandalf, as a representative of goodness in Middle-earth, is an enlightening force, both literally and metaphorically. He produces light from his staff and illuminates the way in the mines of Moria. This act of the wizard is echoed in the *Harry Potter* books where the children use the magic word *lumos* to produce light. The power of light over the force of darkness is utilized by the protagonists to repel evil.

On the dark, wild mountainside, Gandalf acts as a protective power. Facing the *Wargs* (ferocious, wolf-like beasts), he appears in the firelight "a great menacing shape like the monument of some ancient king of stone set upon a hill" (*LOTR* 291). Tolkien waxes poetic in his description, taking the wizard to elemental heights: "Stooping like a cloud, he lifted a burning branch and strode to meet the wolves. They gave back before him. He tossed the burning brand and uttered magical words" (*LOTR* 291). Gandalf furthermore manifests the power of the 'Wise Old Man' archetype, which appears in time of grave need, when he sends the Great Eagles to rescue the *hobbits* from the ruins of Mount Orodurin after the destruction of the Ring.

Gandalf plays the role of mentor to two types of heroes – the unassuming Frodo and the chivalrous Aragorn. He is seen as the facilitator of

the external and internal victories of regaining kingship and achieving individuation. Gandalf is a well of deep knowledge, the master of many languages and a networker with friends high and low, belonging to all the races of Middle-earth. Being a Wanderer, he is comparable to the divine sage Naradha of Hindu mythology, who is known as *triloka sanchāri*, "wanderer of the three worlds." Hermes, Greek god of knowledge, also belongs to this category.

Gandalf, with his insight into the nature and pattern of truth, has deep belief in the workings of providence. He says of Gollum, "My heart tells me that he has some part to play yet, for good or ill, before the end . . ." (*LOTR* 58). He knows that Frodo and Gollum may meet. He also guesses that Aragorn has used the *palantir*. Jung says, "In a situation where insight, understanding, good advice, determination, planning, etc. are needed, but cannot be mustered on one's own resources, the Wise Old Man archetype appears" (qtd. in P. Grant 170). True to his archetypal role, Gandalf has the knack of being present when he is required, and this is especially seen in "The Return of the King." He leads the armies to Mordor, avoiding the trap set by the Enemy. He sends the Eagles to rescue Frodo and Sam at the last moment, and in the final episode of the story, he ensures that Merry and Pippin accompany Sam on his ride home, after Frodo departs for the Havens.

It is part of the Wise Old Man's duty to give a magical talisman to the hero in his time of need. In Gandalf's case, it is the Ring itself. Gandalf is himself put to the test when Frodo offers him the Ring. He tells Frodo: "Do not

tempt me. For I do not wish to become like the Dark Lord himself. Yet the way of the Ring to my heart is pity, pity for weakness and the desire of strength to do good. . . . The wish to wield it would be too much for my strength" (*LOTR* 60). Gandalf's words reveal his compassion as well as an innate feeling of superiority, qualities which the Ring could turn to its advantage

Gandalf, being a believer in free will as well as in predestination, prefers the use of persuasion to coercion. At times, however, "Gandalf's role as advisor involves direct commands as well as helpful suggestions" Spivak (80). In the encounter with the shadow self, he is the intermediary. He has his way with Bilbo, forcing him to leave the Ring to Frodo. "Stop possessing it," he orders sternly (*LOTR* 34). His is often a priestly role. He acts as an exorcist, freeing the victim from the possessive force of the Ring. He functions as conscience-keeper, exhorting the faltering to reform and do their duty. Gandalf is successful with Frodo when the younger *hobbit* hesitates to undertake what he rightly estimates to be a difficult and dangerous quest. In "The Two Towers," Tolkien demonstrates how Gandalf uses the Socratic method of asking questions to overcome the revulsion that Théoden, possessed by his Shadow self, has for him. Gandalf gets rid of the negative force which obstructs his individuation process. In the role of wizard, he uses magic to silence Grima, having cleverly smuggled in his magic wand disguised as a staff. This is a stratagem common to the 'clever ones' of fairy-tales who manage to subvert the unfair laws of the unworthy.

Spivak points out that Gandalf could be a role-model for a psychotherapist since he takes his patient out into the air and strengthening sunlight (80). Théoden, waking from his apathy says, "Dark have been my dreams of late but I feel as one new-awakened" (*LOTR* 504). A Christian interpretation of Théoden's revival may be that of a fallen believer being won back into the faith, and that of reclamation of the soul from spiritual wilderness. Thus, Gandalf personifies the spiritual aspect of the Wise Old Man archetype.

The archetypal Wise Old Man, as facilitator on the path of the hero's quest, helps the hero face and overcome or assimilate the negative force of the Shadow. He does not actually fight the Shadow himself. In this regard, a comparison may be drawn to the traditional role of the *Brahmin* as advisor to the king in the ancient Hindu society. Tolkien's Gandalf is, however, a direct participant in the struggle against the forces of evil. Gandalf has two terrible encounters with the 'Shadow.' The first is with his own shadow personality, Saruman, in the latter's fort, Orthanc. The two wizards engage in a combat using magic as a weapon. A similar conflict occurs between Dumbledore and Voldemort in *The Order of the Phoenix*. Gandalf is defeated and imprisoned, but escapes with the help of the eagle, Gwaihir the Windlord, who, like Dumbledore's pet phoenix, Fawkes, swoops down to the rescue. Gandalf's second encounter with the 'Shadow' is the horrific and near-fatal battle with the Balrog. Jason Clarke comments, "The archetype bypasses its role in expediting individuation through confrontation with the shadow, and confronts

the shadow itself" and goes on to admonish, "Such direct intervention of an archetype is a breach of conduct, and cannot go unpunished. Thus, Gandalf is killed in his struggle with the Balrog." In Indian myth, this is paralleled in the story of Dronacharya, the *guru* or mentor of the Pandava princes. A 'Wise Old Man' archetype, he takes part in the Mahabharatha war, though killing is forbidden for a *Brahmin*. In doing so, he suffers the fate of a *Kshatriya,* or warrior, and is slain.

A very important phase of Gandalf's story is his re-appearance as Gandalf the White. The sacrifice of Gandalf enables Tolkien to introduce the powerful and evocative theme of resurrection into *The Lord of the Rings*, reinforcing the Christian archetypes in the monumental work. In "The Two Towers," the wizard returns, transformed into a vision in white. The Gwaihir the Widlord comments on his weightlessness and near transparency: "A burden you have been . . . but not so now. Light as a swan's feather in my claw are you. The Sun shines through you" (*LOTR* 491). This is in keeping with Gandalf's role of Spirit which is appropriate for a Wise Old Man archetype. Writing of the analogy of innocence, into which category he places romance, Northrop Frye remarks that in the divine world the central process or movement is that of death and rebirth, or the disappearance and return, or the incarnation and withdrawal of a god (*AC* 158). Gandalf's divine nature is manifest when he warns the Balrog, "I am the servant of the Secret Fire, wielder of the flame of Anor" (*LOTR* 321-22). Frye further clarifies,"This divine activity is associated with the cyclical process of nature" and that the

god "may be a god of vegetation, dying in autumn and reviving in spring" (*AC* 159). Gandalf's assumed death takes place in December. In February, he is revived; he appears in Fangorn Forest in March, around Easter, thus strengthening the Christian overtones in Tolkien's work. A similarity may be observed between the resurrected Christ whom the apostles do not recognize at first and Gandalf's reappearance before the Company. It is Aragorn, the true believer, who first recognizes him. "Gandalf!" he said, "Beyond all hope you return to us in our need! What veil came over my sight!" (*LOTR* 484). Gandalf, recollecting his descent into the abyss says, "I have passed through fire and deep water, since we parted" (*LOTR* 484). The motif of sacrifice, death and resurrection is played out most effectively by the archetypal figure of Gandalf.

Gandalf further proceeds to participate in the final battle against the forces of evil, rescues Frodo and Sam after the quest is over, plays a priestly role in the coronation of Aragorn and directs the king to the sapling of the Tree of Gondor. As Aragorn says, he is "the mover of all that has been accomplished . . ." (*LOTR* 946).

Dumbledore, Rowling's Mentor Nonpareil: Dumbledore, the Headmaster of Hogwarts, is the most important influence in Harry's life. Dumbledore is "a magician who affects the action he watches over" (Frye, *AC* 195). Dumbledore is a perfect mentor figure. Caroline Myss states, "Mentors do more than teach. They pass on wisdom, and shape character. They are more closely associated with their wards than are normal teachers." Albus Dumbledore is the guiding force of Hogwarts. He is "considered by many to be the greatest wizard of modern times" (*PS* 77). Dumbledore is the only wizard, other than Harry,

whom Lord Voldemort fears. Harry's chocolate frog trading card informs him that Dumbledore "is particularly famous for his defeat of the dark wizard Grindelwald in 1945" (*PS* 77). This was the year when the Allied Forces, including Britain, defeated Hitler's Axis Forces, ending the Second World War. By indicating this historically significant year, Rowling brings in the image of the heroic England, personified, before Harry's time, by Dumbledore. His name, *Albus*, is a derivation of *Albion*, an old name for England. Alice Mills remarks that Dumbledore's first name, which means *white* in Latin, "aligns him with Gandalf the White, another leader of an order dedicated to fighting against the Dark Lord of evil" ("Harry" 244).

Jung says of this archetype, "The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea . . . can extricate him" (*Archetypes* 217). Dumbledore comes into Harry's life when he desperately needs to escape from the oppressive Dursley home. He leads Harry into the magical world, which is his true inheritance. Dumbledore does the same for Tom Riddle, but with unfortunate results.

It is to his mentor that Harry turns whenever he needs guidance. It is Dumbledore who initiates his quests. He sends timely aid in the form of Fawkes the Phoenix, useful instruments like the *time-turner*, and leaves behind far-sighted gifts, namely, the *deluminator* (used to create darkness), the *golden snitch* containing the *Resurrection Stone* and the *Tales of Beedle the Bard* in his will. He continues, even after death, to direct Harry towards freedom from Voldemort's hold over him, and towards the ultimate destruction of his enemy.

Dumbledore is full of wise sayings. For example, when Harry is confused and upset on seeing the images of his dead parents in the Mirror of Erised, he gently advises him not to let it distract him from his aims and aspirations. He becomes Rowling's mouthpiece when he says, "It does not do to dwell in dreams and forget to live, remember that" (*PS* 157). Dumbledore also clarifies Harry's doubts regarding his true nature by concluding that free will and moral choices are more important than circumstances, lineage and even ability (Introvigne, "Harry Potter"). Though he is the most powerful wizard alive, he remains jolly, enjoying the little pleasures of life and tolerating Harry's teenage tantrums. He retains his subtle sense of humour even when he talks to Snape about his imminent demise: ". . . death is coming to me as surely as the Chudley Cannons will finish bottom of this year's league" (*DH* 548). In this, he resembles Gandalf, who is full of light-hearted enjoyment and humour even though his origin and purpose are extraordinary.

Yet, with all his wisdom, Dumbledore has failings. He is too liberal and trusting. He fosters Tom Riddle and supports unworthy teachers like Lockhart. His friendship with Grindelwald and the sharing of ideas between the two wizards shows his rash and unfeeling early days. Dumbledore is unable to resist the temptation of the *Hallows*, just as Merlin is unable to resist temptation of the enchantress, Nimue. This shows his moral inferiority to Harry. However, his superiority to Voldemort lies in the essential fact that he prefers the *Hallows*, which are endowed with powerful magical qualities, to the *Horcruxes*. Merlin leaves Arthur before the successful completion of the quest

for the Holy Grail. In *The Lord of the Rings,* Gandalf is presumed dead after his fall into the abyss. Ged's mentor, Nemmerle, passes away at a crucial time in *A Wizard of Earthsea.* In *The Star Wars* series, Obi Wan Kenobi is killed. Dumbledore follows this tradition of the 'Mentor' by departing and leaving the way open for the final confrontation between the forces of 'good' led by Harry and the forces of 'evil' led by Lord Voldemort, both of them his own pupils. His death by choice resembles the sacrifice of Bishma, another 'Wise Old Man' archetype, who in *The Mahabharatha,* is granted the boon of *iccha maranā* or death when desired.

The Shadow Wise Old Man – Saruman

The name *Saruman* suggests a Sauron who is human. Saruman is a powerful magician, semi-divine by birth, who, unfortunately, makes a pact with this representative of evil on Middle-earth. Hayden Head remarks that Saruman has an "imitative desire" to become a powerful ruler like Sauron. Saruman becomes, in effect, a 'Shadow' wizard, a foil to Gandalf. Saruman models Isengard on Mordor, and apes his master's warlike ambitions. As a result, he reduces a beautiful country to a deforested and industrialized wasteland. Later in the story, he deals similarly with the Shire, proving himself an agent of sterile malevolence. Treebeard the *Ent* comments, "He has a mind of metal and wheels" (*LOTR* 462). While Saruman thinks that he acts independently, he is actually a pawn of Sauron. Bearing close resemblance to Gandalf, he is a 'Shadow Wise Old Man, one aligned on the wrong side in the archetypal battle between 'good' and 'evil.'

Saruman is a 'Fallen Angel' archetype, since he is one of the *Istari* or Wise Wizards who once headed the White Council that drove Sauron from Mirkwood. Treebeard suspects him of harbouring wicked intentions for a long time. He is a deceiver who extracts information from this ancient inhabitant of Fangorn Forest and misleads Théoden through Wormtongue. He also lays false claim to the kingdom of Rohan. He tries to tempt Gandalf with power. Fuller comments: "The temptation of Gandalf by Saruman equates the temptation of Dumbledore by Grindenwald" (20). Saruman's lust for power and money brings out the consuming nature of the forces of 'evil.' That wickedness is self-destructive becomes evident when Saruman arouses the ire of the *Ents* by his mindless destruction of the forest.

Corrupted by his long study of Sauron and the hours of looking into the *Palantir*, Saruman stands testimony to the dangers inherent in the rash pursuit of unnecessary information as objectified in the Tree of Knowledge of the Bible, and exemplified by Marlow's Dr. Faustus. Just as the respectable Faustus becomes degraded under the influence of unlimited knowledge and power, Saruman loses his status as Saruman the White, appearing in multicoloured clothes. Gandalf casts him down from his high position, symbolically breaking his staff. Thereafter the fallen wizard becomes a pitiable wanderer. He later emerges as Sharkey, the exploiter of the Shire, is again defeated, and is then killed by the long-suffering Wormtongue.

Sirius Black, the Scapegoat Archetype

A 'Scapegoat' is one who takes upon himself the sins of the people and who thereby removes those sins. . . . " (Burrows et al. 222). The 'Scapegoat' is held guilty, regardless of whether or not he or she is actually to blame. Sirius Black, Harry's godfather, is a martyr and a scapegoat. He leads a blighted life, bearing the blame for the crimes of others. Archetypal criticism gives immense significance to this type of character. Frazer's *The Golden Bough* traces the role of the 'Scapegoat' in ancient ritual. Christianity celebrates it in the form the Crucifixion.

Sirius Black is hunted as a criminal both by the *muggles* and by the wizards. He is caught and thrown into the terrible wizard prison of Azkaban. He does not defend himself because he believes that it was through his mistake that Peter Pettigrew betrayed the Potters. Dumbledore alone is aware of his innocence. It is only when he fears for Harry's safety that he uses his special magical powers to change into a dog, slipping past the Azkaban guards to go in search of his godson. In risking his life to be close to Harry, Sirius resembles the convict Abel Magwitch in Charles Dickens's *Great Expectations* who comes back from the safety of Australia in order to be close to Pip. Just as Magwitch is known as *Provis*, Sirius is called *Padfoot* by Harry and his friends in their conversations. He is the "unknown benefactor" who sends Harry his magnificent Firebolt broomstick.

Sirius Black is also a rebel figure. He turns his back on his *pureblood* heritage. Probably influenced by his liberal schooling at Hogwarts, he disowns

his ultra-conservative, *anti-muggle* aristocratic family. He is like Shelley, a rebel against his own class and also an agent of vengeance. Like Hieronimo in *The Spanish Tragedy,* he is terrible in his pursuit of 'Wormtail' Pettigrew. But Harry's interference prevents him from satiating his thirst for revenge.

Sirius Black bears resemblance to another Dickensian hero, Sidney Carton. Carton does not express his love for Lucie Mannette. Sirius Black nurtures a secret love for Harry's mother, Lily. But he gracefully gives way to his best friend, James Potter. He is devastated by the death of the Potters. His name is never officially cleared, and he continues to be a lonely and pathetic figure until he "passes beyond the veil" in *The Order of the Phoenix*, leaving Harry heir to his property.

Most importantly, Sirus is reminiscent of the Golden Bough Kings who were killed when they became weak. The death of Harry's parents is connected to his social death, and his death in defence of Harry against the dark forces leads the way to Harry's leadership. That Sirius, an *animagi* (wizard capable of changing his form into that of an animal), transforms into a dog is appropriate since his name is that of the Dog Star, a symbol of the Egyptian goddess, Isis. The star's appearance coincided with the annual flooding of the Nile. This event is connected with the myth of Adonis, the Egyptian God who died and was resurrected every year. The star was also considered by the ancient Egyptians to signify after-life, because the souls of the dead were believed to travel to the star. In *The Prisoner of Azkaban*, Harry drives away the *Dementors* who surround Sirius, enabling his soul to return to his body. Thus,

Sirius experiences a physical resurrection, as well as the mental resurrection of having found a godson. The Egyptian god Anubis, who is depicted as having the head of a dog was considered to be present at the embalming process of bodies. The appearance of a black dog signified death in English folklore. Hence, it is Sirius who gives Harry his first conscious experience of the death of a kin. Above all, the dog is a symbol of fidelity. The Sirius of myth faithfully followed his master, Orion the Hunter, to the skies. Sirius Black is immensely loyal to the memories of James and Lily Potter. When the Resurrection Stone is energized, he appears in their company. Harry, too, becomes a scapegoat like his godfather when he walks into Voldemort's camp, ready to let the villains take revenge on him.

Alice Mills finds in the story of the Black family a pattern of kin-slaying similar to the story of Orestes. Sirius, and later, his godson Harry, keep the portrait of Mrs. Black hidden behind a veil, killing her still-living personality. Sirius's cousin, Bellatrix Lestrange, slays him without compunction. This kin-slaying is paralleled in Ariana Dumbledore's killing of her mother ("Harry" 249).

The Hero's Friend or Loyal Companion

The theme of friendship is ancient. The heroic story without a friend or 'sidekick' is unimaginable and all successful authors ensure that their hero has support, company, or at least a foil. The hero's friend has admirable qualities, and is worthy of his friendship. Yet, the author makes sure that he never outshines the hero. Either he has heroic qualities in a lesser degree, or is too

modest to step into the limelight. The companion's suppressed feelings can sometimes turn negative as in the case of Lancelot. Rowling takes care to see that Ron Weasley as an adolescent in *The Goblet of Fire* expresses his displeasure in this regard. This results in an early disposal of rivalry and re-adjustment in relationships to ensure future unity.

Sam, the Faithful Servant

Of Sam Gamgee, the *hobbit* who follows his master on his quest, Tolkien writes: " [he is] a reflexion of the English soldier, the private and batmen I knew in the 1914 war and recognised as far superior to myself" (Carpenter, "Letters" 81). He represents the typical yeoman, backbone of English society in the medieval times. According to Harvey, Sam is an Everyman and his quest is to return to the place from which he came, but he is not aware that he has changed over the course of the journey (114, 119). Sam is built along the lines of Sancho Panza of *Don Quixote* in that he is the voice of reason in an insane world. Frodo, who understands this says, "You were meant to be solid and whole, and you will be" (*LOTR* 1003).

Sam risks his life time and again for Frodo. He shows unusual courage by jumping into the Anduin River. Later, at Darth Galen, he plunges into the water to follow Frodo's boat, though he does not know how to swim. When Gollum is with them, Sam pretends to sleep but watches him, afraid that the half-crazed creature would hurt his beloved master. Sam drinks first from the stream at Mordor to test the water for Frodo. He looks after Frodo like a child, feeding him *lembas*, *elven* way-bread, becoming a representative of the 'Earth

Mother.' It is Sam who unfailingly remembers the Elf-Lady Galadriel when darkness and danger surround him. Sam, the good companion is a symbolic son to the 'Holy Mother' archetype, Galadriel. His shadow is Gollum, the false companion who takes on the role of son to Shelob, the 'Terrible Mother' archetype.

Sam is so duty-conscious that when he thinks that Frodo has been killed by Shelob, he is prepared to turn ring-bearer, though it nearly breaks his heart to leave his master's apparently lifeless body in the open. Samwise's devotion and commonsense save him from falling victim to the Ring. Like Galadriel, he passes its test. The dreaded object becomes a tool in his hand, helping him intimidate the *Orcs*. Sam patiently searches for Frodo, identifying him by singing a song, just as Blondel the troubadour discovers the whereabouts of the imprisoned Richard Lionheart through singing the first half of the love-lyric that they had composed together. Sam is patient when Frodo roughly demands the Ring after his ordeal, maturely accepting the fact that he is a sick person. He expresses immense relief when Frodo returns to normalcy after the destruction of the Ring.

Samwise is prepared to assist Frodo till the end. Spelling out his duty, the faithful *hobbit* says to himself, "So that was the job I felt I had to do when I started . . . to help Mr.Frodo to the last step and then die with him? Well, if that is the job then I must do it" (*LOTR* 913). Since he cannot carry the Ring, he is prepared to carry Frodo up to the Cracks of Doom, an ascent which echoes Calvary. Through the power of his love, sacrifice and suffering, Sam

becomes one of the characters in the novel who display traits of the Christ Archetype.

Sam is not a warrior but a gardener both by profession and by inclination, taking pleasure in taming nature. Thus, like Tom Bombadil, he fits into the 'Vegetation Numen' archetype (P. Grant 166). Right from the beginning, he is aligned with the revitalizing power of 'good,' as opposed to infertile 'evil.' After ridding the Shire of Saruman and his ruffians, the *hobbits* are faced with the further task of reclaiming the wasteland. It is at this juncture that Sam remembers the prophetic gift given by Galadriel. Sam plants a sapling for every tree that was cut down and puts one grain of dust from Galadriel's box at its root. He casts the remaining grains of sand in the wind and they spread over the Shire. He plants the silver nut in the middle of a field. The next spring everything grows at an incredible rate. Even the children born in that year are gifted with extraordinary growth. The nut becomes a silver tree, gracing the Shire with the protection of the Lady of Lórien. Further Sam marries in Midsummer and has several children by Rose. Thus, he belongs to the fertile 'Garden' metaphorical cluster.

Sam represents the 'Self' in Jungian terms. His life is one of completeness. He returns unhurt, marries and becomes a pillar of society. He is domesticated, like Tennyson's Telemachus, whose placid nature is in contrast to the restless spirit of Ulysses. Sam may also be compared to Bedeivere, the young knight who accompanies the dying King Arthur to the barge which takes him away to a peaceful haven. In Tennyson's "The Passing of King Arthur,"

Bedievere is bid to return to the normal world after the hero's departure. When Frodo sails away to the Western isles from the Grey Havens, he refuses to take his companion with him, saying, "You will have to be one and whole, for many years. You have much to enjoy, and to be, and to do . . ." (*LOTR* 1006).

Ron Weasley

Harry almost becomes a brother to Ron, since the Weasleys are Harry's surrogate family in the magical world. Indeed, *Ron* is the name of Arthur's spear (Lacy 392). It is not surprising that Rowling gives Harry's friend this name because Ron gives Harry constant moral support and guidance. It is through Ron that Harry first learns most things about the magical world. Towards the end of *The Philosopher's Stone*, it is Ron, the superior chess player, who helps Harry and Hermione cross the obstacle of the chess board. Ron directs the game like a general. He chooses the difficult and dangerous knight, a lesser piece than Harry's bishop. The chess-playing scene is remarkable in that it brings out the latent leadership qualities of the hero's friend. With cool courage Ron says: "Yes . . . it is the only way . . . I've got to be taken!" When his friends protest, he reacts "That's chess! . . . You've got to make sacrifices !" (*PS* 205). Thus Ron takes the initiative when the time comes to help Harry.

More often, it is the hero who saves his friend. In *The Prisoner of Azkaban*, Harry rescues Ron from Professor Lupin's hideaway. In the Triwizard Tournament, which is central to *The Goblet of Fire*, the *merpeople*

take away the person whom the contestant would miss most in the world. In Harry's case, it turns out to be Ron. This shows the depth of their friendship.

The Wise Woman

The 'Wise Woman' is the feminine counterpart of the 'Wise Old Man' archetype. Pallas Athene, the Greek goddess of wisdom and war is an example from myth of the Wise Woman. In Tolkien, this character type is manifest in Galadriel, the embodiment of wisdom, who was once a member of the White Council which ousted Sauron from Mirkwood. The Elf-Lady tests the Fellowship's resolution and later gives them far-sighted gifts. She knows the past, the present and the future; she can read Sauron's mind, but the villain is unable to get any information about her.

Rowling draws two characters that fit into the pattern of 'The Wise Woman.' The first is Professor Minerva McGonagall, the senior teacher of Hogwarts who later becomes Headmistress. True to her name, *Minerva*, the Roman version of Athene, she has a cool head and an incisive brain. She also has the distinction of being an *animagi*, capable of transforming herself into an animal. The second example of this archetype is Harry's classmate, Hermione Granger. The most brilliant student of Hogwarts, she has the correct answer to almost every question. Hermione is, in Rowling's words, "swotty" and therefore not unlike the author as a girl (Rowling, "Of Magic").

In Greek legend, Athene was the goddess of wisdom and patronized Perseus. The goddess provided him with a shiny shield so that he could cut off Medusa's head without looking directly at the Gorgon. Hermione uses a mirror

to avoid gazing directly at the Basilisk. Through this precaution, she avoids death though she becomes petrified. Even in that state, the mirror in her hand and her scribbled hints gives Harry a valuable clue as to the nature of the monster inhabiting the Chamber of Secrets. Athene fought alongside the Greek heroes. Like the goddess, Hermione is also war-like. She is a lady knight, quite ready to take an active part in Harry and Ron's adventures. Her profound knowledge and expertise saves them many times. For example, it is because she teaches Ron to say *wingardium leviosa* correctly that Ron and Harry are able to overcome the ogre in *The Philosopher's Stone*. Again it is she who knows how to open the door leading to the hidden stone. Athene represented the virtues of justice and skill in warfare. Hermione time and again acts as a conscience keeper. Ernelle Fife, classifying both Hermione and Éowyn as 'Wise Warrior' archetypes, says they understand the difference between aggressive and defensive action.

Hermione's name is also suggestive of *Hermes*, the Greek god who was associated with learning. A similarity is seen between Ariadne who aids Theseus by giving him a ball of string to find his way out of the labyrinth and Hermione who helps Harry find his way back out of the maze by teaching him the *five-point spell*. Hermione can also be compared to the Lady of the Lake, who, in Arthurian legend, helps the king obtain the sword Excalibur**.**

Hermione also fits into the archetype of the 'Advocate.' Caroline Myss explains: "The archetypal advocate embodies a sense of life-long devotion to championing the rights of others in the public arena. Hermione, who is of

muggle parentage, is horrified that a form of slavery exists at Hogwarts in the shape of *house elves*. She starts a society named S.P.E.W. for their liberation and relentlessly pursues her cause, though it is resisted by the *house-elves* themselves.

The Shieldmaiden Archetype

The concept of the female warrior figure or 'Shieldmaiden' was prevalent in Norse mythology. In the Hindu pantheon, it is embodied in Sakthi, the great female goddess who gives energy to the Universe. She fights demonic forces and is most powerful and aggressive when she is unaccompanied by her consort.

Éowyn, the Lady of Rohan is a typical example of this archetype. She is one who detests the confined life of the traditional woman and prefers the freedom afforded to a soldier, even though it involves risk of life. Aragorn finds her beautiful but sad. She is like the unhappy Amazon queen, Dido, who was unlucky in love. However, Éowyn's history is not tragic because she wins the heart of the gentle Faramir. Her venture into the battlefield leads to the fulfilment of the conditions required for the slaying of the *Nazgûl* captain.

The dual aspects, positive and negative, of the 'Anima' are evidenced in Éowyn as well as in Galadriel. Patrick Grant is of the opinion that Éowyn is possessed by the negative 'Animus' "which gives prominence to those traits which are characteristic of the opposite sex" (172). The wedding of Éowyn and Faramir forms a 'Syzygy' or union of the 'Anima' and the 'Animus.' Éowyn becomes normal after her acceptance of Faramir. Tolkien writes: "And

suddenly her winter passed, and the sun shone on her" (*LOTR* 943). She then becomes part of the 'Garden' symbolic cluster which is the opposite of the 'Wasteland.' The royal couple restores Ithilien to its former beauty. Éowyn's declaration in the Houses of Healing, "I will be shieldmaiden no longer, nor vie with the great Riders, nor take joy only in the songs of slaying. I will be a healer, and love all things that grow and are not barren. No longer do I desire to be a queen" (*LOTR* 943), affirms her new role in which, like Galadriel, she renounces power in favour of peace. Rose A. Zimbardo compares Éowyn's words to those spoken by Brunhilde in Wagner's *Siegfried*, a work which, like Tolkien's, marks the passing of a heroic age (47).

Éowyn's character recalls the Meenakshi myth of South India. Meenakshi, an incarnation of the goddess Parvathi, was the princess of Madurai who displayed aggressive and masculine traits until she was won over by Shiva in the form of Somasunderar. Kumaragurupara Swamigal writes that after her marriage, the goddess became acceptably feminine. Chitrangada, the Manipuri princess who weds Arjuna in *The Mahabharatha*, also resembles Éowyn.

Rowling's Ginny Weasley, on the other hand, transforms from being the 'Princess' or the 'Damsel in Distress' archetype into a 'Shieldmaiden.' In the beginning, she is shown as the timid admirer of Harry Potter, exploited by Tom Riddle and rescued by her hero. Later, she becomes a daring *Quidditch* player, an undaunted member of the Hogwarts resistance group, Dumbledore's Army, and a brave warrior in the final battle against Voldemort. The 'Shadow' or

'Negative Shieldmaiden' is seen in the character of Bellatrix Lestrange. Alice Mills points out that her first name means *female warrior* in Latin ("Harry" 244).

The Mother Archetype

Carl Jung regards the 'Mother' as a symbol, whole in itself. 'The Mother' is a symbolic personification of qualities like protection, care, sympathy, fertility and fruitfulness. "The qualities associated with it [the Mother archetype] are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulses; all that is benign; all that cherishes and sustains, that fosters growth and fertility" (Jung, "Archetypes" 82).

The Anima or the Holy Mother

The 'Anima' is the soul image, the spirit of man's élan vital, his life force or vital energy" (Guerin et al. 181-82). Jung gives the 'Anima' a feminine designation in the male psyche. Following this theory, it might be said that any female figure that is invested with unusual significance or power is likely to be a symbol of the 'Anima.' Before the advent of the beloved, the 'Anima' of the hero is most likely to be his mother. The form taken by the 'Anima' is not that of the 'Earth Mother,' but that of the 'Holy Mother,' a being of spiritual beauty. The 'Holy Mother' is "the incarnation of inspiration and spiritual fulfilment (cf. the Jungian anima)" (Guerin et al.163). The hero's attachment to his mother is an ancient cross-cultural phenomenon whose appeal is undisputed.

Galadriel, the light of Middle-earth: One of the most numinous of Tolkien's characters is the Elf-Queen Galadriel, Lady of Lothlórien. She is the archetypal 'Magna Mater' or 'Great Mother' who presides over the idyllic woodland home of the Elves. D.J.Conway remarks: "Galadriel is a magnificent Anima Mundi figure. She is a World Soul" (161).

Galadriel is endowed with feminine mystery and power. She is a 'Wise Woman' and a 'Shield Maiden' archetype, along the lines of the Greek goddess of wisdom and war, Athene, and the heroines of Norse legends that Tolkien loved. She initiates action, gathering together the White Council to bring about the first defeat of the Dark Lord, Sauron. Galadriel retains the ability to read Sauron's thoughts, and is able to hide herself effectively from his powerful Eye. It is by virtue of the *Elven* ring, Nenya, that she keeps alive the beauty of the Golden Wood. Thus, she represents the life-sustaining aspect of the 'Earth Mother' archetype. This is further reinforced by her gift to Sam of the box of dirt from her orchard, which is capable of transforming a wasteland into a paradise. Sam uses this treasure to restore fertility to the gardens of his beloved Shire after the deliberate destruction caused by the greed of the wicked wizard, Saruman.

Galadriel may be considered a "sibylline wise mother-figure" who is the counterpart of the 'Wise Old Man,' "the lady for whose sake or at whose bidding the quest is performed" (Frye, *AC* 195). She shares this role with her granddaughter, Arwen Evenstar. She is also invested with the qualities of a "Courtly Love mistress," an idealized human representative of the divine and

spiritual world, which is "characteristic of the high memetic" (Frye, *AC* 153). Gimli, the gruff dwarf, when asked what gift he wants, replies with surprising gallantry that he desires only a hair from her head. Galadriel thus appears to be cast in the medieval tradition of the pure and beautiful woman who inspires knightly deeds. She can be considered the 'Sibylline' of the quest romance. Galadriel's gifts to the Fellowship of the Ring help them tide over the dark times ahead. She assists the Company by giving them life-saving food, *lembas*, cloaks of invisibility, the strong *elven* ropes, *hithilin*, and, above all, the phial of starlight. Without this timely help, the fellowship would not have been able to complete the task of destroying the Ring.

Galadriel is also an outstanding example of the personification of the 'Anima' archetype. The 'Anima' is a figure which Jung describes as 'fairy like' or 'Elfin' ("Man" 191). The 'Meeting with the Goddess' is an overwhelming experience for not only Frodo but also for the entire Company. She acts as a bridge to the deeper elements of the psyche and helps the Fellowship come to terms with their secret desires. This happens when she seems to communicate telepathically with each of them on their first meeting. The *hobbits* confess that she seemed to offer them their heart's longing in exchange for giving up their quest. Called by her enemies "The Enchantress of the Golden Wood," she gives the impression, in the beginning, of being a pagan goddess or a temptress on the road of the heroic quest. Her role as enchantress is further reinforced when she shows Frodo her "mirror," which is a basin filled with water from a forest spring. In it are revealed the past, present and the future, but in a confused

order which transcends time and encompasses eternity. But it soon becomes clear that she is testing the determination of the *hobbits*. By showing them the power of temptation, she prepares them for the dangers they would have to face of their way. Further, she warns Frodo of the delusive power of the images he sees in the enchanted water. Therefore, her role is that of a 'Wise Woman' rather than that of Campbell's 'Woman as Temptress.' The water symbolism of Galadriel's mirror with its maternal associations cannot be overlooked.

True to her archetype as the ambivalent 'Anima,' which has a positive as well as a negative side, Galadriel reveals that she is capable of being the 'Terrible Mother.' Campbell writes, "The Goddess encompasses opposites within herself – also creator / nurturer, giving birth – creator, preserver, destroyer" (115). This dualism is seen in the temptation scene where Frodo, overwhelmed by her personality, offers her the One Ring. Galadriel analyses her feelings in front of Frodo :

> I do not deny that my heart has greatly desired to ask what you offer. . . And now at last it comes. You will give me the Ring freely! In place of a Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and the Night! . . . Dreadful as the Storm and the Lightning! Stronger than the foundations of the earth. All shall love me and despair! (*LOTR* 356)

Her "terrible and beautiful" appearance changes and she becomes "a slender elf-woman clad in simple white" (*LOTR* 356). She then wisely decides to treat

the *hobbit*'s rash act as a divinely ordained ordeal and states her willingness to sacrifice her power. "'I pass the test', she said. 'I will diminish, and go into the West, and remain Galadriel'" (*LOTR* 357).

Galadriel could have been drawn into the power struggle on Middle-earth but for the ultimate true Christian quality that Tolkien invests her with. While psychoanalysis advocates reconciliation with one's negative self in order to attain individuation, Tolkien's Galadriel makes the more traditional, religious choice of rejecting the lower or 'Shadow' aspects of her personality. "She faces the shadow, becomes it for a few terrifying moments, and defeats it" (Skogemann). Galadriel's temptation is thus an instance of Tolkien's combination of his Jungian influences with his Christian stand-point. Tolkien muses: "I think it true that I owe much of this character [Galadriel] to Christian and Catholic teaching and imagination about Mary." Calling the Elf-Queen "unstained," he further asserts, "She had committed no evil deed" (qtd. in Caldecott, "Hidden" 179).

Galadriel sacrifices not only the prestige and authority implicit in the One Ring, but also the beauty and comfort of her land and people. These would all pass away, since the destruction of the One Ring would mean the loss of power of her own Nenya and withdrawal to exile of the Elves. The sacrifice she makes confirms her Christian archetypal aspect as Mother Mary, the Holy Mother facet of the 'Anima.' Galadriel thus passes through the self-assertion of the 'Shieldmaiden' archetype to the passivity, self-abnegation and exclusion that Christiana Britzolakis associates with the Marian archetype.

The Lady of Lothlórien is the intermediary through whose blessings alone the quest can be successfully completed. Jung writes, "The anima is a kind of mediator between the ego (the conscious will or thinking self) and the unconscious or inner world of the individual" (qtd. in Guerin et al. 182). The Lothlórien stage is a step in the ascent from the earthiness of the *hobbits* towards the realization of their higher selves. Galadirel's parting gift to Frodo on his quest to destroy the Ring is a phial containing the light of the Morning Star. The purity captured in the phial gives clarity and protection against despair. In this way, it is a manifestation of parental protection, similar to the white light of the *patronus charm* in Rowling's *Harry Potter* books. For instance, in *The Prisoner of Azkaban*, Harry uses a *patronus charm* to protect his godfather, Sirius Black, from the despair-creating *Dementors*. Similarly, in times of extreme danger, the light of Galadriel's phial not only shows Frodo the way, but also helps him overcome the enemy. The phial acts against the *Ringwraiths,* and most importantly, repels Shelob the spider woman. Sam, too, uses the light of the star to rescue Frodo from the monstrous *Orcs.* More significantly, he gets a vision of Galadriel when he is in Shelob's lair.

Throughout *The Lord of the Rings*, Galadriel is associated with the symbolism of the star and of pure, white light. It is the star suddenly appearing in the skies of Mordor that implants hope in the hearts of the *hobbits* and saves them from despair. Gimli, in his dispute with Éomer of Rohan with regard to the beauty of Queen Arwen Evenstar and Lady Galadriel, says in the best courtly tradition, "You have chosen the Evening. But my love is given to the

Morning" (*LOTR* 953). Galadriel's indirect presence stays with the *hobbits* in the form of the star to which she is compared (Caldecott, "Horns" 45). The morning star is associated with the pure, virginal quality of the celestial feminine. As Dellert points out, the five-pointed star or *pentall* symbolizes the Divine Mother. It is significant that the fall of Sauron, which comes to mark the New Year in Middle-earth falls on the twenty-fifth of March, which is called "Lady Day" or "Feast of Annunciation" (Caldecott, "Horns" 36).

Lily Potter, the Holy Mother Archetype: Harry's mother Lily Potter is Harry's 'Anima.' Her name is significant in that "the lily represents purity, a promise of immortality and salvation, and in medieval iconography was seen as a symbol for the Virgin Mary" (Cirlot 189). When her beautiful vision appears in the Mirror of Erised, Harry is perceptibly moved. Writes Rowling: "She was a very pretty woman. She had dark red hair and her eyes – her eyes are mine, Harry thought" (*PS* 153). Lily becomes a Christ-figure when protecting her infant son from Voldemort's killing curse. Rowling describes the scene in emotional language: "At the sight of him, she dropped her son into the cot beside her and threw her arms wide, as if this would help; as if in shielding him from sight she hoped to be chosen instead" (*DH* 281).

It is Lily who dies to protect her infant from the tyrant, Voldemort. Even after her death, she blesses her son with the armour of her love. Dumbledore explains to Harry: "Love as powerful as your mother's for you leaves its own mark. Not a scar, no visible sign . . . to have loved so deeply, even though the person who loved us is gone, will give us some protection for

ever. It is in your very skin" (*PS* 216). Neither Voldemort nor his cohorts are able to penetrate this protective layer caused by that old and powerful magic, a mother's love, until the Dark Lord is resurrected using Harry's blood, thus symbolically becoming her son.

The Good Mother or the Earth Mother

The 'Earth Mother' is associated with the life principle, birth, warmth, nourishment, protection, fertility, growth and abundance. Her archetype is Ceres or Demeter, the classical goddess of agriculture. The 'Earth Mother' generally has a large family of her own, but is ready to foster any neglected or orphaned child. For example, in *The Secret Garden*, Susan Sowerby who has a large and healthy family of her own takes care of the motherless children, Mary Lennox and Colin Craven.

Goldberry: Tom Bombadil's wife, Goldberry, symbolizes the fruitfulness of the land. She is a beautiful manifestation of Mother Nature as a human being. Goldberry is a good housewife who maintains a neat home full of cheer and harmony, provides the travelling *hobbits* with ample meals and reveals important truths about her husband and home. Her first appearance amidst earthen vessels filled with floating flowers gives an impression of a woodland nymph. This is further enhanced with the recurring flower imagery that Tolkien uses with reference to her, evoking the Roman goddess of flowers, Flora. Her yellow hair, green, silver-shot dress, her later white one and the description of her as "a fair young elf-queen clad in living flowers" (*LOTR* 121) anticipates the meeting of the *hobbits* with Galadriel. She can be viewed as a domesticated

elf or nymph, a counterpart to Tom, the domesticated Pan. She conforms to Tolkien's religious and moral preference for the garden to the wilderness. Goldberry thus belongs to the *analogous* rather than to the *apocalyptic* world of Northrop Frye.

Mrs.Weasley: While Lily Potter is Harry's 'The Holy Mother' or 'Anima,' Harry has another, a more down-to-earth mother in Mrs.Weasley. The comparison to Ceres is appropriate since the nature-goddess's daughter Persephone is abducted by Hades, the king of the Underworld, just as Ginny Weasley is lured into the underground Chamber of Secrets by the Dark Lord, Voldemort.

Mrs.Weasley acts as a surrogate mother to Harry Potter. When Harry stands puzzled in King's Cross Railway Station, looking for Platform 9 ¾, it is Mrs. Weasley's voice that guides his first steps towards his destiny. The 'Earth Mother' is sensible, simple, happy, loving and attractive in a homely way. She feeds, clothes, and disciplines her children. At times, she can be ferocious, like Mother Nature. Harry, thinking of Ron's mother muses, "For a short, plump, kind-faced woman, it was remarkable how much she looked like a sabre-toothed tiger" (*PS* 30). She is the centre of the hearth and home, loved by all her family. She cooks huge meals and sends hand-knitted woolen jumpers every Christmas to her children. She does not leave out Harry, who always gets this warm symbol of affection from her during the festive season. Harry's 'Earth Mother' instils confidence in him by providing him with a place in the *wizarding* world, and above all, by her immense faith in him. It is in her

comforting arms that Harry cries out his guilt regarding Cedric Diggory's death in *The Goblet of Fire***.** Mrs. Weasley's fighting prowess is seen in the later books, notably in her desperate battle with Bellatrix. Ernelle Fife, naming her a 'Wise Warrior' archetype, remarks that Hermione becomes less like Professor McGonagall and more like Mrs.Weasley as the books progress.

The Terrible Mother

Jung considers the 'Mother' archetype to have a negative, or 'Shadow' side that is manifested as the 'Terrible Mother.' Of the negative aspect of the 'Mother' archetype, Antony Storr, an authority on Jung writes, "the negative aspects of the maternal archetype are expressed in such symbols as witches, dragons, devouring and entwining animals, and situations, the grave or the sea in which the individual may drown." (47).

Shelob, the Terrible Mother Archetype: The motif of the giant spider is employed by Tolkien both in *The Silmarillon* and in *The Hobbit*. Keenan writes, "Shelob becomes the feminine counterpart of Sauron. While he is the symbol of anti-life, that is, death, Shelob represents destruction and physical corruption, the opposites of generation and birth" (72-75). The spider woman of Tolkien is representative of Jung's 'Terrible Mother.' This archetype may connote "anything secret, hidden, dark; the abyss, the world of the dead, anything that devours seduces, and poisons, that is terrifying and inescapable like fate" (Jung, "Archetypes" 82). The 'Dark Mother' is one who lures her children back to the womb. She represents death, as opposed to life, and is the

direct opposite of the 'Divine Mother' or 'Anima' archetype. Lurking on the path towards self-realization, she threatens dissolution of the 'Self.'

Shelob is referred to in Gollum's conversation with himself simply as "She," evoking Rider Haggard's novel of the same title, which also contains a 'Terrible Mother' archetype. Shelob is therefore female in essence. She presides over the world of dead *Orcs*, men and miscellaneous animals, all victims of her voracious appetite. She shares her propensity for consumption with most of Tolkien's evil characters. Seeking to dominate through devouring, she eats indiscriminately. Shelob is thus both a dragon archetype and a femme fatale similar to Keats's 'La Belle Dame sans Merci,' contributing considerably to the medieval atmosphere of *The Lord of the Rings*. She defies the masculine principle, being primarily a consumer of the male. In this, she resembles the ogresses of fairy- tales.

Shelob dwells in a cave, itself a womb equivalent. Frodo and Sam find that "The walls [of the cave] were surprisingly smooth, the tunnel straight" and "in a few steps they were in utter and impenetrable dark" (*LOTR* 701). Helms describes Frodo and Sam's venture into Cirith Ungol as "the journey through the tunnel or the vagina" (49). Gollum goes ahead, a 'Shadow Son' leading to a 'Shadow Mother.' The *hobbits* find it hard to follow because of the terrible stench. They become disoriented and lose count of time.

Tolkien, perhaps influenced by his childhood encounter with the tarantula, makes considerable effort to describe the terrifying nature of Shelob. The "gurgling, bubbling noise, and a long venomous hiss" of the monster

greets the *hobbits*. When Sam takes out the star-glass, Shelob emerges from a hole. Tolkien writes, "Most like a spider she was, but huger than the great hunting beasts, and more terrible than they because of the evil purpose in her remorseless eyes." Shelob, like the Balrog, is something out of the Dark Years, "an evil thing in spider form" (*LOTR* 709). She is the ugly incarnation of several sins such gluttony, incest and pride. Shelob also displays the desire for immortality as she tries to ensure death for others and long life for herself. It is only the light of Galadriel's star-glass that frightens her. A being of darkness, she dreads light. However, Frodo's *Elvish* words do not put her off permanently. She completes her appointed task as 'Terrible Mother' by sending Frodo into a death-like state.

The 'Terrible Mother' in Rowling : Apart from Mrs. Dursley, the first four books of the *Harry Potter* series do not contain any character that fits into this archetype. However, in the later books, starting from *The Order of the Phoenix,* Rowling introduces three strong negative female characters – the talking portrait of Mrs. Black, the mother of Sirius; Dolorous Umbridge, the Chief Inquisitor of Hogwarts; and Bellatrix Lestrange, Sirius's cousin. The latter, the faithful admirer of Voldemort, is killed in conflict with the 'Earth Mother,' Mrs.Weasley. The snake Nagini, which possesses the body of Bathilda Bagshot, is also a 'Terrible Mother.' She entwines Harry in her coils and it is only with Hermione's timely intervention that he escapes. However, this incident leads to the breaking of Harry's magical wand, signifying the emasculating effect of the 'Terrible Mother' archetype.

The *Horcurxes* are symbolically female in nature, and may be regarded as examples of the 'Terribe Mother.' The Ring, the Diadem and the Cup are circular and thus exemplify the feminine principle. Tom Riddle's Diary, the Slytherin Locket, the Ravenclaw Diadem and Nagini the snake are all encompassing in nature. Voldemort himself is surrounded by symbols of the feminine. As opposed to the *Horcruxes,* the *Hallows* have male associations. Harry's Cloak is inherited from his male ancestors, while the Elder Wand is won in manly combat. The Resurrection Stone brings forth Harry's father and his friends, besides Lily Potter.

The Damsel in Distress

The 'Damsel' or 'Princess' is a romantic figure whose role in the narrative is passive. Her function is to be rescued from a villain, human or monster, by the prince. Andromeda of Greek legend and Lady Liones of the Castle Perilous are perfect examples of this archetype. In the *Harry Potter* stories, Ginny Weasley fits into this category. She is attracted to Harry Potter even before she joins Hogwarts. In *The Chamber of Secrets,* Ginny is the guileless female misled by the tempter, Tom Riddle. She has to be rescued from the Basilisk by her hero, Harry. Ginny has another archetypal significance. Writes Michelle Yeo, "Ginny can certainly be seen in Eve's role. Deceived by the evil one, she is the cause of the fall – in this case, the opening of the deadly Chamber of Secrets." However, as the books progress, Ginny's role changes to that of intrepid *Quidditch* player and fearless warrior.

Gollum the Shadow

One of the most fascinating characters in *The Lord of the Rings* is Gollum, the emaciated creature with huge eyes who pursues the Fellowship in search of the Ring which he had lost eighty years back. Gollum's quest proceeds parallel to that of Frodo and it is because of the former that the Ring is consigned to the flames at Mount Doom.

Gollum displays a schizophrenic, Jekyll -and -Hyde personality. One part of his mind remains the original Sméagol, while another becomes the gurgling Gollum, whose Self has been taken over by the Ring. This object he calls his *precious*, a name, which, significantly, he gives himself. Gollum acquires the Ring through a sinful act and "therefore it has a complete hold over him" (Calabrese 138). Exiled from his community because of the murder he commits to gain possession of the Ring, he leads a lonely existence by the side of an underground lake in the Misty Mountains until he loses it. Gollum has, like Tolkien's other negative characters, an excessive desire for consumption – he is willing to eat Bilbo. This trait of the snake or dragon is enhanced by his propensity for using sibilants in his speech.

Gollum is a typical example of the 'Shadow' archetype, which represents the elements which a person represses as incompatible with his chosen ideal –for instance, inferior traits of character and other incompatible tendencies. In dreams, it is seen as a figure of the same sex as the dreamer, and, in accord with its ambiguous stature, may either be a threat which follows him, or a guide. It turns dangerous when ignored or misunderstood (Jung, *Man* 178,

182). This is an apt description of Gollum, a male *hobbit-like* being who moves in the shadows, sometimes following Frodo, and at others leading him. Russell remarks, "It is interesting to note that the figure which Jung calls the 'golem,' a figure whom he connects both with the shadow and the magician archetype, is related to the figure Frye names 'golux' . . . which represents the 'shrunken and wizened form of practical waking reality'" (191). The resemblance of this description to Tolkien's wasted, *hobbit-like* Gollum is unmistakable.

While Frodo has the characteristics of the 'Persona' archetype, the part of the 'Self' which is shown to the world outside, Gollum is the manifestation of the hidden qualities of the 'Self,' buried in the unconscious. One's personality is incomplete without reconciliation between the positive and the negative selves, between the 'Persona' and the 'Shadow.' Therefore, it is only after Frodo meets Gollum that he is able to understand the negative qualities within himself, and also the consequences of giving in to the will of the Ring. Frodo, through facing Gollum, gains self-confidence. He also shows empathy and compassion, both marks of maturity.

This is the reason why Frodo alone does not find Gollum repulsive. In fact, he develops a strange attachment to Gollum and discovers in him a certain affinity which makes him unable to hurt or even dislike the strange creature. Even Sam Gamgee, who is repelled by the Gollum's habits, understands that both he and Frodo "were in some way akin and not alien. They could reach one another's minds" (*LOTR* 604). Gollum may therefore be viewed as a Doppelganger, or alter ego of Frodo, a fearful example of what he could

become should he fall victim to the wiles of the Ring. Karie Crawford says, "Frodo and Gollum were parts of the same soul, separated by birth and time but brought together by events to save the world from everlasting darkness." Frodo insists on freeing Gollum and accepting his guidance. The 'Shadow' thus follows the Jungian pattern by becoming a guide, inversing his role as follower. Gollum leads the *hobbits* through the Dead Marshes into the desolate land of Mordor. Yet, he continues to be ambiguous and potentially dangerous, displaying significant traits of the 'Shadow' archetype.

Gollum becomes an example of the saving quality of mercy. Bilbo and Frodo's acts of pity in sparing the life of the former Ring-bearer reap a rich reward, fulfilling Gandalf's prophetic insight into the workings of divine providence. Paul H. Kocher writes, "The irony of evil is consummated by its doing the good which good could not do" (53). When Frodo succumbs to the 'Shadow' aspect of his 'Self' on Mount Doom, it is Gollum who completes the quest for him. Though he causes Frodo bodily harm, he saves him spiritually. Frodo is, after the death of Gollum, able to realize himself an individuated being.

Nature Deities

Tom Bombadil: Tom, "master of wood, water and hill" (*LOTR* 122) is one of Tolkien's favourite characters. In 1933, Tolkien wrote to his publisher, Stanley Unwin, describing Tom as "the spirit of the vanishing Oxford and Berkshire countryside" (Carpenter, *Letters* 20). Tolkien portrays Tom as an elemental life force, the "Eldest," a witness to the creation of Middle-earth. He fits into

the category of Jung's 'vegetation numen' (P.Grant 167) who has control over the fertility of the land. Helms compares Tom to Northrop Frye's concept of the 'Golux' who are portrayed as "the children of nature . . . who save the hero" (94).

Bombadil appears as a spirit of nature, a Pan-like being. Elgin remarks that Tom enjoys a symbiotic relationship with the flora and fauna within his territory (39). He controls his environment through the power of music and words. According to Duckworth, Tom's singing "expresses his closeness to and deep participation in the divine nature." He is a mystic similar to the *rishis* or *siddhas*, the seers of ancient India. He is able to see through the falseness of the Ring, which has no effect on him. He is a blithe spirit, free from the desire of power and possession. Tom's home is a sanctuary, an oasis in the wilderness. In its sweet simplicity, it is similar to the *ashram* (retreat) of a *rishi*. Tom Bombadil's suggested immortality makes his a *Chiranjeevi*, which in Indian mythology means a being who lives through several eras. Goldberry, Tom's wife, is an idealized woman. Together, they form a perfect couple, recalling the prelapsarian Adam and Eve and Shiva and Shakthi, the divine couple of Indian mythology who live close to nature, each complementing the other.

The 'Initiation' part of Frodo's quest is considerably enriched by the presence of Bombadil. Tom plays the role of a 'Mentor,' a character who appears when the hero is in distress and helps him with advice. Tom rescues the *hobbits* from Old Man Willow and again from the *Barrow-wight*. He relates to them the history of Middle-earth, making them realize the importance of

their role in it. He elevates the minds of the *hobbits*, taking them out of their insulated existence. Pia Skogemann is of the opinion that "Bombadil's kingdom is a frontier between the conscious and the unconscious." It is in Tom's house that Frodo gets a prophetic dream in which he sees characters and situations that he comes across later in his quest. Tolkien prefers the domesticated to the wild aspects of nature. Hence, his ideal is the garden of Tom, which is close to Eden. Tom Bombadil belongs to the metaphorical Edenic 'Garden' cluster as opposed to that of the 'Wasteland' group led by Sauron.

Ents, Shepherds of the Trees: Tolkien's creation, the *Ents*, are tall beings which look like the trees whose guardians they are. These inhabitants of Fangorn Forest recall Frye's statement regarding *analogical* imagery: "The identity of the human body and the vegetable world gives us the archetype of Arcadian imagery" (*AC* 144). As the years passed, the *Ents* became more like trees and the trees like the *Ents*, as "Sheep get like shepherd, and shepherds like sheep" (*LOTR* 457). This equation of the dryad-like *Ents* to shepherds is evocative of the Good Shepherd and is another example of Tolkien's adaptation of pagan mythological figures into his essentially Christian universe.

The *Ents* of Fangorn Forest represent the essential purity, goodness and timelessness of nature. They are "made of the bones of the earth" (*LOTR* 474). They are the reality, of which the Trolls are a mockery. Says Treebeard the *Ent* of their shadow selves: "Trolls are only counterfeits, made by the Enemy in the Great Darkness, in mockery of Ents, as *Orcs* were, of Elves" (*LOTR* 471).

Treebeard's songs, like those of Tom Bombadil, are records of the history of Middle-earth and are also prophetic in nature. The *Ents*, as Tom Bombadil does, belong to the archetype of the 'vegetation numen, king of the forest' postulated by Jung as well as to the 'Bomolochi' archetype of Northrop Frye (Russell 191). Treebeard at first expresses the neutrality of nature when he tells Merry, "I am not altogether on anybody's side, because nobody is altogether on my side, if you understand me. . . ." (*LOTR* 461). The wanton felling of trees by the greedy, war-mongering Saruman the Wizard compels him to participate in the war against evil. Like a neutral country impelled into the World War, the *Ents* rise against Saruman. They crush the fort of Isengard with their roots, in the manner of trees. They let in the cleansing, life-giving waters of the Isen into Saruman's city, thus fulfilling their ecological role. This action of restoring the fertility of the land resembles the "Freeing of the Waters" described by Jessie Weston.

The *Ents*, "tree-herds" (*LOTR* 457), represent the pastoral stage of human civilization, while the *Entwives*, as cultivators, belong to the agricultural stage. The separation of the *Ents* and the *Entwives* as much as the destruction of the trees pushes the *Ents* towards the 'Wasteland' rather than the 'Edenic' symbol cluster. They are a dying race, since there are no *Entings*, *Ent* children, to carry on their line. The separation is shown as the result of war. The search of the *Ents*, who are leaders of the forest, for their mates, becomes another quest for fertility.

Centaurs, Champions of the Forbidden Forest: The Centaurs of the Forbidden Forest symbolize unspoilt nature. They do not acknowledge the laws of the *wizarding* community. Neither do they acknowledge the wizards' claims to superiority. Like Tolkien's *Ents*, they represent the "moral neutrality of the intermediate world of nature" (Frye, *AC* 196). In *The Order of the Phoenix*, they help bring down Dolorous Umbridge, a 'Terrible Mother' archetype**.** Umbridge's tactlessly expressed opinions about their race infuriate the Centaurs, who are always, in mythology, attributed with great wisdom and power to read the future through the study of the stars. In their role as representatives of the forces of nature, they drag away Umbridge the tyrant, who stands for the suppression of "civilization." She is thereafter rescued by the 'Wise Old Man' archetype, Dumbledore, who is in sympathy with nature.

The Living Dead

The Ringwraiths of *The Lord of the Rings*: Tolkien portrays Sauron's aides, the *Ringwraiths* or the *Nazgûl*, as hooded and cloaked, tall and menacing. They appear dressed in dark robes. They personify the fear of the dark and of the future, "the night side of life" (Jung, "Psychology" 182). The *Ringwraiths* bring a sense of urgency to the quest. The ghostly warriors add to the medieval atmosphere of the novel. The *Ringwraiths* make hissing noises and in addition, crawl on the ground, increasing the overall snake associations of evil.

The Nine *Nazgûl* were once mortal men who came under the influence of Sauron's Rings because of their own greed for power. Their energy and independent wills being then sapped, they fell victim to the insatiable hunger of

evil, living a semi-spectral existence after their normal span of life was over. They become mere servitors, though all were of noble or royal birth.

The *Ringwraiths* pursue the One Ring in single-minded fashion, riding either on black horses or on monstrous winged beasts. They "post" all over Middle-earth in the service of Sauron, like dark angels. Hence, they are the shadow aspect of the 'Spirit Archetype.' The *Ringwraiths* are impediments to the process of individuation, threatening the aspirant with dissolution of the 'Self.' Being faceless, they are prime examples of the loss of selfhood. Their lack of individual identity is shown in Tolkien's description of their leader, the Witch-king of Angmar, who "had a kingly crown, and yet upon no head visible was it set" (*LOTR* 811). Sauron's other servant, his Mouth, surrenders his identity so completely that he becomes a synecdoche.

Witch-king of Angmar had been, while alive, a war-monger. The most dangerous of the Nine, he knives Frodo with his deadly weapon, inflicting a psychic wound which is not wholly healed while Frodo is on Middle-earth. The *Nazgûl*-inflicted wound is capable of turning its victim into a creature similar to itself, demonstrating yet again the contaminating aspect of evil. A sickness called the *Black Shadow,* for which there is no known cure, is caused by the *Ringwraiths.* Those who are stricken with it fall slowly into "an ever-deeper dream, and then pass into silence and a deadly cold, to death" (*LOTR* 842).

The Witch-lord of Angmar is, like Macbeth, the subject of a prophecy which states that he cannot be killed by a man. He is providentially slain by Éowyn in the guise of a young soldier, Dernhelm. This incident is in keeping

with the tradition of demons who inveigle the gods into granting them conditional immortality, only to be defeated by a loophole in the clause. *Srimad Bagawadam* relates the story of the demon-king Hiranyakasibu who obtained a boon ensuring that he could not be killed by either man or beast. He is slain by Vishnu in the form of Narashimha, half-lion and half man.

Tolkien's description of the *Ringwraiths* brings to mind the dreaded *zombies,* animated corpses of Voodoo lore**,** who do the bidding of their masters. The *Nazgûl* exude the chillness of death and are therefore opposed to the life-force represented by the hero. When the Witch-king of Angmar strikes him, Frodo feels "a pain like a dart of poisoned ice" pierce his left shoulder (*LOTR* 191). When they pursue the *hobbits,* the *Ringwraiths* sniff the air in an animalistic manner. This olfactory trait is in keeping with the habits of giants and ogres of fairy-tale. For example, the Giant in "Jack and the Beanstalk" "smelt fresh meat" when his intended victim was at hand (Opie 220). The *Nazgûl,* like Dracula and his victims are "undead" (Stoker 60). They are not alive, nor are they peacefully deceased. Pale and dressed in black, speaking in "fell voices," they have "a breath of deadly cold" (*LOTR* 208). The *Nazgûl* belong to an age long gone, and are of noble descent. They also fly bat-like on their mounts, infecting their victims. Hence, they can be compared to the vampires of Bram Stoker. They are archetypal lost souls, like Marlowe's Dr. Faustus. Unlike the Oath-breakers of the Paths of the Dead, they are beyond salvation.

The Barrow-wights: Tolkien's *Barrow-wights* are the dead who haunt the Barrow-downs, still greedy for treasure. Like the dragons of legend, they trap and kill unwary travellers and hoard money and jewels. The *Wight* which catches hold of Frodo is described as tall and dark, with cold eyes. It sings a heartless and miserable song which is in contrast to the cheerful and life-giving songs of Tom Bombadil. The independently-moving arm of the *Wight* is a reminder of the severed hand of Sauron. Neither has a complete personality.

Rowling's Dementors: Rowling describes the *Dementors* as images of decay. They are tall, rotted, black-cloaked figures. They are counted among the foulest creatures that inhabit the earth. Their name is related to *dementia*, meaning *madness*, and *demon*, hinting at their infernal origin. The *Dementors* which surround the hapless *muggles* in the Ministry of Magic are described as "black-hooded figures" with "greedy mouths" rotting, scabbed hands and eyeless faces (*DH* 211-12). They have, like Tolkien's *Nazgûl*, lost their identities. They then turn into forces which make other people lose theirs, therefore becoming obstacles in the path of individuation. Faceless dark creatures are certainly primordial images, mentioned by Jung in "Psychology and Literature" (178). They are widely found in literature and in myth.

The *Dementors* are magnetically attracted to positive emotions, like starving beasts are to their prey. These hellish embodiments of evil overwhelm their victims, causing disassociation with reality and then, like vampires, deliver the final kiss. Harry has a strong physical reaction to his first encounter with a *Dementor* on the Hogwarts Express. He collapses onto the floor, feeling

as though he is drowning in swirling icy water, and then loses consciousness while hearing screams inside his mind. Professor Lupin revives him with chocolate, which is a cure for depression. This hints at the psychological origin of these shadowy beings, which were conceived during Rowling's days of deep gloom. As seen earlier, the attack of a *Dementor* is largely psychological. To counter this, Harry learns the difficult art of conjuring a *patronus* which is "kind of anti-dementor – a guardian that acts as a shied . . . a positive force, a projection of the very things that the dementor feeds upon – hope, happiness, the desire to survive" (*PA* 237).

The Gentle Giant

Rubeus Hagrid, Keeper of Keys and Grounds at Hogwarts falls into the category of the 'Gentle Giant,' epitomized by Bhima of the *Mahabharata*, Little John of the Robin Hood legends and Porthos of *The Three Musketeers***.** This archetypal character hides a soft heart behind a fearsome exterior. Writes Frye, "The awkward but faithful giant with unkept hair has shambled amiably through romance for centuries" (*AC* 196). The 'Gentle Giant' archetype is endowed with extraordinary strength. He overcomes all obstacles in his or the hero's path. Hagrid's dramatic entry into the hideaway of the Dursleys is typical of his tremendous physical prowess. He is tender, affectionate, protective and intensely loyal. That is way Dumbledore employs him to bring the baby Harry to Privet Lane. Hagrid is genuinely attached to the orphaned boy. It is not surprising that Rita Skeeter, the gossip columnist, writes of him as a surrogate father to Harry. His gentleness extends to the animal, or rather

monster, kingdom. He is a child of nature, and is at home with the denizens of the Forbidden Forest. Hagrid is heartbroken at the thought of losing Buckbeak the hippogriff who is condemned to death. He mourns the demise of Aragog the giant spider and takes terrible pains to cultivate the friendship of his brutal half-brother, the giant Grawp. The latter's entry into the Battle of Hogwarts resembles that of Gadothkacha, the giant son of Bhima into the battlefield of Kurukshetra. A comparison can be made between Bhima's love for Hidimba the giantess and Hagrid's for Madame Maxime, the Beauxbatons headmistress. Though the 'Gentle Giant' archetype has excellent qualities of heart, these are accompanied by a slight deficiency in intelligence. This explains Hagrid's propensity for keeping dangerous monsters as pets, his attempts to make them part of the curriculum and his carelessness in giving away valuable secrets to a stranger in exchange for dragon eggs. Nevertheless, without Hagrid's towering presence, Hogwarts loses much of its charm.

The Traitor

Of the betrayer, Frye writes, "The faithful companion or shadow figure of the hero has his opposite in the traitor" (*AC* 196). The archetypal traitor figure is Judas Iscariot, who betrayed Jesus Christ**.** Sauron deceives the Elves, Men and other races with empty promises. Gollum tricks Frodo into Shelob's lair. Grima Wormtongue**,** the agent of Saruman, is a traitor to his king, Théoden. He is a negative or shadow character. His name implies *snake* or *dragon*. Incidentally, in medieval times, both were called *worm*. Grima the deceiver has a metaphorical forked tongue. He literally hisses as he speaks.

Gandalf points him out to Théoden, "Here is a snake!" (*LOTR* 509). Like a wicked enchanter, Grima keeps Théoden in thrall with his insinuating words. He estranges the old king from his family and after hiding his sword and other kingly symbols, he usurps his power. He fits into the archetypes of 'Traitor,' 'Deceiver' and 'Shadow Magician.' Grima's character recalls that of the dragon Smaug in *The Hobbit* and of Grendel in *Beowulf*. Like the dragon, Grima amasses stolen treasure. He imprisons the true prince, Éomer, and keeps the king in a stage of delusion. Wormtongue is an archetypal wicked counsellor, like Sakuni of the *Mahabharatha*, who estranges the blind king Dhirdharastra from his nephews. Therefore, he is a shadow figure who is a stumbling block in the process of self-realization. It requires the efforts of the grand mentor figure, Gandalf, to lift the darkness from the land and free the true rulers. Wormtongue also symbolizes a false priest misleading a believer, requiring intervention by the Church. Finally, Grima, who is Saruman the Shadow Wizard's assistant becomes his nemesis, thus fulfilling his role in the divine scheme of things.

In the *Harry Potter* series, Peter Pettigrew, nicknamed Wormtail, betrays the Potter family to Voldemort for gain. In the later books of the series, it is seen that is was Professor Snape's revelation of the prophecy about Harry's birth that induced the Dark Lord to kill. Later, Snape goads his old enemy, Sirius, to join the other members of the Order of the Phoenix at the Ministry, well aware of the fatal possibilities of such a move. Kreacher the

house-elf of the Blacks, who is largely responsible for bringing about his master's untimely demise, also fall under the category of 'Traitor.'

Among other archetypes that deserve a passing mention are 'The Fisher King' represented by Théoden; 'The Bully' represented by Dudley, Crabbe and Goyle; 'The Trickster' represented by the Merry and Pippin and by the Weasley twins; 'The Networker' by Gandalf; 'The Gossiper' by Rita Skeeter; and 'The Rival' by Draco Malfoy and Saruman. 'The Underdog' is represented by Neville Longbottom and 'The Slave or Indentured Servant' by the *house elves*, Dobby and Winky. Kreacher, the Black family *house elf*, besides being a 'Traitor,' also stands for the 'Shadow Servant'archetype. Gollum may be added to this category.

The archetypal characters mentioned in this chapter are by no means a comprehensive list. Nevertheless, they lend enormous significance to the reading of the text. Tolkien and Rowling employ them in the role of supporting figures in the intricate tapestry of fantasy.

Chapter VI

Other Archetypal Motifs and Symbols

Archetypes fall into several categories. Guerin et al. mention archetypal images or symbols, archetypal characters and archetypal motifs or patterns (161-65). In addition to the quest, some of the patterns associated with the hero are 'The Heavenly Ascent,' 'The Descent into the Underworld,' 'Death and Resurrection,' 'The Fight with the Dragon' and 'The Rescue of the Maiden.' The images of the 'Wasteland' and the concept of the 'Sanctuary' have also been explored. Other motifs such as dreams, visions, prophecies, riddles and the significance of **s**ymbolic objects such as mirrors, of beasts real and mythical, and the implication of the elements, metals, colours and numbers have been subject to study in this chapter.

The Wasteland

The archetypal conflict between 'good' and 'evil' is externalized in the landscape as the struggle between the Wasteland and Edenic greenery. The 'good' represents fertility whereas 'evil' represents sterility, both physical and moral. According to Frye, " . . . the quest-romance is the victory of fertility over the wasteland " (*AC* 193). The Wasteland is a Celtic motif that ties the barrenness of the land to a curse that must be lifted by the hero. In a typical quest, the hero sets out on an adventure to destroy a monster and return goodness and fertility to the land. Frodo is chosen to destroy the Ring of Power and to bring back light and life to Middle-earth. Harry fights against Lord Voldemort who represents winter and sterility. The quest romance signifies the

reassertion of fertility in the form of "food and drink, bread and wine, body and blood, union of male and female" (Frye, *AC* 193). Hence, the Elves, who are on the side of good assist the quest by providing life-sustaining food and drink in the form of *minuvor* and *lembas*. It is the union of the Elven lady, Arwen Evenstar with Aragorn which completes the restoration of the land of Gondor to fruitfulness.

The Shire, which is part of Frodo's childhood, embodies an Edenic world of innocence. Beyond the lush vegetation of Shire, the bordering Old Forest, and the comparative tranquillity of Rivendell, there are very few places Frodo traverses that are not laid to ruin through greed and the craze for power. Spacks writes, "The progress towards the heart of evil . . . is from natural fertility to the destruction of nature" (55). The Dead Marshes are one of the most fascinating features of the wasteland. Frodo, due to the proximity of the Ring, is spellbound by the dead faces in the marshes. Like the sirens in the legend of Ulysses and the sleeping vampires in Bram Stoker's *Dracula*, they try to lure him towards destruction. The Dead Marshes are symbolic of the chaos of the primordial world. They threaten dissolution or extinction of the 'Self,' and are barriers on the road to the hero's individuation.

Northrop Frye, in his description of the imagery of the *demonic* world, mentions the wolf, vulture images, and sinister forests. He also names deserts, rocks, wasteland, cities of destruction, dreadful night and "great ruins of pride and images of perverted work" (*AC* 149,150). Prison, dungeons, instruments of war and torture, sinister spirals and labyrinths are also part of this tragic

vision. All these images are present in Tolkien's work. The Company faces the danger of wolves, spying birds, an unfriendly mountain, a dangerous willow tree and clashes with *Orcs.* Frodo is imprisoned and tortured by these creatures in Cirith Ungol. Sam has to go past monstrous vulture-like "Watchers" to rescue him. The fallen underground City of Balin the Dwarf in Moria is an example of "the ruins of great pride." Cirith Ungol is approached by a winding stair that leads to the labyrinthine lair where Shelob dwells.

The *hobbits* travel in darkness through a nightmarish landscape towards Sauron's city. Near the westward mountains lies Mordor, the dying land. There, they pass scrubby trees with long thorns. Tolkien writes, "The sullen shrivelled leaves of a past year hung on them, grating and rattling in the sad air, but their maggot-ridden buds were only just opening. Flies, dun or grey or black, marked like *Orcs* with a red eye-shaped blotch, buzzed and stung" (*LOTR* 900).

Mordor appropriately means *Black Land* or *The Land of the Shadow* (*Silmarillion* 412). Near the Black gates, the *Nazgûl* wheel overhead on terrifying mounts, letting out unearthly screeches. The guards are black-clad and the general atmosphere is gloomy. The landscape of Mordor is "ruinous and dead, a desert burned and choked" (*LOTR* 902). In Cirith Ungol, the city of the *Ringwraiths,* there is a corpse-like stench which pollutes the air. Faramir warns the *hobbits* not to drink water from any stream that flows from Imald Morgol, the Valley of Living Fear. The landscape as seen by the *hobbits* is truly depressing. "The tops of the Morgoi were grassless, bare, jagged, barren

as a slate" (*LOTR* 901). Mount Doom is founded in ashen ruin, its huge cone rising to a great height, where "its reeking heel was swathed in cloud" (*LOTR* 907).

The geography of Middle-earth is part of the symbolic structure of *The Lord of the Rings*. The Enemy's country is seen as an actual and metaphorical wasteland. Spacks remarks, "The implication is strong that the barrenness of nature here is a direct result of the operations of evil" (55). It is typical of the Shadow to depend upon machinery rather than nature. In writing about Mordor, Tolkien recalls the poisoned earth and gaping pits of wartime France. In addition, the destruction of nature by technology and industrial pollution is depicted through archetypal images of ruined landscapes. Tolkien's description of Mordor brings to mind the barren lands in *The Great Gatsby* and in T.S. Eliot's *Wasteland*, both of which have been interpreted as symbols of the sterility of modern life.

Vestiges of hope lie in the surviving vegetation that acts as a signpost for those seeking the overthrow of tyranny. The Company finds that the seat of the great stone kings of Argonath has been destroyed. An image of Sauron, "a grinning face with one large eye in the midst of its forehead" (*LOTR* 687) has been installed in its stead. The head of the destroyed statue lies by the roadside, but significantly, a plant with white and yellow flowers is seen encircling the fallen king's head. This is an indication of the inevitable victory and restoration of the good. Tolkien implies that nature is on the side of the rightful ruler, whom it points out and protects. The idea of the king as being divinely

ordained and the perception of the ruler as a vegetation deity, whose welfare is linked to the fertility of the land, are evoked here. This is reiterated in Aragorn's discovery of the tree to replace the withered one at the Court of the Fountain in Minas Tirith. Aragorn sees a solitary tree not more than three feet high growing on a ledge with a cluster of white flowers on its crown. Gandalf's exclamation, "Lo! Here is a scion of the Eldest of Trees! . . . Here it has lain hidden on the mountain, even as the race of Elendil lay hidden in the wastes of the North" (*LOTR* 950-51) binds the vegetable and human life together. The tree that is a lone survivor in the wilderness and its discovery and replanting in the courtyard is a direct symbol of the return of the King. Karen Simpson Nikakis says, "The coming of the rightful king is mirrored powerfully in the literal and metaphorical flowering of the landscape." The similarity between the tree and the king is reinforced by the image of Aragorn wearing a silver and pearl crown. The tree is a symbol of the fertility of the land, which is related to the ruler in mythology. Ralph Monday says, "The tree is an archetypal symbol of life and knowledge in both the conscious and unconscious realms." Minas Tirith itself, being a capital city, with the court at its centre and a king who has the divine quality of healing is full of *high mimetic* imagery, related to what Frye terms the "analogy of nature and reason" (*AC153*).

Loren Wilkinson describes Faramir as a 'Gardener' archetype and Ithilien as his garden (73). His marriage to Éwoyn and consecration as ruler leads to the flowering of the wasteland. Archetypal gardeners such as Samwise, Tom Bombadil and Faramir are opposed to the 'Wasteland' cluster of

characters led by Sauron. The Dark Lord Sauron represents old age, death, winter and spiritual darkness. His country is similar to that of Narnia in the grip of the White Witch, where, writes C.S. Lewis, it is "always winter and never Christmas" (*Lion* 116). The fall of Sauron coincides with the advent of spring, symbolic of youthful vigour and spiritual renewal. Frodo, the quest hero, through his sacrificial ordeal, acts as a traditional scapegoat, taking to himself the consequences of the ill-deeds of his world, bringing the landscape back to its original Edenic state.

Rowling's *Harry Potter* series, especially the last three books which recount events after the resurrection of Voldemort, contain recurring images of the *demonic* world. The 'Lightening-struck Tower' where Dumbledore meets his end surrounded by the werewolf Fenrir Greyback and the Death Eaters in *The Half-Blood Prince* as well as Voldemort's cave in the same book are ominous. In *The Deathly Hallows*, the racist regime of Voldemort takes over the Ministry of Magic. It replaces the golden Fountain of Magical Brethren which symbolizes harmonious, life-giving energy, an *apocalyptic* image, with a demonic black stone statue called *Magic is Might* which depicts the oppression of *muggles*. This recalls the broken and disfigured statue of the Old King in *The Lord of the Rings*. The night journey of Harry, Ron and Hermione to the Ministry of Magic is also reminiscent of Frodo and Sam's journey across the wastelands of Mordor. *Fiendfyre*, a destructive and uncontrollable conflagration started by Malfoy's dim-witted associate, Crabbe, is a demonic force which destroys the Ravenclaw diadem. Rowling thus creates a positive

effective out of two negatives. In *The Half-Blood Prince*, the image of the crossing over the sea in a futile search of the Slytherin locket, another *Horcrux*, is an image of sterility and dissolution. It falls to the lot of the young hero, as the symbol of spring and the return of life, to take upon himself the burden of restoring the land to fertility through the power of sacrifice.

Sanctuary

The concept of 'sanctuary,' especially that of the home as a place of safety, is deeply embedded in both human and animal nature. The sanctuaries portrayed in the novels form a contrast to the 'Wastelands' by projecting an Edenic image. *The Lord of the Rings* portrays several havens of peace and repose for body and soul. The first is the Shire, the next Rivendell, the third, Lothlórien, the fourth, Ithilien, and the last, the lands in the West beyond the Sea, with a brief stop in the Grey Havens.

The Shire, the country of the *hobbits*, corresponds to the law-abiding Pastoral or Arcadian world which marks the 'youthful phase of the hero' mentioned by Frye (*AC* 200). With its cozy burrow-homes, familiar small gardens and inns, portly and mostly good-natured farmers, it is an idealized version of the English countryside. Its inhabitants, the *hobbits*, are "little people" who enjoy the simple delights of good company and plenty of feasting. To Frodo and his *hobbit* companions, the Shire is the centre of their world, the place to which they turn in thought in the midst of their adventures. Bag End, Bilbo and Frodo's home, is a comfortable place comparable to the womb of the mother (Helms 50). The home as sanctuary is contrasted to the Road, the world

outside. The Shire is, however, an Eden under threat, watched over by its guardian angels, the Rangers. If the Ring had not been destroyed, the Shire would have become another Mordor. It barely escapes becoming an Isengard under the corrupting influence of Sharkey.

The first introduction to a land very different from their own occurs to the *hobbits* when they reach Rivendell. They cross the Bruinen River, a threshold of water, symbolic of spiritual revival, in order to reach this sanctuary. A rush of whitewater sent by Elrond, the Master of Rivendell, fills the Bruinen and overwhelms the pursuing Black Riders at the Ford. Elrond heals Frodo's stab-wound just in time. The Council of Elrond, which leads to the formation of the Fellowship of the Ring, is held in Rivendell. Frodo is able to meet the ageing Bilbo who has retreated to this sanctuary to take rest and to write his book. He passes on the valuable gifts of the sword Sting and the mail of *mithril* to Frodo. So, Rivendell can be viewed as a land where 'Atonement with the Father' takes place. It is an intermediary phase, and gives the Company a pre-taste of Lórien.

The Golden Wood of Lórien is the subject of legend and song in *The Lord of the Rings*. It is the last resort of the High Elves and the dwelling-place of Galadriel and Celebron, their rulers. Legolas the Elf describes Lothlórien as "the fairest of all the dwellings of my people" (*LOTR* 320). It is a place of heavenly perfection, an unblemished land, full of spiritual loveliness. Even under the threat of the Shadow, Lothlórien is not deserted because there is a secret power there "that holds evil from the land" (*LOTR* 325). The travellers

have to wade across a stream, another watery threshold, to enter the enchanted country. After the tragedy of losing Gandalf at Moria, the Lórien interlude provides peace and spiritual rejuvenation. In "The Two Towers," Gandalf recollects that after his battle with the Balrog and rescue by Gwaihir, he "tarried there [in Lothlórien] in the ageless time of that land where days bring healing not decay" (*LOTR* 491). Aragorn uses the *athelas* leaves found here to give relief to Frodo who had been severely bruised in the *Orc* attack at Moria. Skogemann says that Lórien is an important step in the individuation process of the Self, of which the Fellowship is a manifestation. Significant growth takes place after the meeting with Galadriel, the magnificent 'Anima' archetype. She gives the Company valuable gifts and reveals the future in her mirror. Harmony with nature, a quiet, unobtrusive magic and the spirit of days gone by mark the forest. Yet, it is doomed, since its safety lies in Galadriel's ring, Nenya, whose power would soon be lost through sacrifice. Lórien, with its life-giving river and fountains, the capital city of a ruling couple invested with supernatural qualities, is replete with *high mimetic* imagery as described by Frye (*AC* 153).

Faramir, Éowyn and Merry are taken to The Houses of Healing in Ithilien after the Battle of the Pelennor Fields. Aragorn here acts as healer, curing both through the means of herbs and his own spiritual powers. He proves true the old woman helper Ioreth's words, "The hands of the king are the hands of the healer and so shall the rightful king be known" (*LOTR* 842). Lady Éowyn is cured of her hopeless love for Aragorn through Faramir's

devotion. The Houses of Healing are, consequently, a sanctuary for the body and soul.

Fuller writes: "The notion of the Blessed Realm is an ancient motif" (20). The Grey Havens from which the chosen ones sail towards the end of "The Return of the King" is the equivalent of death, leading to Paradise in the form of the Isles of Healing. Virgil places Elysium under the earth, but Homer locates in on the west, near the ocean and describes it as a happy hand. "Hither favoured heroes pass without dying and live happily under the rule of Rhadhmanthus" (Bulfinch 334). The Elysium of Hesiod and Pindar is in the Isles of the Blessed or Fortunate Isles in the Western Ocean. King Arthur goes to the Island Valley of Avalon in the company of the Three Queens. Similarly, Frodo travels by ship with Bilbo, Gandalf and the High Elves to the white shores of the fair green country (*LOTR* 1007) in the west, a journey foreseen in his dream. The voyage over the timeless and uncharted ocean is indicative of death. The entry into the blessed land is gained after passing through purifying water in the form of rain, thus evoking baptismal symbolism. This is similar to the experiences of Caspian and his friends in C.S. Lewis's *The Voyage of the Dawn Treader*. The sweet-smelling flowers and soft singing mark it to be an earthly paradise where Frodo could find true rest from his mental and physical travails.

In the *Harry Potter* series, Dumbledore decides to place the infant Harry with his only blood relatives, the Dursleys, even though they are *muggles*, because he firmly believes that no harm can touch him. This is an

inevitable part of literature portraying children, since a child has to live under guardianship until he or she comes of age. Harry, therefore, has to return to the Dursley home until he departs from it for the final time at the age of seventeen in *The Deathly Hallows***.**

The next sanctuary that Harry is welcomed to is Hogwarts. It is Harry's home in the truest sense, "the place where soul and Self meet, the Home that is the heart of the new order" (Woodman 205). The school is endowed with magical protection. Further, it is a place of warmth and comfort, offering sustenance, companionship, guidance and cures for almost all ailments. Though perils are encountered at Hogwarts, except in the last two books of the series, they do not lead to calamity. Hogwarts as a home offers to the orphaned Harry, and to the similarly deprived Tom Riddle, scope and initiative for development. Deborah De Rosa comments, "Rowling inverts the traditional paradigm as she introduces Harry to the domestic safety and childhood nurture that life with the Dursleys precluded" (165).

The Weasley home, The Burrow, is another sanctuary. It is here that Harry is able to experience the happiness of living in a family. Mrs.Weasley, the 'Earth Mother' archetype, creates an atmosphere of cheer and comfort within her cozy abode. In *The Deathly Hallows*, it is seen that The Burrow is specially designated to protect Harry. Grimmauld Place, the home that Sirius leaves to Harry is also a house which is fortified from intruders because it is the headquarters of The Order of the Phoenix**.** Other examples of sanctuaries in the

series are Shell Cottage, Bill and Fleur's seaside home, and the Shrieking Shack which houses Lupin whenever he is transformed into a wolf.

The Heavenly Ascent, Death and Resurrection

The motif of the journey to heaven is vitally important to ancient religions. In The Bible, besides Jesus, Enoch, Elijah, Paul and John ascend to heaven. In the *Mahabharatha*, Arjuna goes to heaven to obtain divine weapons. The 'Heavenly Ascent' is closely related to other motifs such as 'Death and Resurrection' and 'Apotheosis.' Northrop Frye calls the death-resurrection pattern "the archetype of archetypes" (qtd. in Abrams 13). Burrows et al. write, "The death – real or symbolic – in this motif signifies an end to a former way of life and the emergence of a new outlook or insight or way of coping with life" (201).

Gandalf and the Balrog climb the Endless Stair which takes them from the lowest dungeon to the highest peak, ascending in unbroken spiral until it comes to Durin's Tower, at the pinnacle of the Silvertine. After the Balrog is thrown down, Gandalf loses consciousness. "Then darkness took me, and I strayed out of thought and time, and I wandered far on roads that I will not tell," Gandalf says to the Company in "The Two Towers." Afterwards, he has to return to Middle-earth to complete his duties there. "Naked I was sent back – for a brief time, until my task is done" (*LOTR* 491). Still, it takes some time for him to join his fellows. In isolation on the mountain-top, he feels that each day is as long as a life-age of the earth. He could hear the happenings in the world as if from afar, in the manner of Blake's "Blessed Damozel": "Faint in my ear

came the gathered rumour of all the lands: the springing and the dying, the song and the weeping . . .” (*LOTR* 491). The Great Eagle, Gwaihir the Windlord, at the behest of Galadriel, bears him away to Lothlórien, where he is healed and transformed into Gandalf the White. The Gandalf, who appears “grey and bent, like a wizened tree before the onset of a storm” is now gone. The new Gandalf’s hair is “white as snow in the sunshine; and gleaming white was his robe; the eyes under his deep brows were bright, piercing as the rays of the sun; power was in his hand” (*LOTR* 322, 484). Christ’s death and resurrection are evoked here by Tolkien in his depiction of Gandalf’s transformation and return. Frodo goes into a death-like coma and is revived by the Orcs after being stung by Shelob. Harvey feels that Aragorn’s passage through the Paths of the Dead symbolizes his death and rebirth (90). Writes Peter Kreeft, “Frodo, Gandalf, and Aragorn are all, in different senses, martyrs, Christ-figures, who undergo different kinds of resurrections” (227).

Another ascent described by Tolkien is in the form of a pilgrimage to the dwelling-place of Galadriel, the Marian archetype. Guided by Haldir the Elf, Frodo and the rest of the Fellowship of the Ring come to a place which is described as “a hill of many trees, or a city of green towers” (*LOTR* 343). Caras Galadhon, “the heart of Elvendom on earth” (*LOTR* 343), is an eco-friendly place, a haven of living beauty. The road upwards is paved with white stone, and they come across a white bridge. Heavenly white, silver and green are the dominant colours in the City of the Elves. On the way up, Frodo sees “the city ever climbing like a green cloud upon their left” (*LOTR* 344). The travellers

come across a huge platform which is like the deck of a great ship. It is under the canopy provided by a great *mallorn* tree that the Lord and Lady of the Elves hold court. The meeting with Celebron and Galadriel in their tree-palace is a transformational experience for the Fellowship.

The *Harry Potter* books also feature the motifs of 'Heavenly Ascent' and 'Death and Resurrection.' After being hit by the villain's killing curse in *The Deathly Hallows*, Harry Potter finds himself in another dimension, where he meets Dumbledore. Harry, like Gandalf, finds himself naked, having shed his mortal body and implicitly, the sins associated with it. The hero's entry is into a celestially pristine King's Cross Station can be interpreted as a 'Heavenly Ascent.' It is significant that there are two thrones in the place, and Dumbledore takes on the character of the Supreme Being, with Harry as the Son, reunited after a sacrifice freeing mankind of sin, here embodied in Voldemort's fragmented and maimed soul. Harry also becomes an Adam who has been redeemed. Given Rowling's understanding of the mythic and religious significance of words, 'King's Cross' becomes invested with Christian connotations.

The result of Harry's refusal to defend himself against Voldemort's attack is the freeing of his soul from the bond of the villain and the completion of the individuation process where harmony is restored between the conscious and the unconscious. Dumbledore therefore fittingly observes, "Your soul is whole; and completely your own" (*DH* 567). The redeeming power of sacrifice which is part of religion and ritual is thus accomplished. Whereas Gandalf is

told by heavenly powers to go back to complete his duties, Harry has the choice to either go back to his responsibilities, or to go "on" (*DH* 578). As a committed hero, he turns his back to the peace of heaven and returns to earth, a resurrected god-like being. The exorcism of evil from good is complete, and the way to the final destruction of Voldemort becomes clear.

Rowling calls attention to the fact that the Resurrection Stone, one of the three *Deathly Hallows*, does not actually bring the dead back to life. Only spirit-like images of those who have passed away appear, and this may affect people who are weak-minded. It is significant that eggs being associated with rebirth, the Resurrection Stone is found in a *snitch*, which forms an egg-like covering for it. Furthermore, it is a *Horcrux* as well as a *Hallow*, and is therefore ambiguous in nature. Voldemort goes through a near-death experience followed years afterwards by an engineered resurrection when he reconstructs his body "Medusa-like, in a cauldron" (Mills, "Archetypes" 4)

The Hero's Descent into the Underworld

'The Descent into the Underworld' is an archetypal pattern which is widespread in epics. "Among the Greeks, the Hero's departure for the other world, a descent to Hell, became an abstract of this world's problems, the collective answer to all riddles" (M. Grant 242).

The journey in the Dark to the Mines of Moria in "The Fellowship of the Ring" is an unpleasant experience for the travellers. "There are older and fouler things than *Orcs* in the deep places of the world," warns Gandalf, as they descend by a stairway past wide fissures and chasms (*LOTR* 301). Frodo feels

by the weight of the Ring that evil lies ahead. At nightfall, they enter the Mines and are soon subject to an Orc attack. A Balrog, a demon from the past confronts them. Gandalf encounters his terrible opponent at the bridge of Khazad-Dûm. The wizard falls into an abyss along with his adversary and is presumed dead. Before his departure, he urges the Company to escape.

In his desperation to reach Mount Doom, Frodo follows Gollum into Mordor. His faithful companion Sam's misgivings regarding the ambiguous shadow figure of the fallen *hobbit-like* creature prove right. Gollum leads them into the dark tunnel of Torech Ungol, home of the monstrous spider, Shelob. The smooth-walled tunnel is straight and even, a veritable passage to the womb of the 'Terrible Mother.' The hobbits repel the lurking spider with Galadirel's star-glass. Shelob retreats with the evil intent of ambushing the *hobbits* on the hillside. Frodo and Sam hack their way out past a spider web.

In *The Return of the King*, Aragorn redeems the Oathbreakers who were cursed by his ancestor Isildur and reinforces his right to kingship by traversing the Paths of the Dead. Aragorn, in his typically fearless fashion, goes on this journey of initiation, which may be compared to the 'Belly of the Whale' stage mentioned by Campbell. He is accompanied by Legolas, Gimli and his kinsmen, the thirty Dúnedain. Aragorn leads the men and horses into the Door of the Dead in the Haunted Mountain by sheer strength of will. Finding their way with the help of dim torchlight, they hear an endless whisper of voices speaking in a strange tongue. Aragorn informs his followers that he is leading them toward the Stone of Erech. In a chill blast of wind, the torches go out.

There is utter silence and they get a feeling of timelessness. Legolas's *elvish* eyes alone could make out the forms of men and horses, banners and spears. Tolkien's description of "pale banners like shreds of cloud" (*LOTR* 771) echoes the pale dead kings of the hillside in Keats's poem, 'La Belle Dame Sans Merci." The idea of the 'Spectral Army' is prevalent in mythology. Jessie Weston, in her book, *From Ritual to Romance*, names the Northern Einherir as belonging to this class. When they reach their destination, Aragorn addresses the dead soldiers without turning, in keeping with the superstition of not looking back to see supernatural beings, a convention followed by Coleridge in "The Rime of the Ancient Mariner." The Oathbreakers agree to fight on his side and are restored to peace and dignity after the fall of Sauron. Aragorn here plays the kingly role of healer and redeemer. For him, The Paths of the Dead lead to 'Atonement with the Father.' He is able to complete the unfinished task of his ancestors and reclaim his kingdom. This important stage signals the 'Return of the King.'

Harry's first entry into Hogwarts School is in the form of a descent. New students are taken ceremoniously across the great black lake in boats and they pass through a curtain of ivy into a wide opening in the cliff face. They then go through a dark tunnel into an underground harbour. This descent, which involves the crossing of water, takes on the nature of a rite of passage, a leave-taking from their previous existence, a form of death and rebirth.

In the *Harry Potter* books, the 'Descent into the Underworld' pattern marks the climax of almost every book. The hero who makes the 'Descent into

the Underworld' is not unaided. Virgil's Aeneas is accompanied by the Sibyl and the Golden Bough, and Theseus by in Ariadne. In *The Philosopher's Stone*, Harry is helped to cross the threshold by Hermione. He goes through a trapdoor guarded by the Cerberus-like Fluffy and then enters the underground room where the Philosopher's Stone is hidden to complete the object of his heroic quest, which is to prevent it from falling into the hands of Voldemort.

Harry's entry into the Chamber of Secrets to rescue Ginny is by far the most spectacular of his descents. The Chamber, which was built by the snake-loving Salazer Slytherin, lies deep under the bowels of Hogwarts and is home to the wicked Basilisk. Frye says that the underworld is "sometimes conceived as the body of a devouring monster" (*AC* 159). A slimy serpentine path leads the way to the chamber whose entrance is, significantly, through the girls' restroom, haunted by the female spirit, Moaning Myrtle. When Harry fights the Basilisk he has, in addition to his wand, the Sword of Gryffindor, another talisman similar to the Golden Bough.

The Prisoner of Azkaban sees Harry go down through a tunnel under the Whomping Willow tree into the Shrieking Shack to save Ron from a huge dog. *The Goblet of Fire* has Harry passing through a maze on his way to secure the Triwizard Cup. The female element here is in the form of a Sphinx who poses a riddle to him. The actual descent occurs when Harry and Cedric, the Hogwarts champion, are sucked into the Cup and transported to a cemetery. Harry is tied to a headstone by Wormtail, who concocts a potion which has Harry's blood as an ingredient. This revives Voldemort, and Harry and the

Dark Lord engage in a spectacular duel in the graveyard at Godric's Hollow. The phoenix song issuing out of Harry's wand and the ghost of Harry's mother constitute the female element in this descent and return. A less terrifying example of the hero's descent in this book is his underwater plunge into Hogwarts Lake where he encounters various water creatures and rescues Fleur's Delacour' sister, Gabrielle, and Ron Weasley.

In *The Half-Blood Prince*, Dumbledore takes Harry to a cave beyond the dark sea in search of a *Horcrux* which the evil Lord Voldemort had hidden. The images of the formidable rocky cliff face and the bleak harsh sea correlate to Frye's tragic vision and are appropriate to the situation. The quest involves two crossings of water – acts symbolic of death and eternity. Dumbledore and Harry have to swim across a stretch of gloomy sea to reach the cave. They make their way through a fissure and down a dark winding tunnel to a cave and then further down to another cavern. This descent recalls Harry's penetration of the Chamber of Secrets, the abode of the Basilisk. It can be recollected at this juncture that the Slytherin common room is also a dungeon. Dim, cold and wet, the snake-like villain Voldemort's lairs are ever linked with the feminine principle. This forms a contrast to the hero's associations with the masculine principle embodied in the symbols of the sun, light, the eagle and elevated places.

The 'Descent' can be viewed as a separation from the conscious mind and an exploration of the unconscious. Maud Bodkin writes in "Archetypes in the Ancient Mariner" about the night journey under the sea in which the hero

has to enter the body of a whale or dragon before a renewal of life can come about. She further quotes Jung as stating that there must be "an acceptance of the possibilities that lie in the unconscious contents activated through regression . . . disfigured by the slime of the deep" (200). The animated dead bodies which Rowling calls *Inferi* stretch out their slimy white hands to capture Harry. The second crossing over water of "the great black lake, teeming with the dead" (*HBP* 530) is reminiscent of the journey of the dead in Greek myth across the underground river, Styx and also of the Dead Marshes in *The Lord of the Rings*. Their boat journey across the lake surrounded by creatures that fear light and warmth brings to mind Jonathan's journey to Dracula's castle, surrounded by "the children of the night" (Stoker 28). The motif of blood sacrifice which occurs during Voldemort's resurrection is here repeated in Dumbledore's ritualistic cutting of his hand with a silver knife to open the doorway. It is noteworthy that this condition enforced by Voldemort is considered crude and unworthy of the accomplished wizard. On the way back, it is Harry who performs the sacrifice demanded of him by the vampire archetype, Voldemort. Dumbledore drinks from the chalice containing the terrible magical liquid, putting his life at stake to retrieve the *Horcrux***.** The cup or container of liquid is again a symbol of the feminine principle and also of the journey into the subconscious, since the effect of the liquid makes Dumbledore recollect the worst moments of his life. The stone cup recalls the Stone Table where Aslan makes the supreme sacrifice in C.S. Lewis's *The Lion, The Witch, and The Wardrobe*.

The greenness of the liquid makes its relationship with evil clear. Harry and Dumbledore escape because of the ring of fire conjured by the latter who rises from apparent death to covey both of them to safety. This scene is similar to Gandalf setting fire to the trees to ward off the *Wargs* on the mountainside. Fire, redness and blood which are images of life and the masculine principle are all associated with Dumbledore's phoenix and are contrasted to the dark, cold, watery power of Voldemort, whose preferred colour is apparently green.

In *The Deathly Hallows*, the 'Descent' is into the lair of the snake Nagini. Harry and Hermione unwittingly follow the historian Bathilda Bagshot to her foul-smelling home in Godric's Hollow, only to discover that the snake has artificially animated her dead victim's body. In this form she lures Harry upstairs and emerges from the woman's neck. It is Hermione, the 'Wise Woman' archetype who extricates him from the situation. The powers of the unconscious represented by the snake threaten to consume the 'Self,' preventing the process of individuation or self-realization. The book also features another 'Descent' where Harry and his companions venture into the vaults of Gringotts Bank to obtain the Hufflepuff Cup and the Gryffindor Sword. The friends make a get-away on the back of the dragon guarding the treasure after tricking Griphook and the other goblins. The mythic pattern of the 'Descent into the Underworld with a Female Companion' is also seen here, the representatives of the feminine principle being Hermione and the Cup itself.

The Fight with the Dragon

J.R.R. Tolkien says that dragons have "the trademark of Faerie written plain on them" ("Fairy-Stories" 12). Clute and Grant note: "To kill a dragon is often to become a king" and go on to explain, "This dragon may be kings, mountains, giants, or other monsters" (qtd. in Colbert 61).

One of Tolkien's most powerful depictions is Gandalf's struggle with the Balrog, Durin's Bane, when he is already weary and nearly spent. The Balrog, a creature of fire and shadow, is armed with a fiery sword and a many-thonged whip. It leaps over the flames emanating from the fissure that separates it from the Company. Gandalf leads his companions to the bridge of Khazad-Dûm and orders them to cross to safety, while he stands guard. The old wizard, declaring his heavenly origins, challenges the fire-breathing fiend. The Balrog continues to advance, spreading its wings. Gandalf smites the bridge with his staff, causing it (the bridge) to break. The demon falls with a terrible cry, but pulls Gandalf into the abyss with its whip. This incident bears comparison with Rowling's later description of the weakened Dumbledore's final conflict with the Death Eaters on top of the tower at Hogwarts. Both 'Wise Old Men' die, preventing their followers from participating in the fight. Dumbledore immobilizes the invisible Harry with a spell, while Gandalf cries famously while going down the abyss with the Balrog, "Fly, you fools!" (*LOTR* 322). The Company proceeds on their quest, led now by Aragorn. Later, as the White Rider, Gandalf recalls the rest of the fight: "Long I fell, and he fell with me" (*LOTR* 490). Having lost all account of time, the adversaries wander into

dark tunnels, start climbing a seemingly endless stair and finally reach the peak of Celebdil. The fight ends with the Balrog falling to his doom from the mountain. Afterwards, Gandalf is carried away by Gwaihir the Eagle to Lórien.

Frodo and Sam initially escape from Shelob into the pass of Cirith Ungol by using the talisman of the star-glass but the persistent spider-woman attacks them as soon as Sam puts away Galadriel's phial. With hairy legs and a soft, squelching body, Shelob pounces upon Frodo from behind and stings him in the neck. Sam is helpless, since he has to struggle with Gollum, who also makes a sudden, silent attack. He overthrows his opponent, but finds that Frodo has already been bound with Shelob's cords and is being dragged to her lair. Tolkien describes Sam's retaliation in moving terms: "No onslaught more fierce was ever seen in the savage world of beasts, when some desperate small creature armed with little teeth, alone, will spring upon a tower of horn and hide that stands above his fallen mate" (*LOTR* 711). With a yell, Sam attacks the beast's eyes with his master's sword, Sting. Just as Shelob prepares for a final, fatal spring and sting, a voice seems to speak to Sam. He takes out the Phial of Galadriel, calling out the Elf-Lady's name at the same instant. The glass bursts out into beams in Shelob's eye, "a dreadful infection of light" (*LOTR* 713). To Shelob's diseased vision, evil is good, and good, evil. Pursued by the furious Sam, she crawls slowly towards an opening in the cliff, leaving a slimy trail behind.

In the first book of his epic of chivalry, *The Faerie Queene*, Spenser gives an account of the hero's fight with the dragon. The Redcross Knight has a

ferocious, long-drawn struggle with a near-invincible enemy, a dragon that represents Satan. The Knight suffers terrible burn injuries from the fiery beast's breath, and later receives a deadly sting on his shoulder. But he is saved first by balm from the Tree of Life, and next by water from the Well of Life. After several days of battle, he kills the dragon by driving his sword through its jaws. Spenser gives a graphic description of the slaying of the beast:

> The weapon bright,
> Taking advantage of his open jaw
> Ran through his mouth with so importune might
> That deep emperst his darksom hollow maw,
> And, back retyrd, his life blood forth with all aid draw."
> (*FQ* 1.11.53-57)

Harry's battle with the Basilisk in *The Chamber of Secrets* is strikingly similar. The atmosphere under Hogwarts Castle is darkly medieval. Like the dragon's cave, the Chamber is disgustingly slimy and full of unforeseen horrors. Harry comes across a huge snakeskin which recalls the process of death and rebirth. Tom Riddle, the personification of evil, summons his henchman, the Basilisk, which "would not come unless it was called" (*CS* 227). Harry's predicament is terrible, since he cannot look at the monster; further, he is unarmed. The monster bites him and he soon realizes that he is dying. Grynbaum interestingly interprets this situation in Jungian terms: "The demands of the unconscious act at first like a paralyzing poison on a man's

energy and resourcefulness, so that it may well be compared to the bite of a poisonous snake."

Like many a true hero, including the Redcross Knight, Harry is fatally wounded in the battle. Just as the Redcross Knight gets supernatural aid through his inherent goodness, Harry's belief in Dumbledore and all he stands for summons the phoenix Fawkes to him. The thick, pearly tears of the phoenix, like the water of the Well of Life, revive the dying hero. The bird attacks the huge snake, rendering it sightless. It brings Harry the Sorting Hat from which he draws out the gleaming silver Sword of Gryffindor. The killing of the Basilisk echoes Spenser: "The Basilisk lunged again, and this time its aim was true. Harry threw his whole weight behind the sword and drove it to the hilt into the roof of the serpent's mouth" (*CS* 236). Harry then goes on to kill the memory of Tom Riddle by stabbing his diary. In slaying the serpents, actual and symbolic, Harry is able to "transform the evil eye of the snake monster within, where monsters are created with 'looks that kill' " (Grynbaum**)**.

In *The Goblet of Fire*, the first task of the Triwizard Tournament is to secure a golden egg guarded by a dragon. Rowling portrays the legendary beast as a huge, bat-winged, fire-breathing lizard or snake with a barbed tail. Harry's encounters with various dangerous creatures prepare him for his final meeting with Voldemort, the greatest symbolic dragon of them all.

The Rescue of the Maiden

After stating that "The central form of the quest-romance is the dragon-killing theme," Frye says that the next step is the reappearance of the victim from the stomach of the monster (*AC* 189). Since the dragon can be identified with a labyrinth or maze, the victim (usually, but not necessarily, female), is brought back from the underworld to the world of light and air in an analogy of sin and redemption. Accordingly, Gandalf saves the innocent *hobbits* from the attack of the Balrog and enables them to leave the Mines of Moria. Aragorn redeems the Oathbreakers by giving them an opportunity to atone for their sins.

In the medieval concept of knighthood, it was part of the knight's duty to protect the weak and destroy the wicked. St. George, the patron saint of England, rescues a maiden from being devoured by a dragon. In keeping with this tradition of the British Hero, Harry, in *The Chamber of Secrets,* rescues Ginny Weasley and many other innocent lives from the clutches of Tom Riddle. As Frye says, the reward of the quest includes a bride who is "found in a perilous, forbidden or tabooed place and is often rescued from the unwelcome embraces of another and generally older male" (*AC* 193). Rowling, by making Ginny the future wife of Harry, follows this pattern. In *The Goblet of Fire,* Harry saves two other maidens (Fleur Delacour's sister and Hermione) from the *merpeople,* even though he is not bound to under the rules of the game.

The Syzygy

Carl Jung used the term 'Syzygy′ to denote an archetypal pairing of contra sexual opposites, which symbolizes the communication of the conscious

and the unconscious minds ("Syzygy"). The 'Syzygy' is a pattern of wholeness and integration. It indicates the reconciliation of the opposites, the 'Anima' and the 'Animus,' which then form a divine pair (P. Grant 172). The contrasting outer and inner lives are now joined in marriage. Frazer associates the Divine Couple with the May Day and Midsummer celebrations. The Midsummer wedding of Aragorn and Arwen is an example of the 'Syzygy' image. Since Arwen is the granddaughter of Galadriel, she is immortal, and her choice of being the bride of a human being is a sacrifice. She re-enacts the story of her ancestress, the beautiful Elf-maiden Lúthien who weds the mortal, Beren. The union of Aragorn and Arwen is a sacred marriage, the wedding of the spirit of vegetation in spring, restoring fertility to the great kingdom of Gondor. The equation of human and vegetable life is manifest in the pattern. The unions of Faramir with Éowyn and Sam with Rose are other examples of 'Syzygy.'

Dreams, Visions and Prophecies

Frodo has two prophetic dreams. The first is in Crickhollow where he hears the sounds of animals sniffing around, looking for him in the dark forest. This is a warning about the animalistic Black Riders. The barren fields he sees are the wastelands of Mordor and the White Tower in his dream is the White Tower of Gondor. He also sees the Great Sea over which he sails after completing his mission. The climbing he does foreshadows the final ascent to the Cracks of Doom. The light in the sky and the sound of thunder anticipate the skies over Mordor at the time of Sauron's fall. In Tom Bombadil's house, Frodo dreams of Gandalf's escape from Orthanc, the fortress of the *Orcs*.

Boromir's prophetic dream shared by Faramir is recollected by him at the Council of Elrond. In it, a clear, remote voice asks him to seek for the sword that was broken in Imladris. The end would come when "Isildur's Bane shall waken / And the Halfling forth shall stand" (*LOTR* 240). This refers to the Balrog and to Frodo himself. Aragorn quotes the lines of Malbeth the Seer that Oathbreakers would awaken at the Stone of Erech, called by "the heir of him to whom the oath they swore" (*LOTR* 764). This proves to be true when Aragorn, the heir of Isildur redeems the Oathbreakers by giving them a chance to fight on his side against Sauron.

Aragorn has a premonition that the mines of Moria would be fatal to Gandalf and conveys it to the wizard, though his warning proves to be of no avail. Elrond's sons Elladen and Elrohir bring word to Aragorn from their father who is endowed with insight: "The days are short. If thou art in haste, remember the Paths of the Dead" (*LOTR* 758). The Witch-king of Angmar is immune to attack by a man, but is slain by Éowyn in the guise of Dernhelm. Sam has a vision of Galadriel in Shelob's lair. Tolkien makes the Lady appear either as a direct manifestation or in the form of light to his characters when they are in dire need of help.

In the *Harry Potter* series, the power of prophecy unites the hero and the villain. The birth of a saviour who redeems the world from tyranny is a recurring motif which is widely prevalent in religious and secular literature. In the Bible, it is seen that the births of Moses, John the Baptist and of Jesus Christ were prophesied. In the *Bagavatham* and the *Vishnu Purana*, it is seen

that the birth of Krishna, born to kill the tyrant Kamsa, is predicted by a heavenly voice.

The birth of Harry, the 'Chosen One,' is also the subject of a prophecy. The Department of Mysteries in the Ministry of Magic retains a copy of a prediction relating to this event made by Sybil Trelawney. Like the wicked magician in the story of Alladin who makes the boy fetch the lamp, Voldemort, in *The Order of The Phoenix*, persuades Harry to obtain the copy of the prophecy which is encased in a glass container. Rowling prefers to make choice and not inevitability the determining factor with regard to its fulfilment. Dumbledore significantly comments that the prophecy could have applied to Neville Longbottom as much as to Harry. In fact, in *The Deathly Hallows*, Neville is given the role of killing the snake Nagini, the last *Horcrux*. It is Voldemort's act of murder that confirms Harry as the 'Chosen One.' However, this is inherent in the prophecy itself, bearing witness to the inescapability of fate, another important motif in traditional stories. The prophecy's content is:

> The one with the power to vanquish the Dark Lord approaches . . . born as the seventh month dies . . . and the Dark Lord will mark him as his equal, but he will have power that the Dark Lord knows not . . . and either must die at the hand of the other for neither can live while the other survives. (*OP* 741)

Harry, who is born on the twenty-third of July, becomes the seventh *Horcrux*. He comes to know about the *Hallows* and also about the power of love. Harry's life is so intricately woven with that of Voldemort that, to disentangle it, he has

to die and be resurrected. He also has to kill his Shadow self with the help of the Elder Wand. Harry suffers frequent visions of the Dark Wizard. Sometimes, he becomes the snake Nagini in his dreams. This is explained by the fact that a portion of the villain's soul is lodged in him.

Riddles and Puzzles

Riddles and puzzles are part of folklore and legend. Even in myth, they have their place, the most famous example being that of the Riddle of the Sphinx, solved by Oedipus. Gandalf's letter left with Butterbur the Innkeeper refers to the identity and future of Strider the Ranger who is actually the rightful king of Gondor. In Rivendell, Frodo recollects the wizard's words in song: "All that is gold does not glitter / Not all those who wander are lost" (*LOTR* 240). The riddle inscribed on the Door of Durin in Moria instructs those who would pass through to "Speak, friend, and enter" (*LOTR* 297). It takes quite some time for Gandalf to decipher the clever simplicity of the riddle which requires only the uttering of *Mellon*, the *Elvish* word for *friend*.

In *The Goblet of Fire*, during the third task of the Triwizard tournament, Harry encounters a Sphinx and has to answer her question correctly on his first guess. Another task in the Tournament involves the finding and opening of a golden egg which contains a clue to the next task. The chess game in *The Philosopher's Stone* is also a puzzle. In the Room of the Flying Keys, Harry has to locate the correct one in order to proceed further. Another step towards finding the Stone involves the riddle of the Seven Bottles. Books, too, contain riddles. Snape enigmatically calls himself "The Half-Blood Prince" in his old

school text-book. *The Tales of Beedle the Bard* is left to Hermione by Dumbledore to help her identify the *Hallows*. Harry finds that the enigmatic words on the *snitch* inherited from Dumbledore, "I open at the close" (*DH* 559) to mean that the snitch would open to reveal the Resurrection Stone only when his own life is about to be sacrificed. The ownership of the Elder Wand remains a mystery till the final conflict between Harry and Voldemort. Lord Voldemort's full name, *Tom Marvelo Riddle*, is an anagram of *I am Lord Voldemort*. He transposes the letters of his name on the wall of the Chamber of Slytherin and reveals his true identity to his intended victim, Harry. Voldemort, with his complexes and his ambitions, which culminate in the splitting and the distribution of his soul, is indeed the most difficult riddle.

The Maze

The maze or labyrinth is symbolic of life and its problems. The maze is part of the *demonic* world, according to Frye: "In contrast to the straight road, we have a 'labyrinth or maze'" (*AC* 149). *The Lord of the Rings* features several labyrinthine ways such as the Mines of Moria, Cirith Ungol, The Paths of the Dead and the way to Durin's Tower from the abyss. When Theseus enters the labyrinth at Crete to fight with the Minotaur, Ariadne gives him a ball of thread to find his way back. Similarly, before Harry enters the maze in *The Goblet*, Hermione teaches him the *five-point spell* to enable him to find the correct direction.

Psychic Possession

The Ring of Power is shown as capable of manipulating those who come into contact with it. It assumes the role of tempter and leads its victims towards a state of degradation. The most prominent example of this is Gollum, who lives in the shadows and is a slave of the Ring. Frodo the Ring-bearer undergoes a personality change. He becomes physically frail, and, like its previous possessor, Bilbo, sometimes manifests a ferocity which strange in a *hobbit*. He is exposed to the world of the Shadow when he gives in to the insidious suggestions of the Ring and puts it on his finger. After the Ring is destroyed, Sam rejoices that Frodo "was himself, and he was free" (*LOTR* 926).

Voldemort is first shown in his satanic role of possessor in *The Philosopher's Stone***,** when he attaches himself to Quirrell. In *The Chamber of Secrets***,** as Tom Riddle, he dominates Ginny, causing her to kill the school roosters, write horrific messages in blood and to walk into the Basilisk's lair. Voldemort also has the power of possession over Nagini the snake. Like a demon, he dominates the mind of Harry, giving him, in *The Order of the Phoenix*, the misleading vision of Sirius being tortured in the Ministry of Magic. Harry often imagines himself to be a snake and looks at things from the snake's perspective when he is in a state of possession. Whenever he is in close proximity to Dumbledore, he has the urge to sink his teeth into the headmaster. Dumbledore is aware of Harry's plight and avoids being alone with him. He wisely realizes the urgent necessity for Harry to learn the art of *occlumency* in

order to shut out his mind from evil influence. The worst instance of possession occurs during the encounter with Voldemort in the Ministry of Magic. Harry experiences great pain and is made to beg Dumbledore to kill him. It is through the love of Sirius, which makes him long for reunion with his godfather after death that Harry escapes from Voldemort's clutches. Evil is perceived as being helpless in the face of love. Dumbledore remarks elsewhere that it causes Voldemort considerable pain to come into contact with a soul as good as Harry's. So, even though Harry fails to grasp the intricacies of shutting his mind to the influence of Voldemort, he succeeds in freeing himself from psychic possession, not through a ritual, but through the power of love, as advocated by religion. As Dumbledore says to Harry, "In the end, it mattered not that you could not close your mind. It was your heart that saved you" (*OP* 743). This is Rowling's enlightened prescription for freedom from the demonic possession of the negative tendencies of the psyche.

Mirrors and other seeing devices

Mirrors are traditionally viewed as being endowed with magical properties. They were used in the past to ward off evil and were associated with supernatural protection. In myths and fairy-tales, magic mirrors not only reveal the future, but also probe the inner recesses of the mind. Grynbaum muses, "The mirror allows reflection, with the light of consciousness, on the unseen power in us that is enlarged and projected onto another."

Galadriel's mirror, which is a silver basin of water from a stream reveals events and places past, present and future, but in random order. Even Galadriel

has no control over it. The mirror is a symbol of the dangers inherent in the seeking of untoward knowledge and the ultimate futility of its pursuit. Of more danger are the *palantíri*, the Stones of Seeing. The *Palantír* of Minas Tirith shows to Denethor a vision of black sails coming down the Anduin River. Misinterpretation of this vision leads to tragic consequences as in the Greek legend where Ageus commits suicide by mistake on seeing the black sails on his son Theseus's homebound ship (Howatson 538). The *Palantír* of Orthanc is misused by Saruman to communicate with Sauron. However, in the hands of its rightful owner, Aragorn, it is used to intimidate the Dark Lord.

Rowling recalls the Greek myth of Perseus and the Gorgon in *The Chamber of Secrets*. Perseus cut off the Gorgon Medusa's head by looking at the reflection in the mirror-bright shield given to him by Athene. Hermione and others use mirrors as they go round corners to avoid looking directly at the Basilisk. Further, as Michelle Yeo comments, Hermione becomes a mirror image of herself when she lies petrified in the hospital wing. "The Medusa myth . . . is thus evoked." It is notable that the mirror is associated with the feminine principle.

Another kind of mirror that is seen in Rowling's work is The Mirror of Erised. The name of the magical mirror is itself a riddle, since, from right to left, *Erised* reads *desire*. The mirror is an object of temptation that threatens to make Harry deviate from his goal of finding the Philosopher's Stone; yet it is a step in his initiation process, symbolizing his growing self-awareness. Harry has few opportunities of thinking about what he really wants while at the

Dursleys. It is only after his admission to Hogwarts and the magical world that he is able to realize his individuality. The mirror forms an important connection to his past, since it shows him the images of his parents. At the same time, Harry is able to shake off the temptation to dwell in the shadow of the past and to move forward towards his destiny. The *pensieve*, Rowling's equivalent of the *palantír*, is a container in which silvery wisps of memory are put for future reference. This device provides relief from the overcrowding of the memory by painful details of the past. Professors of Hogwarts such as Dumbledore, Slughorn and Snape make use of this magical appliance. Harry finds that *pensieves* provide valuable clues to the solution of mysteries.

Animals and Birds as symbols

The Dog: The dog is a recurring image in Rowling's books. Grynbaum, in this context writes that dogs are "intermediaries" who "stand at the gateway . . . they are guardians between life and death, between known and unknown." Woodman says that they are "an intuitive bridge between conscious and unconscious" (205). Fluffy, a dog with three heads, guards the trapdoor which leads to the place where the Philosopher's Stone is concealed. Like Cerberus, the similarly-endowed hound of Greek mythology, Rowling's Fluffy is susceptible to music. Sirius Black frightens Harry on his first appearance as the large black dog, Padfoot, in *The Prisoner of Azkaban*. In the same book, the image of a black dog that Harry sees on a cloud forebodes his near-fatal fall off his broomstick. Rowling has based this incident on the popular English superstition that the appearance of a black dog portends death.

The Stag: Haeffner explains, "The stag has archaic symbolic links to the Tree of Life due to the resemblance of its antlers to the cyclic life of branches. It is also seen as the forerunner of daylight or guide to the light of the Sun; it is a harbinger of supreme consciousness" (142). Rowling portrays James Potter as a gifted *animagi*. It was for this reason that he was known by the name of *Prongs* during his college days. The stag was also the form of his *patronus*, a powerful charm that could ward off evil. In the *Harry Potter* books, a *patronus* is seen as the projection of one's inner nature which comes to one's aid in times of emergency. As Von Franz points out, "In the conflict between good and evil the decisive factor is our animal instinct or animal soul; anyone who has it with him is victorious" (89). Harry has remarkable success with regard to the *patronus charm*, and it is worth noting that the silvery image of a stag issuing out of his wand is similar to his father's *patronus*. Writes Grynbaum, "Like the shaman who aligns with a special animal, Harry connects with his father's *animagi*, animal spirit, and it gives him new strength to fight against the takeover and loss of his soul [by the *Dementors*]."

The Eagle: The Eagle, together with the lion and the phoenix, has been identified by Northrop Frye as belonging to the *high mimetic* cluster of images (*AC* 153). The Eagle is a symbol of power and empire. In mythology, it is considered to be the sun and its talons, lightning. Zeus used the eagle to bring thunderbolts to slay the Titans. The eagle is also associated with Christ. Hence, Tolkien makes the mighty birds come to the aid of the forces of good in the final conflict with Sauron's vast army. In Indian myth, the great eagle, Garuda,

is the mount of Vishnu. He is the son of Surya, the Sun God and is the enemy of the venomous snakes known as *Nagas*. He goes on a quest to obtain *Amrita*, the nectar of immortality. In this context, the rescue of Gandalf, Frodo and Sam by the eagles and of the eagle-like bird Fawkes's associations with immortality and its opposition to snakes is understandable.

Mythical Beasts

The Unicorn: Traditionally, the unicorn is a symbol of the sacred. The Bible describes God having the strength of the unicorn (*OT* Numbers 23:22). Frye says that the Unicorn, being a traditional emblem of chastity, has an honoured place in the analogy of innocence (*AC* 152). In medieval times, the unicorn was considered a representation of Christ, and was believed to be endowed with magical healing powers. In Rowling's books, the unicorn is one of the denizens of the Forbidden Forest. Hagrid explains the qualities of this mythical one-horned horse to Harry and his friends. It is portrayed as a rare and beautiful animal, and its slaying by Voldemort is condemned as a sin.

The Phoenix: The phoenix is a legendary bird which dies and is reborn. In ancient Egypt where it originated, the phoenix image conveys the passage of time, and it remains a symbol of immortality today (Colbert 82). Red and gold in colour, the phoenix is associated with fire, the sun and the male factor. While describing the fire symbolism of the *apocalyptic* world, Frye writes, "The image of the burning bird appears in the legendary phoenix" (*AC* 145). As a representation of Christ's death and resurrection, the phoenix it regarded as an agent of supernatural aid. In the *Harry Potter* books, the phoenix Fawkes is

a symbol of potency and hope. He plays an active role in the revival and rescue of Harry in *The Chamber of Secrets*, when he encounters its traditional enemy, the Basilisk. David Rafer points out that "Rowling uses sacramental symbolism in her use of Fawkes as a Christian symbol of the Resurrection." Grynbaum says that just as there is a relationship between poison and elixir in homeopathy and alchemy, the phoenix has a dual nature; it can be a killing force but its empathic pearly tears can transform it to a healing remedy. Fawkes dies in flames defending Dumbledore from Voldemort's attack. Frye, writing on *apocalyptic* imagery says, "The image of the burning bird appears in the legendary phoenix" (*AC* 147). In addition, the fiery end of Harry's pet owl, Hedwig, recalls the ritual burning of an animal mentioned by Frye as being part of *apocalyptic* symbolism (*AC* 145). The Phoenix is a soul-companion of Dumbledore, and its lament and departure after the headmaster's death is terrible.

The Griffin: The name of Harry's house at Hogwarts is *Gryffindor*, which means *golden griffin* in French. The griffin itself is a mythological beast, part lion and part eagle, both creatures being symbols of royalty and courage. The beast, called *yaazhi* in India, can be considered to be "the master of the earth and the sky" (Colbert 108). The mount of the Greek God Apollo, it is a powerful male symbol, related to the Sun, and by extension, the hero. The griffin is also a representation of Nemesis, the Greek goddess of retribution. Later, it became a symbol of the dual nature of Christ – human and divine (Colbert 109). The eagle and the lion are symbols of the 'Animus' or male

element. The sky is usually regarded as male and symbolizes pure reason or spirituality. Harry, like the symbol of his house, is master of the earth and the sky, since he is good at the game of *Quidditch*, which is played in the air, as well as at *Defence Against the Dark Arts* which he practises inside Hogwarts Castle. He is throughout the book identified with the male principle and is the nemesis of the murderer of his parents. Harry becomes master of the dual worlds, magical and *muggle*. The griffin can be seen as the opponent of serpents and basilisks which were traditionally associated with evil. Harry thus opposes Voldemort, portrayed throughout as snake-like.

The Elements

Fire: Tolkien writes that the fires of Orodruin are used to forge the Rings of Power and also to destroy the One Ring. The element which has both a positive as well as a negative side, can be considered "a symbol of life and death or good and evil" (Garai 13). Fire was treasured by tribal societies since it warded off wild beasts and saved them from superstitious fears at night. Gandalf uses fire to repulse the *Wargs* on the mountainside. Dumbledore is shown as using fire against the *Inferi*. He also uses a ring of fire to entrap Voldemort who escapes by turning into a snake. Fire in the innocent world is usually a purifying symbol, "a world of flame that none but the perfectly chaste can pass" (Frye, *AC* 151). Hence the test of fire to reach the Philosopher's Stone in the first book of the *Harry Potter* series, and the fiery protection that Harry's mother endows him with as the fruit of her sacrifice. However, the later books being in the nature of the *analogy of experience*, the "fire symbolism is often

ironic and destructive" (Frye, *AC* 155). It is powerful fire, called *Fiendfyre*, started by Crabbe to kill Harry and his friends which destroys the diadem *Horcrux* as well as Crabbe himself.

Air : This element is associated with the male principle, and in turn, with the 'good' forces. Garai writes, "Like the element of fire, it is related to the male quality of action" (12). The Eagles in *The Lord of the Rings* are kings of the air and come to the rescue in crucial situations. Rowling makes Harry good at *Quidditch* which is played riding on flying broomsticks. In contrast to air, the earth is seen as female and symbolizes sensuous existence. Voldemort is associated with the snake, which stays close to the earth, while Harry is associated with the eagle and the sky.

Water: To Tolkien, water is a sign of purity as well as a manifestation of the unconscious. Water acts as a threshold in *The Lord of the Rings*. The episodes in "The Fellowship of the Ring" are divided either by a crossing of water, or by loss of consciousness. Water suggests sexual potency, as the lack of it points to enervation. The dearth of pure water in Mordor is a sign of its spiritual degradation, while the mighty rivers Bruinen and Anduin give hope to the land they flow through. Elrond causes a flood at the Ford of the Bruinen River to save Frodo from the Black Riders. The maternal aspect of water is evinced in its association with Galadriel. Her mirror is a silver basin of crystal-clear water from a stream and her phial too, is filled with it. The *elven* drink *minuvor* refreshes body and soul. Furthermore, water is seen as a source of life and agent of purification when the *Ents* direct the river into Isengard to free it from

the taint of Saruman's possession. Water in the form of the sea is a symbol of death and dissolution. Therefore, Frodo's sailing over the ocean at the end of *The Lord of the Rings* indicates *sparagmos*, which, according to Frye, is the final stage of the hero's story where the hero disappears or is dismembered (*AC* 192). Hogwarts requires that first-year students be symbolically taken across the lake to the school. Harry's rescue of Ron and Fleur's sister from the *Merpeople* in *The Goblet of Fire* justifies Frye's statement that many of the hero's feats are done under water (*AC* 191). The tragic motif of the night journey across the sea is evidenced in the futile journey of Dumbledore and Harry to recover the Slytherin locket from Voldemort's cave across the sea.

Metals and Precious Stones

Silver: Silver is a symbol of purity and chastity (Garai 17). Its associations are with the moon, the unconscious, the night and the feminine principle. Silver as material and colour is seen in plenty in Lórien, home of the Elves. A coat of the invaluable silvery metal *mithril* saves Frodo's life in Moria. It was part of traditional belief that silver wards off evil. Therefore there is a "bright silver long-haired cat" (*DH* 213) in the courtroom in the Ministry of Magic to protect the persecutors from the *Dementors*. The *patronus charm* which the wizards use for the same purpose conjures up silvery images of animals. The silver Sword of Gryffindor is invested with the power to destroy *Horcruxes*. Wormtail is rewarded with a hand of silver to mark his sacrifice.

Gold: Gold corresponds to the mystic aspects of the sun and was considered to be a cordial in medieval times. "It is symbolic of all that is superior and divine

since the sun is the source of life and of purity, perfection, holiness and goodness" (Garai 18). Gold as a colour is prominent in the *Harry Potter* books, where the phoenix Fawkes and the griffin of Harry's house at Hogwarts are golden. The Ministry of Magic, which is under the control of good, though misguided people, contains golden statues, golden grilles and other objects of this precious substance. The golden "Fountain of Magical Brethren" helps break Voldemort's spell. Dumbledore brings one of these statues to life to help him in the fight with Voldemort. Thus gold, which is connected to the sun and life, is a powerful positive force in Rowling's novels. However, Tolkien is suspicious of its material value. His rings of gold, excepting the three Elven ones, are essentially evil.

Numbers and Colours

Certain numbers and colours have archetypal significance, according to Guerin et al. (161-63). The number three, which stands for light, spiritual awareness, unity and the male principle, is represented in Tolkien's work by the three *Elven* Rings. Rowling makes use of this number by giving prominence to Harry and his two friends, Ron and Hermione. The Triwizard Tournament also carries the significance of this number. Four *hobbits* set out from the Shire, corresponding to the four elements. At Hogwarts, students are sorted into four houses. The number seven is considered the most potent of all symbolic numbers. The city of Minas Tirith has seven levels. Voldemort decides to split his soul into seven pieces. As part of the protection extended to

the hero, the *Aurors* (secret agents) see to that there are seven identical Harry Potters who leave the Durseley home in *The Deathly Hallows*.

Tolkien accepts the Biblical interpretation of red as the colour of sin in the form of the Red Eye of Sauron. To Rowling, the colour red stands for blood and sacrifice. Hence, along with gold, representing the sun, it is the colour of Harry's house. There are rubies in the giant Gryffindor hour-glass and *Gryffindor*, as seen earlier, literally means *golden griffin*. The colours of Fawkes the Phoenix's feathers are also red and gold, a royal combination of colours. Hence, Harry is surrounded by symbols of kingship.

It is over the colour green that Tolkien and Rowling differ. "As an archetype, green may symbolize hope or vegetable nature" and is traditionally the colour of vanishing youth (Frye, *AC* 102, 200). Tolkien considers green in its positive aspect as a symbol of growth, hope and fertility. Hence, The Elves are associated with green. On the other hand, Rowling views green in its negative aspect as the colour of death, decay and envy. It is the colour of Slytherin House, to which most of Harry's enemies belong. Voldemort's chalice is filled with a poisonous green liquid; the killing curse is manifested as green light; Voldemort's boat in the sea-cave is attached to a green chain and Voldemort's "Dark Mark" has a "green skull with a serpent's tongue"(*OP* 543).

Bishma, while chanting the "Vishnu Sahasranama" (the thousand names of Vishnu) in the *Mahabharatha* describes the god as clothed in white. Swami Chidbhavananda commenting on the *Bhagavad Gita* says, "The colour of

sattva guna [virtuous temperament] is white" (595). To Tolkien, white is the colour of purity. The High Elves wear white clothes, and so do the greatest wizards. Arwen presents Frodo with a white stone pendent. Saruman, when he is worthy of high office wears white. His clothes become multicoloured after his fall. Gandalf is resurrected as a White Wizard. Frye writes that *white* in romance is the equivalent of the *eiron* (good) group in comedy (*AC* 195). Tolkien does endow his 'good' characters with light and whiteness, while his 'evil' ones are frequently described as being shadowy or black. To Rowling, white is ambiguous, since it is sometimes associated with 'good' and at times with 'evil.' Voldemort's face is "white and gaunt" (*PS* 716) but Dumbledore is portrayed as having a white beard and is finally entombed in a white marble monument magically created amidst white smoke. In Guerin et al.'s opinion, white is "highly multivalent, signifying, in its positive aspects, light, purity, innocence, and timelessness; in its negative aspects, death, terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery" (161-62).

Thus, archetypal patterns and symbols have thus been effectively worked into the body of the texts. Unobtrusive, yet fascinating, they lend richness, colour and universality to the books.

Chapter VII

Summing Up

Fantasy fiction has been the subject of considerable interest in recent times. The wide appeal of this genre has been attributed to its substratum of archetype and myth which holds intense attraction for its readers, since it is in harmony with their personal and cultural lives. Based on this assumption, the scholar conducted a parallel study of J.R.R. Tolkien's *The Lord of the Rings* and J.K. Rowling's *Harry Potter* series. The purpose of the study was to discover what archetypal elements were present in these works of fantasy fiction. It was kept in mind that though the two authors were separated by time and style, they undoubtedly belonged to the British fantasy tradition.

For the purpose of this research the term *archetype* was interpreted in its modern, non-Jungian sense as "a paradigm, a pattern or outline that accounts for a number of stories" (Burrows et al. 2). Archetypes were treated as "recurring narrative designs, patterns of action, character types, themes and images which are identifiable in a wide variety of works of literature as well as myth" (Abrams, *Glossary* 12), corresponding to Frye's definition of the term as "a literary symbol, or a cluster of symbols . . . used recurrently throughout literature" ("Milton" 434). Nevertheless, Jung's psychoanalytic conception of archetypes and the anthropological interpretations of Frazer and Jessie Weston were touched upon. The mythic patterns and religious symbolism found in the novels were pointed out and reference was made wherever necessary to works of contemporary criticism.

The most important truth which struck the research scholar in the course of her study was that fantasy fiction was far from being the works of authors who were ignorant of or averse to the realities of existence. J.R.R. Tolkien weathered the effects of two world wars which rent his world apart. He witnessed the massive sacrifice of youthful lives and the enormous destruction of homes and heritage buildings. The disfiguration of landscapes due to the rapid industrialization of the post-war era and the rampant materialism which threw aside religion and morality in favour of temporal gain affected him profoundly. Tolkien sought answers to questions regarding spiritual and moral values in the changing world through his writings. He found solace in the ancient inheritance of myth and legend of Northern Europe, the refracted light of which fell on his works. He sought to demonstrate that though externals change, the basic truths of human existence do not vary. Tolkien used the fantasy medium to delve into deeper reality. This accounts for the undercurrent of spirituality that pervades *The Lord of the Rings* and its emotional appeal to the sensitive reader. Tolkien's authorial purpose of raising his fiction to the epic or universal level inevitably led to the presence of archetypes in his work. The sweeping grandeur of his canvas is, at the same time, peopled with lives that have an everyday flavour. This magic formula found its way across the world to touch the hearts of millions. Tolkien's legacy can be seen in the establishment of a strong British fantasy tradition.

J.K. Rowling's mind, when she conceived the *Harry Potter* series which gained outstanding popularity, was, like Tolkien's, not insulated from the harsh

realities of existence. Even her setting is not in a "secondary world," but in a hidden corner of the real world. Life and death, hard work and danger are all allotted a place in her fiction. She shows that it is the untiring efforts of the individual and the conscious decisions that one makes that leads to self-realization. Rowling's books advocate ethical values such as friendship, obedience, courage and unity, and oppose racism, terrorism and class and gender discrimination.

As anticipated, the research uncovered a rich range of archetypal character types, symbols and motifs which play a pivotal role in the works of the two authors, J.R.R. Tolkien and J.K. Rowling. These were laid out as follows in the preceding six chapters of the thesis:

The introductory chapter defines the term *archetype* and traces the evolution of archetypal criticism from the anthropological approach of Frazer and the Cambridge School to the psychological approach of Jung and the pragmatic one of modern critics such as Northrop Frye. The term *fantasy* is studied from the point of view of various critics. The characteristics of fantasy fiction and its evolution as a genre are examined. The visionary mode of creation which is the basis of fantasy leads to the widespread employment of archetypes by the creators of fantastic literature. The use of traditional motifs makes the unfamiliar plausible and leads to the "willing suspension of disbelief" that is essential to the enjoyment of this variety of fiction.

Fantasy is especially useful to children and young adults since it helps resolve conflicts, transcend fears and face problems in a safe atmosphere. Still,

fantasy fiction cannot be considered juvenile. Fantasists like George MacDonald and J.R.R. Tolkien denied that they wrote for children, stressing on the wider scope implied by the nature and purpose of their works. The roots of fantasy go down to myth and legend, which were originally meant for adults, though later generations adapted them for the young. The life and works of J.R.R. Tolkien, who belonged to the group of intellectuals in Oxford known as the "Inklings," is followed by a biographical sketch of J.K. Rowling. A review of critical literature on the two authors precedes the objectives of the scholar's study.

In the second chapter, "The Archetypal Hero," it is discovered that fantasy literature is highly hero-centric in nature. The medieval atmosphere of Gondor brings forth Aragorn, whereas the cheerful Shire produces Frodo. Frodo and Aragorn embody the archetypal shift in the concept of the hero from the brave warrior to the quiet and determined Everyman. Harry, on the other hand, has characteristics of both the valorous quest hero and the obedient, suffering but firm-willed 'Little Man.' Harry's advent marks the return of the romantic hero to fantasy fiction. The heroes of Tolkien and Rowling are archetypal 'Orphans.' They are heirs to power and fame, 'Chosen Ones' whose future is prophesied. Even so, they spend their early years in obscurity, ignorant of their true selves. They thus fall into the category of 'Hidden Monarch' or 'Prince in Hiding.' The heroes are mentored by powerful 'Wise Old Men' and become aware of their destined purpose in life at an appropriate time. Their task is to save their world from demonic villains whose fate is tied

to theirs. These villains, with whom the protagonists share certain characteristics, are their shadow selves. It is the moral note in fantasy fiction that emphasizes that it is by their own free will that the heroes transcend temptation to fall into evil ways.

The child-like vulnerability, essential purity and the sufferings of the hero qualify him to be categorized under the archetypal category of 'Wounded Child.' Frodo belongs to a race of *halflings* who lead insulated lives. Frodo is often seen as a passive sufferer who bears the terrible wound inflicted by the Witch-king, torture by the *Orcs* and the torments of carrying the Ring. Harry is marked by a scar on his forehead which causes him unbearable pain.

The heroes of fantasy are seen as embodiments of spring and youthful vigour, whereas the villains represent old age and sterility. The 'Junex vs the Senex' conflict is evidenced in the opposition between the two. When *The Lord of the Rings* begins, Sauron has been alive for thousands of years; he is a Dark Angel from another era. Voldemort belongs to a generation that precedes that of Harry's father.

The sacrificing tendency of the heroes renders them with Christ-like qualities. Frodo gives up his inherited Ring, his home, health and peace of mind in exchange for danger and hardship in order to save Middle-earth from Sauron. Gandalf, Aragorn and Sam also perform major sacrifices towards this end. Harry is ready to forgo his life in exchange for a chance to destroy the final *horcrux,* which is his own self.

Echoes of the Arthurian legends reverberate in *The Lord of the Rings* and the *Harry Potter* series. This is found in the medieval atmosphere, the importance given to chivalry, the central role of comradeship, the quest motif, and above all, in the pattern of the hero's story.

The motif of the journey is central to fantasy literature and this forms the basis of the third chapter, "The Hero's Journey." The hero undertakes a quest which takes him away from his familiar habitation. He is usually accompanied by congenial companions who share with him the rigours of travel. This quest or journey may be either metaphorical or real. Carl Jung postulated that the journey was performed by the 'Self' in search of individuation.

Joseph Campbell marked out the pattern of the hero's journey on the basis of his study of myth. According to his theory, it is divided into three stages, Departure, Initiation and Return. An investigation of the works of the two authors reveals that this outline is manifest in the works of fantasy.

The Lord of the Rings features two quests – the worldly one of Aragorn's restoration to the throne – and the more spiritual quest, or rather, anti-quest of Frodo to destroy the Ring. Seen from the religious angle, the Ring represents Original Sin and Frodo is an Adam archetype. Frodo's quest can be seen as a Christian archetype of Sin and Redemption. The *Harry Potter* books moves towards the ultimate destruction of evil manifest in the form of Voldemort. The basic theme of the struggle against evil which forms the backbone of fantasy culminates in a *eucatastrophic* ending in which, against all odds, the hero overcomes a seemingly unassailable opponent. It is also found

that the hero's journey can be interpreted psychologically as the mental progress towards the final individuation or self-realization of the hero.

The hero's mission is to restore his country or society which has degenerated into a wasteland to its former fertility through the power of sacrifice. After his momentous task is done, he may, like Harry Potter, settle down to a peaceful life away from the limelight, or, like Frodo, leave his community. Tolkien and Rowling differ in the endings they give to the hero's story. Frodo suffers too much and has also been segregated too long from his companions to lead the peaceful life of the normal *hobbit*. He has, like King Arthur, to "go away" to a place of healing. It is left to Sam to marry, beget children and enjoy a successful existence in the land he has restored. The shattering effects of the world wars on Tolkien's mind are seen reflected in Frodo. An elegiac note is heard with the passing away of the Third Age and the advent of the Age of Men. Rowling's Harry is given the choice either to return, or to go "on." He chooses to come back to the world and is able to settle down in the new age that follows the fall of the villain.

The theme of conflict between 'good and evil,' which is central to both *The Lord of the Rings* and the *Harry Potter* series, gives a prominent place to the villain. Sauron and Voldemort are dreaded 'Dark Lord' archetypes. Voldemort, though amorphous in the beginning, becomes a more visible presence after a 'Dark Resurrection.' Sauron continues, till the end, to be a red Eye staring from his fortress. Obsession with immortality and the lust for power mark both Dark Lords. Tolkien also introduces the Ring as a corollary to

Sauron. Though the Ring is Sauron's creation, it seems to be a sentient being, taking on the role of Nemesis. The villain may also be viewed as the 'Dark Father' or 'Shadow Self' of the hero. While Voldemort resembles Harry closely, it is Gollum, a negative character but not a fully-developed villain, who is Frodo's 'Shadow' counterpart. Since fantasy fiction is close to myth, the villain acquires demonic qualities as that of the 'Vampire' and the 'Snake.' He is also an unabashed racist and a tyrant inclined towards genocide.

On the whole, the villains of fantasy are those who seek escape from natural laws to a world of their own making, trying to manipulate themselves and others to that end. They try to extend their power over all to feed their distended egos. They are not realists, but simply cynics who judge the world by their own crooked yardsticks. The heroes, on the other hand, are those who adapt, exercise self-control, do not seek to dominate, and are ready to sacrifice themselves for the welfare of the community.

The hero on his journey encounters several archetypal characters that are subject to study in the fourth chapter, "Fantasy's Gallery of Archetypes." One of the most important archetypes described by Jung is the 'Wise Old Man.' This character appears when the hero is confronted with a difficult task and needs to consult the wisdom of the ages. Tolkien's Gandalf the Wizard confirms to the popular notion of this archetype both in outward appearance and in character traits. He is a guide, an angelic being incarnated, and a spirit-like character, flitting from place to place but without failing to appear when the hero is in dire need. Gandalf the Wizard possesses spiritual qualities and

performs priestly functions besides giving encouragement and advice. Rowling's Dumbledore is a mentor figure in the best tradition. Akin to Merlin, he takes responsibility for the hero even when the latter is an infant. He oversees the education of Harry and reveals to him his destiny when the time is ripe. Dumbledore's supernatural capacities are understated and hidden beneath a modern reluctance to appear other than mundane. With regard to the 'Friend or Companion' archetype, Samwise has the characteristics of a faithful servant, whereas Ron is Harry's peer. Tolkien's 'Wise Woman' is represented by Galadriel the Elf-Lady, while Hermione and Professor McGonagall are Rowling's 'Wise Women.' Éowyn of Rohan falls into the 'Shieldmaiden' category. She conforms to the typical 'bride' archetype through the efforts of Faramir. Rowling's Ginny Weasley, on the other hand, transforms from a helpless 'Damsel in Distress' into a 'Shieldmaiden.'

Rowling's 'Anima' is represented by Harry Potter's mother, Lily, while Tolkien presents a magnificent 'Anima' image in the form of Galadriel. Tolkien associates the latter with the Virgin Mary by evoking images of light, purity and power and also by highlighting her sacrificing tendency. Rowling too retains the spiritual connection of the 'Anima' by naming Mrs. James Potter *Lily*. She describes how Lily gives up her life in order to save her child and the protection with which this sacrifice endows Harry. However, on the whole, Rowling's female archetypes, in keeping with the tone of her series, are at a more earthly level than those of Tolkien. It is interesting to note that Tolkien's giant spider is female, a representation of the 'Terrible Mother'

archetype, while Rowling's is male. Neither Tolkien nor Rowling has the equivalent of C.S. Lewis's witches in their works, though Rowling portrays other 'terrible mothers' in the form of Bellatrix Lestrange, Dolorous Umbridge, the portrait of Mrs. Black and the *horcruxes* themselves, which have predominantly female associations. Tolkien's Goldberry and Rowling's Mrs.Weasley are examples of the 'Earth Mother,' one who takes care of the material needs of the hero. Galadriel too, to a certain extent, plays this role apart from her more usual, spiritual one.

The 'good' characters live in harmony with nature and are contented individuals. In contrast, the 'evil' ones appear as negative forces bent on the destruction of natural beauty and the exploitation of precious resources. Tom Bombadil, in *The Lord of the Rings*, can be equated to a 'Nature Deity.' Leading a life of purity and non-attachment and endowed with strange powers over nature, he is similar to the *rishis* or seers of Indian mythology. The *Ents,* especially Treebeard, can be viewed as examples of the 'Vegetation Numen' archetype described by Jung. The Centaurs of Rowling's Forbidden Forest are children of nature who live apart from the human race. Hagrid, the Keeper of the Keys and Grounds at Hogwarts, who fits into the 'Gentle Giant' pattern, is also closely associated with nature. These 'Nature Deities' belong to the positive 'Garden' cluster of character types supporting the hero, as opposed to the negative 'Wasteland' cluster who are on the side of the villain. The *Ringwraiths* and *Dementors,* examples of the 'Undead,' evil and

(conditionally) immortal beings, undoubtedly belong to the sterility cluster of symbols.

Théoden, the deluded ruler of Rohan, is a 'Fisher King' archetype, while Grima Wormtongue and Rowling's Peter 'Wormtail' Pettigrew are traitors. Also present in the works of Tolkien and Rowling are archetypal characters such as the 'Teacher,' 'Shadow Teacher,' 'Bully,' and 'Trickster.'

Other archetypal motifs and symbols are examined in the sixth chapter. It is found that the contrast between 'Wasteland' and 'Eden' is deeply embedded in the structure of *The Lord of the Rings.* Tolkien gives vivid descriptions of the devastated landscape of Mordor which is under the rule of Sauron. Saruman, in imitation of the Dark Lord, lays waste, through industrialization, to the lush vegetation of Ithilien and afterwards to the Shire. The tragic "autumn" phase of myth described by Frye lies heavily on the later portions of The *Lord of the Rings*. The last two books of the *Harry Potter* series are filled with demonic images of a world overridden by tyranny and war. The abodes of the good – The Shire, Lothlórien and other forests – are fertile places, filled with the aura of the innocent, Edenic state. They function as sanctuaries providing much-needed rest and recuperation for wearied souls. It can be added in this context that forests are metaphors of the unconscious.

Spiritual nuances are expressed through the motif of 'Death and Resurrection.' Many of the characters in *The Lord of the Rings,* including Gandalf, Frodo and Aragorn experience a renewal of life after a death-like state. Gandalf's dramatic fall from the bridge, his 'Descent in to the

Underworld' and 'Heavenly Ascent' followed by a period of rest before resurrection as a numinous being is by far the most spectacular. Harry meets Dumbledore in a heavenly version of King's Cross Station after a near-death experience. He chooses of his own free will to return, unlike Gandalf, who is exhorted by a heavenly power to do his duty. In contrast to Tolkien, Rowling does not resurrect her 'Wise Old Man;' she keeps a firm hold on the harsh reality of death even in a world of fantasy. The *Harry Potter* series features fights with dragons, both actual and metaphorical. In *The Lord of the Rings*, the Balrog, the *Nazgûl* and Shelob are Tolkien's dragons. 'The Rescue of the Maiden' motif is seen in the *Chamber of Secrets* when Harry saves Ginny from the clutches of Tom Riddle.

The 'Syzygy' pattern indicates the coming together of opposites which is often manifested in the form of the 'Divine Marriage.' The weddings of Aragorn with Arwen, Faramir with Éwoyn and Sam with Rose are examples of 'Syzygy.' Apart from the Shire and Hogwarts Castle, The Houses of Healing, The Grey Havens, the Dursley home and Shell Cottage are depicted as sanctuaries. Dreams and visions play a major role in *The Lord of the Rings* as well as in the *Harry Potter* series. Frodo and Harry have their destinies prophesied. The re-forging of Aragorn's sword and the fall of the *Nazgûl* chief are also foretold. Riddles and puzzles feature extensively in fantasy fiction. Frodo, Gollum, Harry and Ginny are the victims of psychic possession. Mirrors and other 'seeing' devices such as the *Palantir* and the *Pensieve* are found in these works of fantasy.

It is seen that Rowling's animal symbols outnumber those of Tolkien. While the latter makes use of the eagle, belonging to the *high mimetic* cluster of images, the former, in addition, draws on the symbolism of the dog and the stag. Mythological beasts and imaginary ones such as *thestrals* are also part of her menagerie. The unicorn and the phoenix lend religious significance to Rowling's works, while the griffin, which stands for courage and royalty, is associated with the hero. As seen in the fourth chapter, the villain is accompanied by snake imagery.

Fire is viewed as having a positive as well as a negative side. Gandalf and Dumbledore drive back the *Inferi* through the use of magical fire. A conflagration called *Fiendfyre* pursues Harry and his friends in *The Deathly Hallows,* but helps them by destroying the Ravenclaw Diadem. Water is a symbol of purity, fertility and the feminine principle for Tolkien. The star-glass of Galadriel contains pristine water; so does her "mirror." The Elves provide a refreshing drink called *minuvor* to the travellers. The lack of water in Mordor points to enervation. Water is also symbolic of the unconscious, since the episodes of *The Lord of the Rings* are often divided by a symbolic crossing of water. In the *Harry Potter* books, new students are taken ritualistically across the lake to Hogwarts Castle as part of their initiation.

Silver, traditionally believed to offer protection from evil, forms the basis of Tolkien's imaginary precious metal, *mithril*. Rowling's protective charm, the *patronus*, is seen as silvery. In the *Harry Potter* books, gold plays an important part. Symbolic of royalty and the masculine principle, it

constitutes along with red, the colours of the Gryffindor House. Gems, viewed as signifying superior knowledge and spiritual truth, are associated with the Elves by Tolkien. Rowling makes the quest for the Philosopher's Stone the basis of her first book. Tolkien views the colour red negatively, whereas it is a life force to Rowling. The opposite is true of the colour green, which to Tolkien represents fertility, and to Rowling, evil. White, Tolkien considers as signifying purity, while it remains ambiguous to Rowling.

Tolkien features *high mimetic*, *apocalyptic* imagery in *The Lord of the Rings*, especially in the Lothlórien scenes. *Demonic* imagery dominates the "Mordor" portions of the book. The coming of the Fourth Age signals the advent of the *low mimetic*, *analogical* everyday world. Rowling, on the other hand, employs mainly *analogical*, rather than *apocalyptic*, images in the *Harry Potter* series. Though her descriptions are on the whole in keeping with the *analogy of innocence*, she has leanings towards the ironic. In the later books, *demonic-ironic* images which are part of the *analogy of experience* dominate.

In *The Lord of the Rings*, change is manifest through the seasons which are also closely related to Christian archetypes. Gandalf disappears during the winter and reappears around Easter-time. The fall of Sauron is on the Day of Annunciation. The destruction of the Ring, the Messianic overtones in the characters of Frodo, Gandalf and Aragorn and above all, the presence of Galadriel enhances the religious atmosphere of Tolkien's opus. Rowling's images of the phoenix and the unicorn, and the self-sacrifice of Lily Potter, Dumbledore and Harry can also be interpreted as Christian archetypes.

However, in Rowling's world, the religious element is muted and secular virtues are given prominence.

The fantasy fiction of Tolkien and Rowling has special meaning for the Indian reader who finds parallels in Hindu mythology. The conflict between 'good' and 'evil' reminds the reader of the *Mahabharatha*, with its grand alignment of forces on both sides. Krishna, the Chosen One who overthrows Kamsa, his tyrannical uncle, is an archetypal 'Prince in Hiding' like Harry. The Elves strike one as the *Devas* (divine beings, associated with light) and the *Gandharvas* (semi-divine beings who dwell in the forests). The Pandava prince, Bhima, like Hagrid, belongs to the 'Gentle Giant' archetype, while the foray of Grawp the Giant into the battle at Hogwarts is reminiscent of Ghatothkacha, Bhima's giant son's entry into the battlefield of Kurukshetra. The ogres and giants of fantasy bear comparison with the *Rakshasas* or forest dwellers with magical powers, while Sauron and Voldemort can be equated to the *Asuras*, cosmic demons with 'Dark Angel' qualities. Speculation along these lines also leads to comparison between the ancient Indian caste system and the different peoples of fantasy. The valiant Men of Númenor and the warring wizards of Rowling are like *Kshatriyas*, the fighting class. Mentor figures like Gandalf and Dumbledore are like the militant *Brahmins*, Parasurama and Dronacharya. The money-minded Dwarves and Goblins are comparable to *Vaisyas*, the trading community. The inhabitants of the Shire resemble the agricultural communities of the South, who were comparatively insulated from the Aryan, Mughal and British invasions.

The moral purpose of fantasy fiction as expressed by the two authors is of universal relevance. When Éomer of Rohan asks Aragorn, "How shall a man judge what to do in such times?" Tolkien replies through the latter, "As he ever has judged. . . . Good and ill have not changed since yesteryear; nor are they one thing among Elves and Dwarves and another among Men. It is a man's part to discern them, as much in the Golden Wood as in his own house" (*LOTR* 428). Dumbledore's classic statement, "It is our choices, Harry, that show us what we truly are, far more than our abilities" (*CS* 245), is along similar lines.

Through placing the problems of existence against a new and wider canvas, fantasy enables the reader to view them impersonally, free from the restrictive dimensions of time and space. William Henry Hudson says, "A vision of the truth is the peculiar and special contribution which a great poet or a great novelist is qualified to give to mankind; it is a vision of the beauty and perfection that is humanity's ideal aim, the end towards which all things move." (191).

The happy turn of circumstance that provides the "consolation" or *eucatastrophe* is heartening and elevating to the modern reader. Tolkien writes about the prime intention of fantasy: "The peculiar quality of joy in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth" ("Fairy-Stories" 70-71). Fantasy shows that the greatest campaigns against the foulest tyrants are undertaken with resounding success by the smallest people who are sufficiently motivated. Search for immortality and ego-centric existence is condemned. Fantasy asserts that life is wonderful and

truth and justice ultimately triumph. It encourages the reader to hope, along with Sam, that "In the end, the Shadow was only a small and passing thing: there was light and high beauty for ever beyond its reach" (*LOTR* 901).

The finding of archetypal patterns in the two immensely popular works satisfies the researcher's avowed purpose of discovering common denominators among diverse cultures. Besides indicating the essential oneness of the human race, the presence of these paradigms makes it apparent that amidst the cynicism and sophistication of technology-driven societies, basic ideals of goodness thrive and that humanity can transcend the narrow walls of religion, race, gender and class. It is hoped that just as people come together driven by the power of the archetypes inherent in fantasy fiction, the global community will unite against the threats of environmental destruction, terrorism and racism.

Spiritual longings, too, are satisfied by the hero-centric nature of fantasy fiction. To the person of faith, behind the facets of heroism lies the archetype of the Almighty. This realization is, ultimately, the end of the researcher's quest. It is here appropriate to quote Carl Jung's memorable words as summation:

> Whoever speaks in primordial images speaks in a thousand voices; he enthralls and overpowers, while at the same time he lifts the idea he is seeking to express out of the occasional and the transitory into the realm of the ever-enduring. He transmutes his personal destiny into the destiny of mankind, and evokes in us all

> those beneficent forces that ever and anon have enabled humanity to find a refuge from every peril and to outlive the longest night. ("Relation" 305)

It can be said that this statement echoes reassuringly in the scholar's mind as justification of her earnest endeavour.

Scope for further study

In the process of conducting this research, the scholar came across areas which could prove fruitful for future investigation. More detailed and extensive studies comparing Indian mythology with British and American fantasy fiction may be undertaken. Research on C.S. Lewis's *Narnia* series and J.K. Rowling's *Harry Potter* books may be made based on children's fantasy fiction as a genre and on the theoretical foundations of children's literature. Parallel studies of the works of J.R.R. Tolkien and C.S. Lewis could also prove interesting. Rowling's novels and the works of Charles Williams in the detective fantasy sub-genre should also prove fruitful. Film and print versions of *The Lord of the Rings* and the *Harry Potter* series could be made the basis of a comparative study. A thematic study, study of the victim-victor pattern, magic realism and in-depth studies of the protagonists / antagonists also afford scope for further study.

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