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The Mage as the Hero:
An Archetypal Study of Fantasy Literature

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An Archetypal Study of Fantasy Literature

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Abstract

Fantasy literature's popularity has become evident recently with the commercial success of J. K. Rowling's Harry Potter series. Harry Potter is but the latest popular phenomenon of fantasy narratives, and follows the tradition of other popular books such as Tolkien's *The Lord of the Rings*, C.S. Lewis's *Narnia Chronicles*, among others. This thesis aims to contribute to a better understanding of this genre and of the probable reasons for its attractiveness by following Joseph Campbell's Myth Criticism theory of the psychological appeal of the archetypal subtext and mythological roots. To do this, I analyzed a key element in such narratives – the mage, unfolded as the Apprentice Mage, the Wise Old Mage, and the Dark Mage, all of them present in the Harry Potter books. Although there are many other variations of the traditional mage in fantasy narratives, based on the general characteristics of the mage characters, I focused, to the purpose of this study, on the description of these three types, as they are the most common ones in fantasy literature. The evolution of each type of the mage archetype, perceived throughout the study of many fantasy narratives, may show how the representation of the mage archetype as a whole is changing according to the contemporary sensibilities. The similarities and differences in the way they are represented were analyzed in detail under the Mage Cycle mythical journey, a variation of Joseph Campbell's archetypal theory of the Hero Cycle. I first defined archetype based on Campbell's theory of the Eternal Hero, in order to establish the critic framework. After the basic concepts of archetypes were identified, I then described the mage archetype on Campbell's terms of the Hero's Cycle in order to define the Mage's Cycle and give details about its development in some important works of contemporary fantasy literature. After that, I employed the Mage Cycle to understand the changes on the mage archetypes present in the first book of the Harry Potter series, *Harry Potter and the Sorcerer's Stone*, thus providing an academic study of a best-selling fantasy book, since the scholarly literature on Harry Potter barely exists. The conclusion about the evolution of the mage archetype sums up the changes suffered by the

archetypes present in the Harry Potter series and the way these changes increase the reader's identification with the mage, one of the secrets of the great popularity of mage narratives. But the main difference of the Mage's Cycle from earlier fantasy novels, in which the hero considered a fight and the acquisition of magical knowledge as an end in itself, is that the contemporary mage is interested in the understanding of his own character, of his reasons for doing things. The fact that the mage hero has accepted the call for the journey also means he has accepted an inner call. This may indicate that the contemporary mage is looking for answers for fundamental existential questions of identity; his quest is one of self-knowledge.

Key words: Harry Potter, Joseph Campbell, mage archetype, fantasy literature, Mage Cycle, self-knowledge quest

Resumo

A popularidade da literatura de fantasia se tornou mais evidente recentemente com o sucesso comercial da série Harry Potter, escrita por J. K. Rowling. Harry Potter é o último fenômeno popular de narrativas de fantasia, e segue a tradição de outras séries igualmente populares tais como *O Senhor dos Anéis*, de Tolkien; a série Narnia, de C. S. Lewis; entre outros. Esta dissertação objetiva contribuir para uma melhor compreensão desse gênero literário e das prováveis razões de sua atratividade ao utilizar a teoria Crítica Mítica de Joseph Campbell sobre o apelo psicológico do subtexto arquetípico e raízes mitológicas. Para isto, analisei um elemento-chave em tais narrativas – o mago, desdobrado como o Mago Aprendiz, o Mago Velho e Sábio e o Mago das Trevas, todos presentes na série. Embora haja muitas outras variações do mago tradicional nas narrativas de fantasia, baseados nas características gerais dos personagens magos, concentrei-me, para o propósito deste trabalho, na descrição destes três tipos, por serem os mais comuns na literatura de fantasia. A evolução de cada tipo de arquétipo do mago, percebido através do estudo de várias narrativas de fantasia, pode mostrar como a representação do arquétipo do mago em si está se modificando de acordo com as sensibilidades contemporâneas. As similaridades e diferenças na representação dos feiticeiros foram analisadas em detalhe sob a perspectiva da jornada mítica do Ciclo do Mago, uma variação da teoria arquetípica de Campbell do Ciclo do Herói. Primeiro estabeleci uma definição de arquétipo baseada na teoria do Herói Eterno, de Campbell, para depois estabelecer a abordagem crítica. Quando os conceitos básicos de arquétipos foram definidos, descrevi o arquétipo do mago nos termos do Ciclo do Herói para então definir o Ciclo do Mago e fornecer detalhes sobre o seu desenvolvimento em alguns dos mais importantes trabalhos da literatura de fantasia contemporânea. Empreguei o Ciclo do Mago para entender as mudanças no arquétipo do mago presentes principalmente no primeiro livro da série, *Harry Potter e a Pedra Filosofal*, contribuindo assim com o estudo acadêmico de um livro de fantasia *best-seller*, pois a literatura acadêmica sobre a série praticamente inexistente. A conclusão sobre a

evolução do arquétipo do mago sumariza as mudanças sofridas pelas representações do arquétipo presentes nos livros de Harry Potter e a maneira como essas mudanças aumentam a identificação do leitor com o mago, um dos segredos da grande popularidade de tais narrativas. A diferença principal do Ciclo do Mago em romances de fantasia anteriores, nos quais o herói considerava a luta em si e a aquisição de conhecimento mágico um fim em si mesmos, é que o mago contemporâneo está interessado em compreender o seu próprio caráter, em compreender os motivos das suas ações. A aceitação do chamado pelo mago herói para a jornada agora também significa que ele aceita um chamado interior. Isso pode indicar que o mago contemporâneo está procurando respostas para questões existenciais de identidade: sua jornada é em busca do conhecimento de si mesmo.

Palavras-chave: Harry Potter, Joseph Campbell, arquétipo do mago, literatura de fantasia, Ciclo do Mago, jornada de auto-conhecimento

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1. Introduction

Fantasy literature is a popular genre. The origins of this genre have roots in the oral tradition of legends and mythological tales, and as such, it involved an interaction between the storyteller and the audience. After the legends and myths were first registered in written form, the genre became even more popular and widespread. Fantasy narratives such as the tales of Faust or King Arthur were very popular during the late Middle Ages. By the end of the 19th century, fantasy literature had generated many variations and had reached a great popularity among readers, with fantasy authors such as Lewis Carroll, Jules Verne, H. Rider Haggard, and others. Books by these authors enjoyed great commercial success, and sold thousands of copies.

In the first part of the 20th century, fantasy literature developed its archetypes even more and was consumed by the masses. Titles such as *The Coming of Conan the Cimmerian* (Howard) or *Tarzan of the Apes* (Burroughs) sold millions of paperback copies and so did many pulp fantasy magazines, such as *Weird Tales* or *Amazing Stories*. Those magazines brought the tales of wizards, warriors, magic, and monsters to the masses. By the 50s and 60s, books such as *The Lord of the Rings* (Tolkien), the Narnia series (Lewis), and *A Wizard of Earthsea* (Le Guin), had sold millions of copies, and their influence in popular culture is still strong even in the beginning of the 21st century.

Evidence of this popular aspect of fantasy literature is the current commercial success of J. K. Rowling's Harry Potter series, a collection of books directed to children and young adult readers. In spite of this fact, the secret of the popularity of fantasy novels remains a puzzle for scholars and critics of literature. This thesis aims to contribute to the clarification of this puzzle, hence the better understanding of this genre, by analyzing the core of fantasy literature with the investigation of one of its key archetypes, the mage character.

This thesis follows Joseph Campbell's notion that the reason for the enduring popularity of fantasy literature is its archetypal subtext and its mythological roots, which echo

the life experience of the reader. Of the many archetypes found in this genre, the mage is the most intriguing and the most common. Mage characters are present in many of these narratives, and are easily identifiable because their quest of knowledge reflects our own. Because of this, the mage character may be the secret of the great popularity of fantasy literature. The study of the many variations of this archetype, especially in the Harry Potter series, will show that the mythological roots present in classic tales, legends and myths, are also present in contemporary fantasy narratives added with particular contemporary traits.

One of the greatest commercial successes in contemporary literature, the story of Harry Potter is a fantasy narrative based on the development of an Apprentice Mage. The Apprentice Mage, like the Wise Old Mage and the Dark Mage, is a variation of the Mage Archetype, and all of them are present in the Harry Potter books. As the present thesis will show, these variations are common in fantasy literature, but the way they are presented varies greatly depending on many factors.

Fantasy literature is filled with unforgettable mages who have been present in several works throughout the history of the genre. Included in today's renewed interest in this kind of literature, other great mages are Gandalf and Saruman the White, in *The Lord of the Rings*, a trilogy written in the 50s. There is also Robert Jordan's Rand Al'Thor, the hero-mage in the Wheel of Time series, another contemporary commercial success. Other examples of mages are Sparrowhawk, also known as Ged, in the Earthsea novels; David Eddings's demigods and mages in *The Belgariad* and *The Malloreon* series; Pug in *Magician: Apprentice* (Raymond E. Feist); Terry Pratchett's wizard parody Rincewind, of the Discworld series; and Fitz, the tortured protagonist of Robin Hobb's *Farseer* trilogy.

In classic literature, mage characters are very significant. One of the mage narratives that have greatly influenced the popular imagination is the Faust legend, a story of a magician who sold his soul to the devil in exchange for earthly powers and riches, and whose story is told by Christopher Marlowe and Wolfgang von Goethe. The mage is also present in the

works of William Shakespeare, most characteristically in *The Tempest*. In addition, the primordial mage Merlin of the Arthurian legend, present in many narratives especially in *Le Morte d'Arthur*, which has become a reference as a manifestation of the Wise Old Mage archetype, reappears in many variations of fantasy narratives that involve mages.

The mythic roots of the mage character extend far back in time, though. Examples abound, and among them, there is the mage Llwyd in *The Mabinogion*, a collection of Welsh prose tales from the 13th century and earlier. According to Eliphas Levi, other tales of magic and mage users go as far back as the Bible (in the legend of the decayed angels), the Talmud; the lore of the Persians and of the Babylon; the Indian, Christian, and Greek mythology; the Cabala, and stories handed down by means of oral and written tradition.

The archetype of the mage also involves subcategories, which this work will address—the Apprentice Mage, the Wise Old Mage, and the Dark Mage. These different expressions of the mage archetype are present in many works of fantasy literature, especially in the Harry Potter series, where they will be analyzed in detail, following Joseph Campbell's archetypal theory of the Hero Cycle. The objective of this thesis is to describe a variation of the Hero Cycle—the Mage Cycle—to analyze the development of the mage archetype.

To do this, I will first define archetype based on Campbell's theory of the Eternal Hero, as well as establish the critic framework I will work with, in the second chapter. In the third chapter, I will define the mage archetype on Campbell's terms and explain its presence and evolution in the main works of fantasy literature. The objective of these chapters is to define the Mage Cycle, the Hero Cycle that is specifically performed by mage characters, which I believe is one of the reasons for the popularity of many fantasy works. Then, in the fourth chapter, I will demonstrate in detail how this Mage Cycle can be used to understand the changes on the mage archetype present in the first book of the Harry Potter series, *Harry Potter and the Sorcerer's Stone*. I conclude the research about the evolution of the mage archetype resuming the changes suffered by the archetypes present in the Harry Potter series and the

way these changes increase the reader's identification with the mage. This identification is the inherent appeal of the archetypes as described in Campbell's myth theory and the secret of the great popularity of mage narratives. Thus, by means of contemporary mythic analysis, I will address the following questions: What are the general characteristics of the mage archetype? How does the evolution of these characteristics increase the appeal of contemporary literary books, such as the Harry Potter series?

The scholarly literature on Harry Potter is noticeable for its virtual inexistence. There are, however, many articles in print and on the Web, as well as several books of tangential reference material, which, when fused with myth theory and criticism in general, provide the means for a substantive, in-depth look at the topic. Thus, a further achievement of this thesis is to provide an academic study of a best-selling fantasy book.

In spite of a few major works about fantasy literature, little has been studied, organized, and defined. For example, while Sam J. Lundwall, in *Science Fiction: What It's All About*, consider it a branch of science fiction literature quoting the world creation techniques of Tolkien in *The Lord of the Rings* as being the same used in science fiction romance, fantasy is more broadly defined in "The Semiosis of Literary Fantasy" (Jeha 369), as "the creation of purely objective beings, in an intentional divergence between thing and object, according to a given *Lebenswelt*". For Jeha, fantasy is a bridge between what is considered real and what is thought of as fiction in a given social-historical context. Moreover, others tend to view fantasy literature as a complete different genre on its own.

A fantasy fiction is a narrative of a novel length. There is usually a small group of main characters, and the plot describes their journey in an imaginary land, with its own fantastic beings, landscape, culture, and language. Because this world is disconnected from ours, it has its own timeline, with its own events and history. The descriptions of settings, culture, behavior, etc, often remind the reader of a past civilization, of a time in which man was closer to nature. These descriptions play a crucial role in the narratives. The term "fantasy" comes

from the presence of magic and supernatural elements in the stories; it is connected to fiction that is based upon the “suspension of belief.”

Fantasy and science fiction differ in many ways, and that can help us define the genre. One of the main differences between them is that fantasy narratives often end with the re-establishment of order, with evil conquered and good restored. Science fiction often ends with the establishment of a new order, a new way of doing things, with the evolution to a higher order. These are the stereotypes of the narratives, but, of course, there are many examples that do not follow these structures. However, in all the works used in this study, the fantasy plot follows the pattern of restoration of order and defeat of evil. This is clear in *The Lord of the Rings* (Tolkien), *Frontiers of the Universe* series (Pullman), and especially in the Rowling’s *Harry Potter* series.

Different from science fiction, fantasy narratives are also more interested in character growth and development than on asking questions on the nature of its worlds. The physics does not thwart the story: the logic of fantasy worlds is the logic of the characters. The magic, the supernatural, the fantastic beasts, the challenges, the impossible physics are only tools to tell the story; they do not necessarily need to be explained, as it often is in science fiction. As an example, in *Harry Potter and the Goblet of Fire*, a giant squid lives in a lake in front of the magical school of Hogwarts. There is no explanation about how this giant squid could survive in this environment. In addition, inside this same lake, there is even a civilization of “merpeople” (Hogwarts underwater beings). Again, no explanation is given on how they got there, how they survive, why the giant squid does not attack them (since these two different species share the same territory), or how they are able to live with the sewage of the castle being thrown in the lake daily. They are only there to serve the main character, as it often occurs in fantasy narratives.

Another difference is that fantasy literature has usually to do with a quest, which is commonly larger-than-life. Fantasy characters often deal with situations that could determine

the fate of the world they reside in. They live epic lives, and their actions are the stuff of legends. The characters frequently start a journey with the objective of bringing balance back to a land plunged into chaos, and through the quest they develop, mature, and evolve physically, mentally, and spiritually.

The prejudice the academia has toward fantasy literature has to do with its apparent escapism and its popular appeal. This is, however, only the superficial aspect of the genre, a heritage of the pulp and its earlier origins, as the fairy tales, myths, and legends. Under its escapist surface, fantasy stories deal with real human conflicts, drama, decisions, and a way of thinking that have a real connection with the reader. Fantasy literature is mainly a character driven literature—the fantasy landscapes, the magic, the supernatural beasts are but a setting for the characters' actions. Fantasy narratives revolve around the character's life drama, their joys and sorrows, their anger and happiness, their struggle to understand each other, their human condition even when they are not human at all.

The fact that science fiction stories, which are often more concerned with finding a solution for a problem or raising questions about our reality, differ from fantasy narratives, which are more concerned with human experience, may indicate one possible reason for the popularity of fantasy narratives, among which the most successful are the ones that have the most identifiable characters. The setting of the story can be fantastic and unrealistic, but the human drama has to have a connection with the personal experiences of the reader. As this thesis will discuss, this focus on the human experience derives from myth influences on the fantasy narratives, as mythical narratives are also concerned with human drama.

In addition to all these differences between fantasy and science fiction literature, other parameters can be used in the effort to define fantasy literature. Many scholars have tried to give shape to this definition, but this analysis will use the concept of fantasy literature developed by C. N. Manlove—his definition is broad enough to cover all forms of fantastic literature. He defines it as “[a] fiction evoking wonder and containing a substantial and

irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms” (1).

Manlove considers the most important aspect of fantasy narrative to be its capacity to “evoke wonder.” This phrase refers to the reader’s experience when in contact with an impossible setting, supernatural creatures, and epic tales. He also defines fantasy literature through the supernatural and impossible elements that interact with the main protagonists of the narrative.

For Manlove, a fantasy author aspires to create a world of verisimilitude, and not one of verity. This way, the reader knows from the outset of the impossibility of the world, and feels simultaneously its reality as well as its non-reality. “[S]upernatural or impossible worlds, beings or objects” refer to works that have no connection to our sphere of possibility, there being no connection with our world or the existence of a realm being altogether alien in relation to ours. In science fiction in general, the existence of other worlds and civilizations is more bound to be true and follow some set of scientific rules. “Supernatural or impossible” would mean, for him, another order of possibilities. By “substantial,” as in “a substantial or irreducible element,” he understands the amount of supernatural throughout the story, how supernatural the story is.

Manlove also states that a work of fantasy is considered irreducible because fantasy is not a “disguise projection of something within our ‘nature’” (5), or a symbolic extension of the human mind. It can only partly be these things, but not wholly. According to him, fantasy literature evokes wonder, that is, wonder is generated by the “lack of explanation.” The central feature of fantasy literature is made of the numinous forces, the astonishment with the marvelous and mysterious. It causes a feeling of strangeness, a pre-condition to wonder. Fantasy is contemplative—it occupies itself with descriptions of characters and places, of what is, instead of with what it is going to become. As previously stated about the squid and the merpeople civilization in Hogwarts’ lake case of *Harry Potter and the Goblet of Fire*, these elements serve as the fantastic setting designed to evoke a sense of wonder and to play a part

in the main character's growth. This lack of explanation is one of the most defining characteristics of fantasy narratives, specially the ones that concern mages and magical quests.

The unexplainable is also part of the sense of wonder. A fantasy narrative is not concerned with the reasons or the verification of its claims. The source of a mage's power, for example, is unexplainable in logical and scientific terms. The mage is different from the scientist, even when his magic is described in science terms. He does not question the origins of his power; he is only concerned with the results of his magic. He does not care about how and why his fireball burns without any known form of combustible, as long it kills the monster that is guarding the treasure.

Manlove differentiates fantasy narrative from science fiction and horror fiction saying that fantasy often draws its main narratives archetypes from the past, "particularly from a medieval and/or Christian world order", as in C. S. Lewis's or Tolkien's works mentioned above. The medieval influences in fantasy narrative are frequent in many books, even if these influences are hidden. English fantasy arose from the Germanic, Gaelic, Celtic, and Norse folk tales, wives tales, and legends, and is still influenced by them. Even the modern mage society of *Harry Potter* is influenced by a medieval world order, with castle lords like Dumbledore, a hierarchy and a division of labor with elves serving as vassals of the mages, gold coins, the mage city of Hogsmeade, among other elements.

For the purposes of this thesis, I will consider as fantasy narratives works such as the Harry Potter series (Rowling), *The Lord of the Rings* (Tolkien), *A Wizard of Earthsea* (Le Guin), Narnia series (Lewis), *Dragonlance Chronicles* (Weis), *Vida Encantada* and *As Vidas de Christopher Chant* (Jones), *Abarat* (Barker), *O Mistério do Relógio na Parede* (Bellairs), *Artemis Fowl* (Colfer), the Discworld series (Pratchett), A Sétima Torre series (Nix), *Fronteiras do Universo* series (Pullman), *The Dark Elf Trilogy* (Salvatore), among others. Although the archetypes and therefore this analysis apply to all of them, I will mention only the Harry Potter series, *The*

Lord of the Rings, and *A Wizard of Earthsea*. When the discussion requires it, I will bring in other examples.

2. Archetypal Theory

2.1. Definitions and the Theories Involving the Idea of Archetype

Because fantasy fiction is based on symbolic images and events, its study within a mythical framework may result quite fruitful. The fantasy genre is characteristically a literature of symbols, images, and motifs inspired in myths and legends that evoke a similar response in people from different cultures. The popularity of fairytales, legends, and myths, which are the inspiration of contemporary fantasy, is an important piece of evidence of this universal response.

A fairytale told in one culture may have a sister version in a diametrically different society. The only differences are that the characters and the settings are overlaid with the particular aspects of that culture. The basis of the story, though, is the same. Myth Criticism approaches this kind of literature assuming that the narratives studied contain a series of symbols, images, and references to myths and legends. This approach reveals and elucidates aspects that would not be noticed otherwise, such as the origins of the archetypes that govern contemporary fantasy fiction.

In this section, I will bring up some of the most important theories involving archetypes developed in philosophy, anthropology, and literary studies. Above all, I will focus on Campbell's archetype theory, because it is the theory that deals more profoundly with the archetype of the mage in fantasy narratives—my main interest.

Many scholars have dealt with the concept of archetype, approaching it from different perspectives. *The Penguin Dictionary of Literary Terms* defines “archetype” as

[a] basic model from which copies are made; therefore a prototype. In general terms, the abstract idea of a class of things which represent the most typical and essential characteristics shared by the class; thus a paradigm or exemplar.

An archetype is atavistic and universal, the product of the 'collective unconscious' and inherited from our ancestors. (53)

The archetype exists before the form, before the manifestation, before the narrative.

According to many scholars of Myth Criticism such as Northrop Frye and Joseph Campbell, narratives are built around archetypes. The archetypes are the elements that give the narrative an identity. The idea of the universality of the archetype, as well as the idea of a primal substratum from which the archetypes are created, is present in many elaborated definitions.

These ideas can be tracked back as early as ancient Greece. One of the first scholars to analyze, develop, and think about archetypes was Plato. His concept of archetype, a primeval one, according to *The Penguin Dictionary of Literary Terms*, links archetypal (or ideal) forms with the ideas of beauty, truth, and goodness (*arche*, "original"; *typos*, "form"). Because of their ideal and primordial character, Plato called those "divine archetypes," in which the *eidos* (Plato's word for Forms) is seen as a transcendental eternal Truth. The relation between archetype and truth is also recognized today due to Plato. His theory of the "Universals" (Ideal Forms) was associated with the unchanging eternal essences. For Plato, the body dies but the form is eternal, ideal, and universal. He strongly stressed the realm of Forms and Ideas, which made him responsible for the notion of ideas as existing in a formless state, influencing philosophy in the centuries to come. The earliest definitions of the archetype already considered it a universal structure. Archetypes were then the hidden meaning behind what is manifested, being that art or nature.

Centuries later, the British anthropologist and historian of religion J. G. Frazer took another important step in the development of the concept of archetypes. Frazer's comparative study in folklore, magic, and religion, *The Golden Bough: A Study in Magic and Religion* (1890), had a tremendous impact on psychology and literature and became a reference in early anthropology. Frazer stated that myths were explanatory, being pre-scientific attempts to interpret the natural world. For Frazer, myth was a mode of thought, a way to perceive reality,

to understand the world. Archetypes, for him, were the general classifications of myth, or the basic ideas in which myths could be classified. For example, he identifies the archetype of the dismemberment of God in many myths from different cultures. He associated archetypes with religion and magic. Frazer believed that the ritual derived from a universal psychic impulse, an idea that was similar to Jung's notion of the universal unconscious, and that in this universal psychic impulse, the archetypes could be recognized. He, too, understood archetype as patterns of rituals.

The universality and variety of archetypes is also present in the theories of the German psychologist C. G. Jung. A pupil of Freud, he diverged from his master's theories, as he perceived a "collective unconscious" in the human psyche rather than solely individual sexual neuroses behind dreams and behavior. Two decades after the publication of Frazer's *The Golden Bough*, Jung's *Psychology of the Unconscious* (1916) appeared, deeply influencing literary criticism—his is the most famous and popular concept of archetype we have today. Jung describes that while studying his patients' dreams and delusions, he recognized within their narratives structures and patterns that he called archetypes (Hark). For Jung, the archetype is an invisible part of the psyche; therefore, it cannot show itself consciously. It is better observed in dreams, and its occurrence in all humankind reveals patterns that are transcultural.

Jung also states that the archetypes are not the images or manifestations themselves, but rather the possibility of manifestation and concretization. They organize and determine how the images will be manifested. In turn, archetypes are determined by form, not content. Its form is predetermined, and does not conform to a material existence. For Jung, they are empty and formal; they are possibilities of a form of representation given *a priori*. Archetypal phenomena noticed by consciousness seem to represent a series of infinite variations on a basic theme. Non-representative archetypes are factors that cannot be represented in any way and that act upon the human unconscious. They are the ones inherent to the human psyche, whereas archetypal manifestations are expressed as fundamental images, such as the divine

images, the images of the father, mother and child, *animus* and *anima*, etc., which create the basis of the psyche.

Jung influenced many myth critics, especially Joseph Campbell, whose theory I will use to analyze the mage archetype. Jung's ideas of archetypes as possibilities of a form of a representation, and the infinite variations on a basic theme that appear on archetypal phenomena will play an essential part in the study of the many variations of the mage in fantasy narratives.

Scholars such as the American philosopher and literary critic Phillip Wheelwright also largely contributed to the diffusion of the concept. To show that some broad statements are meaningful, Wheelwright argued that "religious, poetic, and mythic utterances at their best really mean something, make a kind of objective reference, although neither the objectivity nor the method of referring is of the same kind as in the language of science" (Fountain 4). Wheelwright also refers to archetypes as universal structures. He describes the archetypal imagining as "a kind of poetic imagination ... [that] consists in seeing the particular as somehow embodying and expressing a more universal significance—that is, a 'higher' or 'deeper' meaning than itself" (50). Wheelwright later claimed that archetypes are "symbols that have an identical or similar meaning for mankind generally or at least for a large part of it" (Metaphor 110). This statement also reinforces Wheelwright's belief in the universality of the archetypes.

Wheelwright's concept differs from the Jungian idea by arguing that archetypes are not a possibility of manifestation, but a fixed structure that has a universal interpretation and that shares the same significance throughout cultures. Another difference is that Wheelwright sees archetypes as a product of what he calls archetypal imagining, the ability to see universal significances in particular phenomena. However, Wheelwright's concept confirms the idea of archetype as a universal structure.

In “Os Arquétipos da Literatura” from *Fábulas de Identidade* (1963), Northrop Frye defines archetype as a unifying category, within a formal framework, “image patterns” (18), or “fragments of signification” (22). In *Anatomy of Criticism* (1957), he considers the archetype part of what he calls the “structural principals of literature.” Frye believes that Western past and present literary expressions are structured in a way that one can identify these principals. He presents his theory as “a rational account of some of the structural principles of Western literature in the context of its Classical and Christian heritage” (*Anatomy* 133). For Frye, archetypes are the socially concerned organizing forms and patterns of literature that originate in myth and that unify and reveal literature as an imaginatively inhabitable world. Frye’s criticism deals with myth and archetypes but gives emphasis to the mythical narrative, and pays little attention to archetypes of characters. Because Frye’s theory deals only with the archetype of narratives, it will be discarded—the object of this study is the analysis of a character as an archetype.

In conclusion, the development of myth criticism followed many different paths, from rationalistic views of myth as a metaphor for physical phenomena to being considered a manifestation of the psyche’s structures. It was among the Myth Critics, the most important ones being Northrop Frye and Joseph Campbell, that a relation between myth and literature was made. Thus, as I am interested in the diverse manifestations of the mage archetype in fantasy literature, Campbell’s concept of archetype, which applies Jung’s concepts of collective unconscious to literary criticism, is the most appropriate.

2.2. Joseph Campbell and Myth Criticism: The Critical Approach

Campbell tried to elucidate myths under the light of Jung’s concept of collective unconscious. Influenced by Jung’s ideas, he developed a theory to identify a relation between the universal archetypes and literature. In *The Hero with a Thousand Faces*, Campbell defines

archetypes as “insubstantial images” (8), a constant presence in myths and fairytales. A broadly based comparative mythologist, Campbell embraces all these notions of archetypes at various times and various places. He systematizes his theory, comparing myths from Native Americans, ancient Greeks, Hindus, Buddhists, and the Mayans; Norse and Arthurian legends; and the Bible.

Campbell observed that many mythologies, ritual practices, folk traditions, and major religions have some themes, motifs, and patterns of behavior in common. This observation brought him to the conclusion that these diverse stories were all telling the same small number of myths but in slightly different languages. He further concluded that an archetypal plot line within these myths remained constant from one culture to the next, that a universal mythic structure embedded mythology of every culture. In *The Hero with a Thousand Faces*, Campbell identified and defined a series of stages through which the hero passes in his journey.

The hero’s journey is one of individuation, a psychological concept developed by Jung and adopted by Campbell as the ultimate goal of the hero’s archetypal cycle. The individuation is a process of self-knowledge, a psychological process where the hidden aspects of the psyche are known and are unified in an ultimate insight. Jungian theory states that the human psyche is fragmented and the individuation process is an attempt to unify this fragmented state.

Campbell also concluded that the archetypes are varied manifestations of what he came to call “monomyth”—a mythological formula and a universal story with roots in human existence. Using this concept, he structured the hero’s path of adventure through rites of passage to final transfiguration. The monomyth is updated to reflect the current characteristics of modern times. Many modern popular novels, movies, TV series have based their plots on Campbell’s work (*Star Wars*, *Matrix*, etc.), and their success may be due to a retelling of the journey of the hero that parallels our own individual life journeys, causing them to resonate with the audience. It also tells the same patterns that the audience is familiar; it echoes the

same narrative structures found in myths and folklore, which eases the process of identification.

The Hero with a Thousand Faces focuses on the definition of the Hero Cycle. The Hero Cycle, a monomyth that can be identified in many mythological narratives, consists of the patterns of the hero's journey. The most common pattern of the cycle begins with the hero living his life unaware of an unimaginable world lying outside his village. A sudden invitation or the hero's own choice takes him out of his mundane world and launches him into an adventure, whose ending he does not envisage at the beginning. The adventure then goes through several stages. The hero often journeys in the underworld and meets various forces and entities he has to deal with. He may encounter a teacher along the way that will give him instructions about the new skills he will need to achieve his goal in order to succeed, and he might become conscious of what his goal is. The hero is challenged to his limits and he strives to overcome them, finally reaching a point from which he will come back forever changed. With his new powers and abilities, the hero goes back home, restoring society with his new knowledge.

Campbell's theory, being characteristically broad, universal, and transcultural, turns the study of archetypes in fantasy literature not only possible but also rewarding, because he also deals with the archetypes of characters—in his studies, he mentions the evil character, the dark father, the dark mother, the hero, the wise old man, etc. The archetype, for him, is a perennial narrative structure that can be found in different forms in all kinds of narratives.

From all the archetypes developed by Campbell, I will use, in my analysis of the mage in Fantasy Literature, his definition of the Hero Cycle, which will then be related to the archetype of the mage. The objective is to define the Mage Cycle as a specific type of the Hero's journey, with all its idiosyncrasies.

Campbell's theory will only be used in order to define and to understand the reasons and the motivations of the Mage Cycle. This study aims to go further than his theory, to show

that the mage archetype is evolving, in order to increase its identification with the readers of fantasy literature.

3. The Mage Archetype and the Mage Cycle

3.1. The Definition of Mage

The English word “magician” comes from the Greek and the Latin *magia*. This word, in its origins, had to do with the caste of the priests, philosophers and magicians among the ancient Persians, or, as defined later, any holy man or sage from the east. According to the *Oxford English Dictionary*, the term “magus” in the Persian tongue means “interpreter” and “worshipper of the divine” and refers to the priest or prophet capable to guess the future. The term moved away from religion in Western society as the manifestation of the archetype developed.

In spite of this separation, there are reflections of the Persian tradition worldwide, giving continuity to their own tradition as holy men and sages. The “shamans” in the West, for instance, are mysterious “real” magicians, in opposition to circus magicians who work with illusions. Sometimes called “healers,” they cure diseased people through inexplicable ways, making it vanish from the patient’s body. Besides the shamans, the famed occultists of Western culture like the ones who belonged to secret societies such as the Rosicrucian, or mages such as Eliphas Levi or Aleister Crowley, also connected their magic to the spiritual and religious side of reality.

On the other hand, there is also the figure of the illusionist, the prestidigitator. The traditional prestidigitator magician in Western culture makes objects appear and disappear as well as transform them into something else unexplainably. Nevertheless, these magicians’ tricks are mere illusions. Their job is to defy the natural laws under the spectators’ eyes, making their tricks appealing. Their existence lies in their power to mesmerize and cause awe in people, but the laws of nature remain intact.

Both types of magicians, the prestidigitators and the “shamans,” or true occultists, deal with transformations, appearances and disappearances, and the limits of human senses. Their actions take place in an extra-ordinary way, being that illusory or real in their own paradigm.

In fantasy narratives, mages also perform tricks that cannot be explained under the laws of nature, in the manner of the “shamans.” They are messengers of higher forces, manifestations of magical power, creators, medieval versions of scientists, illusionists, etc. The way they are conceived in the real world influences their descriptions in literature. Moreover, in fantasy narratives a magician also intends to provoke a “sense of wonder,” and often relies on the “suspension of disbelief,” like the circus magicians.

This power to work transformations, to change reality, to defy nature, is what makes mages so appealing in fantasy literature. In this genre, power is the word that best defines them, but the origins of their ability to control people and events have another level of reality, going beyond the circus magician’s job. It has a numinous nature, sometimes connected to religious impulses. This kind of power is what makes them so important in the fantasy world, as well as dangerous—they deal with forbidden knowledge, and they have access to spheres of knowledge inaccessible to common person.

Mages can have different denominations based on the origin of their power. Fantasy literature and mythical narratives often display a difference between a mage and a priest or a prophet. Traditionally, the difference from a magician and a priest or prophet would be that the power of the latter comes from a higher power, whereas the power of the magician comes somehow from within himself or from his understanding of the forces that structure reality. An example of this appears in the biblical narrative of Moses and the Pharaoh, when the first faces the Egyptian mages. The source of his magic to turn his staff into a snake, and later the Nile River into blood, comes from Jehovah, whereas the source of the Egyptian mages’ ability is not cited. Moses, under the command of Jehovah, displays much more power than his Egyptian opponents.

Although most magicians are male, there are also women that deal with magic. Whereas men are usually associated with rational magic, following a more intellectual path, women are often related to witchcraft, which is present in various fairytales, and they are connected with intuitive magic, with healing. A comic look on this difference can be found in Terry Pratchett's Discworld series, especially in *Equal Rites*—while male wizards are masters of rational magic, female witches practice an intuitive kind of magic, a magic whose lore is handed down from generation to generation. The book creates a considerable conflict when a small girl, daughter of a witch but with all the signs and power of a wizard, wants to get into the male university of magic.

A great influence on the way mages and magic are described in fantasy narratives comes from the early 16th century view of witchcraft, during the Elizabethan age. The Church then recognized magic and witchcraft as something real that came from the Devil—witches were not considered charlatans or illusionists. The persecutions led to a general belief that magic was forbidden lore, that it was connected to something wicked. This belief influenced negatively the archetype of mages present in the fantasy narratives in the following centuries. In many of those tales, they are evil characters, driven by the desire of power and bound to use their magic powers to control people's minds and to put curses on them. The traditional view of witches derive from this period and is present in many fantasy narratives, such as the Grimm's and Hans Christian Andersen fairy tales, among others.

Another strong influence on the description of mages in literature comes from the Tarot. Part of the Western imagination since the Middle Ages, the Tarot is an account of the archetypes present in Western culture. In it, three cards are closely related to the mage archetype and its variations. The Magician, the Hermit, and the Devil Cards relate to the archetypes of the Apprentice Mage, the Wise Old Mage, and the Dark Mage, clearly defining, delineating and distinguishing their essences.

The Magician Card is characterized as the creator and the trickster. It is a representation of the general mage archetype and symbolizes the Mage Apprentice. This is a figure of power capable to change reality or to perform illusions. This Card is considered the initial stages of an evolution that will transform an apprentice mage into the wise Hermit of the Card number nine. This card is also connected with the Trickster archetype as the alternating patches of color suggest opposition and interaction, vibrating like electric energy—a symbol of his creative energy and his non-conformist disposition. Driven by power, he presents a dubious behavior, with flexible ethics and morality.

Four important symbols are present in the card drawing—the wand, the cup, the sword (symbolized as a knife) and the coins. They represent the four suits of the Minor Arcana, each of them related to an aspect of life. The wand suit is traditionally related to intuition, to a connection with higher forces. The cup suit is connected with emotions and memory, and the sword is associated to thinking and rationality. Finally, the material aspect of life and the sensations of the body are linked with the coin, which he is holding. All these symbols are arranged on the table or being used by the mage (as with the coin and the wand). This means that the mage has uses and controls all the aspects of his life and experiments with his own destiny.

There are two symbols that are being manipulated in the card, indicating their greater importance. The first is the wand, the traditional focus of the mage's power and used in his spells. In the Harry Potter series a great deal of importance is given to the mage's wands; they are considered “armed” when carrying them. Curiously, even witches carry them too, indicating perhaps a change in the archetype, because the wand is a strictly masculine motif and witches do not traditionally use them to perform magic. The coin that the mage in the Tarot holds represents his gifts and the value of his assets. He has powers that allow him to control reality and he shows them by holding the symbol of the material world.

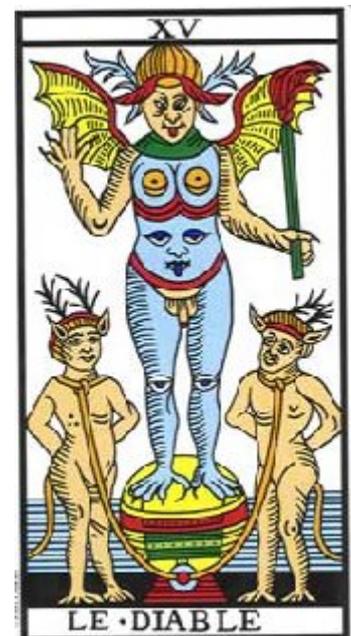


The Hermit Card is connected with the archetype of the Wise Old Mage. The Hermit is an epitome of power, wisdom, and experience, and so is the Wise Old Mage archetype, disguised in the form of Gandalf, Dumbledore, Ogion the Silent (in *A Wizard of Earthsea*); Fizban (in *Dragonlance Chronicles*), or Merlin. The lamp the Hermit carries is a symbol of the wisdom he has to offer. In the fantasy narratives, the Wise Old Mage is always giving advice to young heroes or mage apprentices; his light is the wisdom of his words. The lamp in the card also means that the Hermit knows and controls both light and darkness, keeping them in balance so neither lack or profusion would cause any harm.



The hermit is a loner—a price he has to pay for transcending the common view of reality and gaining wisdom. His wisdom and power put him in a position where there are parts of reality only accessible to him, parts where he can only go alone. Because of this, he is often cast out of society, not being able to relate to his fellows as equals.

The third is the Devil Card, the dualist card. It is the representation of the desire and the ambition, and obviously a symbol of evil. The devil is a representation of the archetypal aspects of the Greek god Dionysus, a symbol of chaos, of raw creative energy, of the animal instincts that lay dormant in men. The bat wings connect the devil with the denizens of darkness, with the chthonian forces of nature. The Devil Card is also interpreted in Tarot readings as the center of the night, in an opposition with the Sun Card, which is the center of the day. It is the card of



temptation, butchery, and cruelty. Its character wants to induce the fall of man so he can rule him. He is the separator, the disintegrator, the antithesis; his role is to divide and to destroy.

The main characteristics that the Devil Card shares with the Dark Mage are the dubious aspects of the tempter and the destroyer. As in the Devil Card, the Dark Mage represents the dark side of magic. The dark side of the power sought by Apprentice Mages and that is controlled and balanced by Wise Old Mages. Moreover, the Dark Mage power lies in the fear it provokes in its enemies. In the Harry Potter series, Voldemort and his followers, the Death Eaters, freely used the three Unforgivable Curses (spells that could maim, make people mad or make them become assassins) on anyone who defied them, and many witches and wizards would later claim that the “Imperius Curse” had been used to force them to commit atrocities and murder. At the same time, they use the prejudice against the “mudbloods,” magic users that were born from non-magical people, to recruit more soldiers to their cause, promising a full-blooded magical world.

“Actual” mages along with descriptions given by the Tarot help delineate the main characteristics of mages; however, the representations of these archetypes vary greatly in many fantasy narratives. In them, there can be found a number of different Apprentice Mages, with different purposes and motivations; there are Wise Old Mages described just like Merlin, but there are also other mages very distinct from him; and the same happens with the Dark Mages, manifested differently also. A more detailed analysis of these mages will be given in the next chapters.

3.2. The Mage in Literature

Merlin, of the Arthurian myth, is bound to be one of the first images that come to mind when one thinks of a literary mage character. Perhaps one of the most famous mages of all times, he is a character that became a strong icon in fantasy literature. Unlike other mages, however, Merlin is not a result of a writer’s imagination—the legend of Merlin is based on folklore of ancient Great Britain. The legend is reinforced with places where Merlin has

supposedly spent some part of his life, the regions where events took place, and where he met other people. His image is quite vivid on the minds of people, inspiring the birth of other characters as well.

One of the most influential descriptions of the Merlin character can be found in *The Sword in the Stone* (White), describing Wart, an apprentice mage taught by Merlin. In this work, Merlin is a teacher, a wise old man. This book would later be adapted to the screen by the Walt Disney Studios, and Merlin's description as an old man with a long white beard became even more fixed in the people's imagination. The same description would then become present in Gandalf the Grey, in *The Lord of the Rings*, written in 1953. These books helped define the Wise Old Mage archetype.

Most of the times wizards are depicted as older men in fantasy literature. They are tall, bearded, with wavy hair, dressing long cloaks decorated with mystic symbols, and holding magical staffs. There are also women sorcerers, one of the most famous examples being the one mentioned in Percy Shelley's *The Witch of Atlas*. They often appear in two forms: old hags capable of evil doings, or beautiful seductress women also capable of evil things. Their dual nature is shown in the *Snow White* tale, where the evil queen is both a seductive witch and the old evil witch as she transforms herself in order to poison Snow White.

The presence of mage characters in literature is not recent. They can be identified in the Bible, for instance. In Isaiah 19:3, we read, "And the spirit of Egypt shall fail in the midst thereof; and I will destroy the council thereof; and they shall seek to the idols, and to the charmers, and to them that have familiar spirits, and to the wizards". One can also find wizard characters in the poems of John Milton and in the Shakespearean play *The Tempest*, with the wizard Prospero.

One of the first books about mages came from medieval Scotland, a place famous among other aspects for its occult history. The mage Michael Scot, who lived in the Oakwood Tower in Selkirk, is known to have written works on magic in the thirteenth century. J. F.

Campbell collected a famous Scottish narrative, “The Mage Apprentice” in his book *Popular Tales of the West Highlands*, a story that shows the magic tradition of Scotland. This narrative tells the story of a young farmer who learned the skill to metamorphose oneself.

Mages are also present in classic works of fiction. There is Lord Gifford from Sir Walter Scott’s *Marmion*; Nathaniel Hawthorne mentions the Dutch mage Gerald Drow in *Tanglewood Tales*; and Rudyard Kipling created the wizard Juseen Dazé for his *Life’s Handicap*. In those books, the mage is the classical scholar, master of the occult and in control of unseen forces. He is a mature, experienced man, whose fault lies in his thirst for knowledge and power.

Modern fiction also has plenty of mage characters. A famous story is *The Wizard of Oz*, written by L. Frank Baum’s in the 1900s. The wizard of the title, although living in a land full of magic and even with witches as enemies, is devoid of true magic power and must rely on tricks and illusions to maintain his reputation. Baum’s wizard follows the tradition of the prestidigitators. He is a fake; his power relies on his ability to manipulate the senses, to fool the mind.

Essentially, as seen in all these examples, a mage is someone that can work magic. Magic is the concept that defines the mage, it is the source of their power, and it is the Mage’s *raison d’être*. In addition, as magic is defined in a work of fiction, so is the mage role in the story, and in some cases, even the mage’s personality and morals are defined by his magic.

3.3. The Definition of Magic in Literature

Udo Becker defines magic as something that

[r]efers to practices diffused among ancient and actual primitive peoples, as well as to the popular creed in general, in which it is aimed to obtain, with help of mysterious forces and through the invocation of spirits, advantageous effects (white magic) or malign (black magic). Mages (sorcerers, charlatans,

shamans) attribute their capacity to animals, objects of nature, spirits or supernatural forces and energies. However, their power, sometimes extraordinary, can also reside in special unconscious psychic forces in the sense of deep psychology and parapsychology.... (176, translation mine)

The Mage's capacity to perform supernatural actions characterizes him. Magic is a practice, the capacity to work with the unseen and to mold reality at one's will.

The definition of magic given by the *Merriam-Webster Dictionary* refers to all the arts that claim to produce effects either by the assistance of supernatural beings, or by a mastery of secret forces in nature attained by a study of occult science. The *Oxford English Dictionary* echoes this definition, describing magic as an art that influences the course of events and produces physical phenomena, by processes supported by the intervention of spiritual beings, or by operating some occult controlling principle of nature. Magic is defined as an operation, and is also considered an art, because it relies a lot on the intuition or the inner talent. This definition can be applied in the fantasy narratives that have mage characters. As shown in series of books such as the Chrestomanci, A Sétima Torre, and Harry Potter among others, not everybody can be a mage; one must have an innate gift, like an artist or a musician.

Magic in literature is often influenced by the way it is manifested in our culture. One of the main influences on the way magic is described in fantasy narratives comes from the 19th century. In the occult revival of the that century, organizations such as the Society of Psychic Research in England, the Theosophical Society, and the Spiritualist movement by Alan Kardec, among others, as well as occultist authors became famous by spreading new and more sophisticated ideas about magic. Eliphas Levi, H. P. Blavatsky, and Aleister Crowley influenced fantasy narratives, defining magic as a way to manipulate the invisible forces of reality in order to attain spiritual visions and psychic evolution. This is visible in Bulwer-Lytton's *Zanoni: A Rosicrucian Tale*, a story about a powerful immortal mage who gives up his immortality in order to live a human passion, and in which magic is seen as the way to mold the soul in order to attain perfection. In *Zanoni*, magical knowledge is only for the chosen; it

separates the common person from the enlightened beings, and it is dangerous for the ones unprepared.

The way magic is described by contemporary authors is heavily influenced by the occultist ideas that were originated in the 19th century occult revival, especially the concept of magic as a way to mold reality through one's personal will. Aleister Crowley for example, stated the difference between "magic" and "magick," where "magick" is the term he created to refer to the manipulation of reality through the power of one's will and ability to channel the universe energies through one's soul and "magic," for him, was prestidigitation, the art of illusion, not "true magic."

This difference between "true magic" and "false magic" appears in many contemporary fantasy narratives. In the Harry Potter series, for example, the mage characters are always stating that they do not perform "tricks," or prestidigitation. Every time they perform magic, they really alter reality. When Professor McGonagall transforms a bird into a water glass in *Harry Potter and the Chamber of Secrets*, the bird becomes a real water glass; there is no illusion in this transformation. McGonagall's class is even called Transfiguration and her main subject is to alter one object (living or unanimated) into another, or to change the material reality. Change is one of the most important elements of magic.

The concept of the science-art nature of magic is present in Aleister Crowley's writings. He places the art of real magic among the physical sciences, saying that there is no supernatural forces at work in magic, just forces that Western science doesn't acknowledge. This view is present in many contemporary fantasy narratives. As magic is often related to the invisible forces that dwell in nature, it is often viewed as of pagan nature, related to the worship of the wild nature forces. That is one of the reasons of the opposition found in many narratives between mages and Christianity. Merlin, for example, is often described as the son of the Devil and, although he advises on the search of the Grail, a Christian symbol, his pagan roots are linked to his magic and never forgotten.

Another author from the 19th century that influenced the contemporary definition of magic was Eliphas Levi. Levi also describes magic as the science of the secrets of nature, handed down by the priesthood of the magi. After Levi's books, magic will be frequently described as a mix of science and art, and this concept is preserved in the majority of fantasy narratives. The wizards found in series such as *Chrestomanci*, *A Sétima Torre*, and *Harry Potter* approach magic as a science, with experimentations along with methodic and rational studies.

Moreover, according to Levi, mages are able to submit to their will superior potencies, evoke them and produce thus apparitions, incantations, bring about sudden cures, etc. Levi also influenced contemporary fantasy narrative by distinguishing high and low magic. High magic, initially pure and created to aid man in his quest for knowledge of reality, was reserved to trustworthy students and masters, aware of their moral responsibilities and willing to unveil the liaison between man and the universe. It became later corroded and corrupted by superstition and charlatanism as it was spread among all kinds of people, including the uneducated ones, characterizing low magic. In this way, practitioners are taken by vanity and exhibitionism and take pleasure in publicly showing their abilities of prestidigitation to everyone, and do not alter reality. This fall and the corruption of magical knowledge is an archetype that often appears in fantasy narratives.

Levi defines magic as an action, and he defines the magus as a person who is capable to conjure spirits or superior potencies. He defines this kind of magic as "theurgy." In this practice, the worker of the art is more a philosopher-magician than anything else. One example of a theurgist in literature is Shakespeare's Prospero. Prospero's practices are neither witchcraft nor magic in its rudimentary form, but the hybrid type of magic and paganism known as theurgy, as defined by Levi. It is based on his control of the spiritual beings that are present in his island; he does not perform magic by himself. There are also theurgist practices

in *Harry Potter*. An example of this is Harry's invocation of a guardian spirit called "Patronus," in the third book of the series, *Harry Potter and the Prisoner of Azkaban*.

There is a great variation in the definition of magic present in fantasy narratives. In *A Wizard of Earthsea* (Le Guin), for example, the source of magic power lies in names. In this book, an illusion can be easily created, but to perform a true change, magicians must know the true name of what they are attempting to change. Magic is intuitive as well as a linguistic endeavor, which also defines part of the mage's quest to find the definite name of everything.

In the *Dragonlance* series (Weis), the wizards receive their secret power from the Three Moons. One of the three Gods of Magic gives them power if these Gods favor them. The white mages perform "good" aligned magic, the red mages perform "neutral" or elemental magic, and the black mages perform "evil" magic, following their moral tendencies, and personalities. If they pass the tests, wizards are rewarded with its secret formulae, rituals, and arcane knowledge. Wizards in the *Dragonlance* series spent their lives focusing in the study of the lore and nothing else, so they can take these tests.

In *The Lord of the Rings*, magic is present in all narrative, with Gandalf performing a wide scope of spells. Some very simple "tricks" of his trade could be found in his fireworks, or in his ability to provide light for the Fellowship of the Ring as they pass through Moria. A more powerful display of magic can be found when he, with the help of Elrond, provokes the flood that descends upon the Black Riders at Ford of Bruinen thus saving Frodo.

In his letters, Tolkien explains frequently that the magic presented in his books is a form of Art. It is also the ability to apply knowledge of things as they truly are in such a way that they become "transformed" in the eyes of the uninitiated. Middle-earth's fireworks are a perfect example: fireworks are "magic" to hobbits, but perfectly understandable to a modern audience. The mithril-inlaid gates of Moria are another: they are the product of the elevated craft of the dwarves and elves, but this secret technique has simply been lost. This is a conception in the same line of the occultist revival of the 19th century. Magic's supernaturalism

is only perceived as such by the uninitiated; to the ones with the knowledge of the magical energies, it is natural.

In addition, Gandalf is a non-human mage, following the Merlin tradition. Different from the later “Son of the Devil,” Gandalf is a Maia, one of the first powerful beings created by Ilúvatar. In describing Gandalf magical powers, Tolkien never clearly explains his limits. As a Maia, his supernatural abilities exceed any Middle-earth mortal’s, but he often displays a great knowledge of magical science as well, in the form of spells, runes and incantations, as a mortal mage would do. After his rebirth as Gandalf the White in the *Two Towers*, Gandalf proves that he is capable of far greater power than shown previously. He is almost like the traditional notion of the Avatar; a divine being that channels the prime forces of a god or of nature.

Magic in fantasy literature is a token of power. Whether it is used to trick someone, or actually transform reality, it is always a sign of great power for the one who possesses it. Mages in literature are often the most powerful beings due to their ability to deal with reality in a way that allow them to manipulate reality either for their good or evil purposes. Magic helps to define the Mage character and has great influence in the way the variation of the mage archetype appears in fantasy narratives, as it is the vehicle of his development, the path that leads him to power and knowledge and what gives him the special status. Magic often reflects the current technology of the time when the books are written—this can be verified in the way magic is described in late fantasy books. As the concept of magic changes, the way the mage is portrayed also changes. As it will be later described, especially when comparing the Harry Potter series to earlier works, the concepts of magic have a great variation and this variation reflects the way mage characters are described.

Magic also determines two important concepts: the natural and the supernatural realities. The natural reality is the one described by the physics laws, as described by science. The supernatural world breaks all the rigid laws of the natural world, and is governed by a

different set of rules. This dichotomy is often present in narratives where magic is involved. Magic is inherently supernatural, as it breaks the laws of the natural universe.

3.4. Variations of the Mage Archetype

As mentioned before, apart from the Mage Apprentice, the Wise Old Mage, and the Dark Mage, there are many other variations of the traditional mage in fantasy narratives. As it is often seen in such discriminations, these variations are based on the general characteristics of the mage characters, but they are not final. Many characters may show one or more features of each variation, and others may show none of the characteristics that will be described. To the purpose of this study, however, I will focus on the description of these three types, because they are the most common ones in fantasy literature, and the evolution of each type may show how the manifestation of mage archetype as a whole is evolving.

3.4.1 The Apprentice Mage

As seen in the previous chapters, the Apprentice Mage is the one who is too young to be wise, and who will only achieve higher wisdom by getting a master and facing challenges throughout his personal quest. He often commits an “error” while under the tutelage of his master, breaking rules. This is vital for the narrative, propelling the Apprentice Mage towards the quest. One example of this “error” of the Apprentice Mage can be found in Le Guin’s *A Wizard of Earthsea*. Ged, the Apprentice Mage of the book, commits two mistakes; the first with his master, the Wise Old Mage Ogion the Silent, when he looks in his spell book without permission. The other is when Ged conjures a specter from the land of the dead during a magic duel, using the forbidden spell that he learned when he read his master’s spell book again without his permission. The specter conjured ends up killing his second master Nemmerle, who dies to save Ged. The recurring “error” of the Mage Apprentice is often a

consequence of his curiosity without limits, his inexperience, his anxiety, or his thirst for power.

The Apprentice Mage is portrayed in fantasy narratives in a variety of ways. Standard examples of the Apprentice Mage are orphans, like Cat and Gwendolyn in Jones's *Vida Encantada*, and Lewis in Bellairs's *O Mistério do Relógio na Parede*. The Apprentice Mage in this case mirrors the school students. In Barker's Abarat series, the Apprentice Mage is Candy Quackenbush, an Apprentice Mage unaware of her own learning; Candy gets into the magical world almost as accident. A different kind of Apprentice Mage appears in Eoin Colfer's *Artemis Fowl*. Although manipulative Artemis does not know how to do magic, he forces magical folk to do it for him. He is like a theurgist that uses physical force to compel spirits to help him, and as an anarchist, he does not acknowledge any master.

An example of a complete failure of the path of the Apprentice Mage is Rincewind, in Pratchett's Discworld series. Pratchett plays with the Apprentice Mage Archetype in many aspects. Rincewind, an apprentice who is not young, is a mage who has already left the school of magic, but without learning a single spell and who is not in a quest for knowledge and power. His quest is for survival; he only wants to save himself from the difficult situations he is often pulled into. He is an Apprentice Mage that has gone bad; his character being a satire of the Mage archetype.

3.4.2 The Wise Old Mage

The Wise Old Mage is the Apprentice Mage who has been successful in his long journey. The Wise Old Mage, previously identified with the Hermit Card of the Tarot, is the mage who is experienced, who has lived centuries, and acts as a divine force in aid of the hero. He is the guide, the good father, the patient and hopeful teacher, the main stereotype of the mage. In *Arquétipos e o Inconsciente Coletivo*, Jung describes the role of the Wise Old Man

archetype in a more general aspect, saying, “[w]hen the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea—in other words, a spiritual function or an endopsychic automatism of some kind—can extricate him” (217, translation mine). The Wise Old Mage is often the safeguard of the mistakes committed by the Apprentice Mage; he intervenes in times of danger, advises, or gives wondrous magical items that will help the hero face his challenges.

The stereotyped image we have today of this archetype is a European one. The Wise Old Mage can be sixty years old or older, if a human being; and thousands of years old, if a supernatural being. He often wears a long robe, frequently gray, black, red, or white. He may also wear a long pointed hat, a very long white beard and hair, and often carries a magic staff. Some old wizards are supernatural creatures who chose to take on human form. He is often portrayed as mysterious, sensible, with a vast knowledge of languages, cultures, and races.

The Wise Old Mage is often described as a medieval version of a diplomat. He comes and goes unexpectedly, freely, and shows up when the hero is in trouble, in need of advice, at some length of the journey. He acts pin pointedly whenever he feels people need his guidance. According to Campbell’s Hero Cycle, these mages have already become enlightened; they are fulfilled beings.

As mentioned earlier, Merlin became a reference among fantasy readers, and he is a perfect example of a Wise Old Mage. He was not a human, but rather a child of the devil and God, through a virgin young woman. He possessed the abilities to know the past and the future, and to change into any shape he wanted. Merlin was mysterious, appearing and disappearing suddenly, pronouncing puzzling words. He was highly considered among both rich and poor. According to the legend, he was a counselor to King Arthur Pendragon. His manipulations and influence are felt in all accounts of the Arthurian myth; his political influence in King Arthur court is more important than his magical powers.

In this version of the Arthurian myth, Merlin assumes his role as a guide for King Arthur, revealing to him some of the secrets of his magic knowledge. Merlin's abilities to change form is a reflection of the inaccessibility of his true being; only the ones that are prepared for it could understand and see his true form. The Wise Old Mage is a symbol of knowledge itself, he is knowledge incarnated, and only reveals itself to the ones that are able to realize it.

Another example of the Wise Old Mage archetype is Gandalf, in *The Lord of the Rings* and *Silmarillion*. In the beginning of *The Lord of the Rings*, Gandalf is presented as a lonely old man, lonely as the character of the Hermit Card. He wears a tall pointed blue hat, a long gray cloak, a silver scarf, and a long white beard. In his first apparition in the narrative, Gandalf arrives in a cart bringing with him fireworks for Bilbo's party, apparently looking like a plain magician, a prestidigitator. He is initially introduced as an entertainer, whose job is to make people have fun and have a good time. Later, though, the narrative reveals a glimpse of something hidden under the dark cloak, and the docile looks on his elder face.

Since he is not a human being, the natural laws of man do not apply to Gandalf. He is much older than he looks, and his span of life is much longer—hundreds of years. This supernatural origin of Gandalf, which he shares with Merlin, is often present in the Wise Old Mage archetype. Nevertheless, Gandalf, in *The Lord of the Rings*, does more than only give advice. He participates actively in the quest to destroy Sauron and the One Ring. He is different from the traditionally detached Wise Old Mage, as seen in the analysis of the Hermit Card. Without him, the enterprise would have been impossible.

Ogion the Silent, and Archmage Nemmerle, in Le Guin's *A Wizard of Earthsea*, are Wise Old Mages playing the roles of the master. Acknowledging the Ged's magic talent, Ogion offers to teach him in the ways of magic. He is physically described in the book as “a dark man, [...], dark copper-brown; gray-haired, lean and tough as a hound, tireless. He spoke seldom, ate little, slept less. His eyes and ears were very keen, and often there was a listening

look on his face” (17). Just as the picture on the Hermit Card, Ogion walks leaning on an oaken staff. Ogion’s words were not fully understood by Ged, who often became confused and thoughtful. When Ged, the Apprentice Mage, has a look at the forbidden Ogion’s spell book, Ogion tells Ged he is free to go, and sends him to study at a school of wizardry where he finds his second master. As a Wise Old Mage, Ogion knows there is a time to learn everything, and this may be a time for Ged to leave his tutelage.

Archmage Nemmerle is the Warder of Roke there at the school and he takes over Ged’s education in the ways of magic. He is described, as he meets Ged, as:

an old man, older it was said than any man then living. His voice quavered like a bird’s voice when he spoke, welcoming Ged kindly. His hair and beard and robe were white, and he seemed as if all darkness and heaviness had been leached out of him by the slow usage of the years, leaving him white and worn as driftwood that has been a century adrift. (36)

His description is clearly linked to the image of the Hermit Card. Like Gandalf he spoke many languages, appeared, and vanished mysteriously. Both Ogion and Nemmerle share common characteristics with each other and with the archetype of the Wise Old Mage. They are entirely in accordance with Campbell’s description, and fit the role of the old wise man whose magic will help the hero.

3.4.3 The Dark Mage

Another variation of the Mage archetype is the Dark Mage. The Dark Mage, as was seen in the Devil Card analysis, is an archetype that presents one or both of these characteristics: temptation and destruction. By being a Tempter and seducing the hero to join his own view of reality or by displaying his force of destruction, he engenders fear, the true source of his power. The Dark Mage lives on fear, depends on it, and he is only truly defeated when he cannot inspire fear anymore. He is often wiser than the Apprentice Mage, and a

match for the Wise Old Mage, but his power is unbound by ethics or moral limits. He represents the other side of the Mage Cycle, the underworld, and the challenge that must be overcome for the Apprentice Mage to grow.

The Dark Mage is the source of conflict of the story or drama in the fantasy narratives. His tremendous power has a reason the heroes would not have to pass through so many tests and sufferings to defeat a weakling. The Dark Mage must have more power than his adversaries do to generate the epic clash characteristic of fantasy works.

In fantasy fiction, the Dark Mage is usually the lord of a land of terror. This land is in a continuous process of being destroyed and rebuilt. A fantasy story usually begins with the forces of evil being gathered by the Dark Mage up to a climax in which there is a final war. The evil lord is destroyed—for the time being. An example of this is Sauron. In *The Lord of the Rings*, he is the lord of Mount Doom in Mordor, a terrible barren land where everything reminds the evil alignment of its master.

The Dark Mage archetype often appears as a nemesis of the main character throughout the fantasy narratives. Examples of these antagonisms between a magic user and his nemesis are Gandalf and Saruman in *The Lord of the Rings* (Tolkien), Merlin and Morgan Le Fey in *Le Morte d'Arthur*, Ged and the Shadow in *A Wizard of Earthsea* (Le Guin), Candy Quackenbush and Christopher Carrion in *Abarat* (Barker), Taran and the Horned King in *As Aventuras de Pridain* (Alexander), among others. In the Harry Potter series, the nemesis is clearly Lord Voldemort, the most powerful evil mage of the magical world, whose role in the series will be later detailed.

The manifestations of the Dark Mage may vary, depending on the way he relates to the other characters of the story. In order to detail the different ways that the Dark Mage can appear, I will now analyze three different forms of the Dark Mage: Sauron and Saruman in Tolkien's *The Lord of the Rings*, and the Shadow in Le Guin's *A Wizard of Earthsea*.

Sauron's dark tower is in the middle of a desert, where everything—plants, animals—is dead. There is no water, no signs of life—only ashes. The nature in his domain is a reflection of his own soul; Sauron is a creature of darkness, more a force of evil than a mere individual, and his only orientation is towards death and destruction. As the Tempter, he created magical rings to enslave the races of the Middle-earth, and as the Destroyer, he imposes his force upon the races that are not aligned with him. He is not described physically; his only feature is a gigantic eye that burns on top of his tower.

Although they are both representations of the Dark Mage Archetype, Saruman is different from Sauron. Saruman is a dark mirror of Gandalf, almost an evil doppelganger. He is described with the same characteristics of Gandalf: he has long white hair, long robe and beard, and a magical staff. However, he betrays Gandalf and even tries to seduce him into Sauron's side. As the Tempter, Saruman also enlists many human tribes of Middle-earth to fight alongside Sauron. When his seduction fails with Gandalf, he imprisons him and creates his army of Uruk-hai, turning into the Destroyer. Saruman's main concern is with power and he enlists Sauron's side to attain it.

Another variation of the Dark Mage is pictured in *A Wizard of Earthsea*. While under the guidance of the mage Ogion the Silent, Ged meets a mysterious witch girl who asks him if he can summon spirits of the dead. This girl, as a witch, an enchanter, represents also a dark power, in the form of the Tempter. Knowing Ged's temperament, she tempts him. Willing to prove to her that he can summon anything he wishes, Ged opens Ogion's secret Lore Books to find the spell and by performing it, he brings the Shadow, an evil spirit of darkness, to the room.

The Shadow is like “a black beast, the size of a young child, though it seemed to swell and shrink; and it had no head or face, only the four taloned paws with which it gripped and tore” (61). The Shadow is a presence of evil and although it only speaks in unintelligible whispers, the devious way it twists and harms Ged's life shows a wicked intelligence. The

Witch and the Shadow are two variations of the Dark Mage archetype, they are both characters of magic, and they are both bound to evil and to stop the hero in his journey.

The Shadow however is a peculiar variation of the Dark Mage archetype. It plays tricks on Ged, but does not perform magic. It is something ethereal, a force that can enter people's minds and control them. Like Sauron it is shapeless, it is not a living being, it does not manifest itself corporally. Therefore, its ambition and thirst for power are from another nature. The shadow is Ged's dark father, the dark instincts uncontrolled, the fear, anger, vanity, all that in one idea. The Shadow is the Destroyer and the Tempter, but its nature is inhuman.

These three archetypes—the Apprentice Mage, the Wise Old Mage, and the Dark Mage—are related to Campbell's Hero Cycle, in the specific variation that I call the Mage Cycle, which is the subject of the next chapter.

3.5. Variations of the Mage Archetype in the Harry Potter series

The Tarot of Marseille revealed three variations of the traditional Mage Archetype—the Mage Apprentice, the Wise Old Mage, and the Dark Mage. As it is often seen in such discriminations, these variations are based on the general characteristics of the mage characters, but they are not final. Many characters may show one or more features of each variation that will be described. However, the three variations here mentioned, the Apprentice Mage, the Wise Old Mage, and the Dark Mage are the most common ones in fantasy literature, and the differences observed in each type may show how the representations of mage archetype as a whole are evolving.

The story arc in the Harry Potter series is about Harry's personal transformation, just as Dumbledore's and Voldemort's are stories of personal transformation, and they all follow the mage path. The three main variations of the mage archetype mentioned above are clearly represented in the Harry Potter series by Harry (the Mage Apprentice), Dumbledore (the Wise

Old Mage), and Voldemort (the Dark Mage). Their roles in the story become much clearer also under the light of the Tarot and the Mage Cycle, based on Campbell's theory of the Hero Cycle.

In the series, Harry Potter is an Apprentice Mage child of two powerful wizards, James and Lilly Potter. Harry became an orphan short after his birth, when Lord Voldemort killed both of his parents. Harry is a source of awe among the wizarding kind, because he survived the attack of the most powerful evil mage in existence at that time. Not only was the attack ineffective against Harry, but it also bounced back to Voldemort, leaving him powerless and nearly dead. People in the wizarding world thought, mistakenly, that he was actually dead. Voldemort's attack left a lightning shape scar on Harry's forehead, which hurts when Voldemort is near or has strong feelings.

As a baby, and after the death of his parents, Harry went to live with his non-magical relatives, the Dursleys. They hate everything magical, and try to hide the fact that they have some kind of relationship with wizards by not mentioning anything about it, not even to Harry. Therefore, he grew up unaware of the facts that happened to him as a baby. On his eleventh birthday, much to his amazement, he was invited to go to Hogwarts, a wizarding school.

The main guide in the series is Dumbledore, the current Headmaster of Hogwarts School of Witchcraft and Wizardry. He is highly considered in the wizarding community, and this is shown by the fact that, along with his function as a Headmaster, he accumulates two others: he is the Chairman of the International Confederation of Wizards and Chief Warlock of the Wizengamot, the wizard court. He is very enigmatic and mysterious, and the only man Voldemort fears. Because Dumbledore is so enigmatic, it is hard to know the extent of his powers, but some signs of it have been revealed in the books.

Dumbledore's most famous student of Slytherin House is Voldemort, who was driven to this House by his innate thirst for power, to the Dark Arts, to evil. Voldemort presents a perfect portrait of the Dark Mage.

3.5.1 Harry Potter

Harry Potter, as the Apprentice Mage, starts the series choosing and being questioned about the moral path that he is going to follow. Harry is not called upon destiny to revert a mistake and its consequences, but is rather taken by it and involved in adventures much against his will. These moral questionings whether he will become a good or a bad mage takes a material manifestation in many parts of the book.

In the *Harry Potter and the Philosopher Stone*, one of the devices used to show the initial choices of the Apprentice Mage is the magical Sorting Hat, that places students into one of the four-sorority houses available. Each house has a specific set of psychological characteristics, and the students join each house because they share some of these characteristics. The houses of Hogwarts are also a literary device to establish clearly the villains and the heroes in the series. The students of the Slytherin house are the more likely to become the villains or evil mages in the Mage Cycle and the ones placed in the Gryffindor house are those more likely to become the heroes and good mages.

When Harry first arrives at the magical school of Hogwarts, the Sorting Hat places him in Gryffindor. The Hat does that, but not before telling Harry that he could achieve real greatness in Slytherin. This paradoxical event shows the conflict that is characteristic of the Apprentice Mage, a temptation test in order to check his moral and ethical choices. An example of this is the fact that Harry exposes his doubts to Dumbledore, in *Harry Potter and the Chamber of Secrets*:

“So I should be in Slytherin,” Harry said, looking desperately into Dumbledore’s face. “The Sorting Hat could see Slytherin’s power in me, and it _”

“Put you in Gryffindor,” said Dumbledore calmly. “Listen to me, Harry. You happen to have many qualities Salazar Slytherin prized in his hand-picked students. Resourcefulness...determination... a certain disregard for rules,” he added, his moustache quivering again. “Yet the Sorting Hat placed you in Gryffindor. You know why that was. Think.”

“It only put me in Gryffindor,” said Harry in a defeated voice, “Because I asked not to go in Slytherin...”

“Exactly,” said Dumbledore, beaming once more. “Which makes you very different from [Voldemort]. It is our choices, Harry, that show what we truly are, far more than our abilities.” Harry sat motionless in his chair, stunned. (333)

As an Apprentice Mage, Harry needs a master to help him learn and face his challenges, and in choosing Gryffindor, he chose Dumbledore as a guide. This represents the many choices that are open to the Apprentice Mage. At the same time Harry shares qualities of his tutors, like Dumbledore, he also shares the same qualities of his enemy. As he becomes aware of the similar characteristics that he shares with his enemy, he gains experience and learns that reality is not as simple as it seems. Harry Potter character is not a fixed preexistent wizard, but something that he has the responsibility for making. This characterizes the series as a multivolume *Bildungsroman*—a story of “education,” of character formation. The character formation is one of the tests of the Apprentice Mage.

Under the tutelage of Dumbledore, Harry commits many mistakes, especially breaking school rules when he had been warned of the existence of dangerous knowledge. Dumbledore sets the rules, but he knows that Harry has to break them because they are what will propel Harry towards the quest. These errors are caused by Harry’s curiosity without limits, his inexperience, and anxiety.

Harry Potter as an Apprentice Mage is reinforced by his physical description. Wizards are famous in fantasy literature for their fragile physical structure and a rather powerful psyche. Harry's physical description does not defy the cliché and an emphasis is given to his fragile constitution. In *Harry Potter and the Sorcerer's Stone*, Harry is described as a small boy who "had always been small and skinny for his age" (20). He was awkward and looked different: "Harry had a thin face, knobbly knees, black hair, and bright green eyes" (20); there was something odd even his hair: "Harry must have had more haircuts than the rest of the boys in his class put together, but it made no difference, his hair simply grew that way—all over the place" (21). Even the way his host family treated him emphasizes his fragile physical constitution. The physical punishments highlight his lack of physical difficulties to defend himself especially from his Cousin Dudley's constant attacks. An example of this lack of physical defenses is his eternally broken glasses, which were "held together with a lot of Scotch tape because of all the times Dudley had punched him on the nose" (20). The archetype of the Apprentice Mage continues its tradition of intellectual and physical fragile types, Harry Potter following the ancient trend.

As described in *Harry Potter and the Philosopher Stone*, Harry is a peculiar kid both in the Muggle world, the world of his relatives, and in Hogwarts. All his life until before his eleventh birthday, Harry had always been different and outcast because of his looks, behavior, and feelings. After he found out about his wizarding powers, he became even more different in the eyes of his relatives. He was discriminated at home by his relatives and at school by his classmates. Aunt Petunia, who supposedly should take care of him, used to give him old and much larger clothes from his cousin Dudley instead of buying new ones, and at school, he was "...laughed at for his baggy clothes and taped glasses" (24). Harry did not have any friends and some of his classmates rather loathed him. These terrible conditions in the everyday world pressure Harry to accept the magical world as an outlet, as his only chance of freedom and happiness. Harry goes to Hogwarts to find more about his origins, to know whom he is, to

find a group of people that he can identify with. This emotional link to the magical world is clear in the end of each book, when Harry always regrets to have to go back to his aunt's house. Even with the terrible dangers of the magical world, scary monsters and evil wizards, he prefers them to the monotony, meaninglessness, and terrible conditions of his ordinary life. Harry is an Apprentice Mage that searches magic knowledge to escape a mundane reality, to be accepted. The Dursleys make it clear for Harry that his place is among the wizards.

In the beginning of the Mage Cycle, the Apprentice Mage must show some characteristics that set him apart from the mundane world, and characteristics that show the magical path that lies in his future, which qualify the him for the tests that he will face, and for the prize that he will achieve. The bad conditions faced by Harry in the beginning of his journey, along with his peculiar character and his inability to adapt to the mundane world, with which he kept a weak connection, prompt him to the magical world. There are, for instance, almost no descriptions of life outside the Dursleys house, which is in London. Harry has no friends whatsoever, nor are there any things he loved to do in London or any empathy for anything in special there. The only people in his life who appear in the books are his relatives—the only people with whom he would do anything not to keep a connection.

The Apprentice Mage shows signs of his magical talents even when he does not know magic yet. The Apprentice Mage calls attention upon himself due to his innate magical abilities or talent for the magical arts. In Harry Potter's case, even before he knows about his magical heritage, he unknowingly performs some magic in the Muggle world.

His first displays of magic are frequently a magical punishment on the foster family or other mean people from the mundane world. At one occasion at the zoo, in *Harry Potter and the Sorcerer's Stone*, he “spoke” with a boa constrictor and set her free: “The snake suddenly opened its beady eyes. Slowly, very slowly, it raised its head until its eyes were on level with Harry's. It winked” (27). Harry is surprised at this and does not really know what it means. He knew there was something different about him but had not realized what it was then and did

not give too much thought to it either. He later frees the snake and imprisons his evil cousin Dudley in the boa's glass jail. In *Harry Potter and the Prison of Azkaban*, it was Aunt Marge, a sister of Harry's step mom, who received the magical punishment. Her last words before being transformed into a balloon floating towards the ceiling were about Harry's parents: "They died in a car crash, you nasty little liar, and left you to be a burden on their decent, hardworking relatives!" screamed aunt Marge, swelling with fury. "You are an insolent, ungrateful little—" (27). Although he was not supposed to, on the warning of being expelled from Hogwarts, Harry casts a spell on her and leaves the house in a fit of rage.

As seen in Campbell's Hero Cycle, "there are plenty of stories marked by the precocious force, intelligence and wisdom" (317). In the Mage Cycle, these precocious characteristics may also appear in the form of innate magic powers that are inherent in the Apprentice Mage. All the amazing powers that Harry displays in his childhood will be necessary for the challenges that he will face in the future. The displays qualify Harry as a hero; he has what it takes to go through the adventures that await him. He is different from the average person in that he is marked by destiny.

Harry, as a child, will follow a pattern of self-enlightenment, in order to mature and reveal his true nature. As Campbell mentions in *The Hero with a Thousand Faces*,

The conclusion of the childhood cycle is the return or recognition of the hero, when, after the long period of obscurity, his true character is revealed. This event may precipitate a considerable crisis; for it amounts to an emergence of powers hitherto excluded from human life. Earlier patterns break to fragments or dissolve; disaster greets the eye. Yet after a moment of apparent havoc, the creative value of the new factor comes to view, and the world takes shape again in unsuspected glory. (329)

Harry's story takes place during this childhood cycle, but differently from the structure described by Campbell, he is recognized as a hero in his early years. He is learning but he also accomplishes feats that lead to his recognition as a hero by the mage society.

The magical powers that Harry develops come as the only possible response to the abuses that he suffers from the Dursleys. In addition, the magical arrival of his invitation is another punishment for his foster parents' behavior. Magic is the new force that reshapes Harry's world, transforming his sad reality into a place full of possibilities, mystery, and adventure. In Harry's case, he is an Apprentice Mage who has innate magical powers and who is awakened to this inheritance due to the hardships in his foster home.

The conflict between Harry and the Dursleys shows an antagonism between monotony and stagnation (represented by the Dursleys' daily life) and creativity (represented by magic and all things related to it). The problems that Harry face in Hogwarts, although seemingly more dangerous than the daily conflicts at home, are interesting and exciting and are problems that will exercise his creativity. The torture of living with his relatives is more frightening because of its dullness and lack of hope. The only solution is then presented as an escape from that place with the use of magic.

At the same time, the Apprentice Mage is also an outsider, he is a special being destined to be different from his fellows. At Hogwarts, Harry is still getting used with the idea of being a wizard. He is, as in London, also different from his fellow classmates and everybody else who works in the school. This fact makes it even clearer that the invisible mark of the hero is stuck to him.

The main quest of the Apprentice Mage is to know himself. In Harry's case, his challenge is to overcome his low self-esteem, sprung from the loss of his parents in his early years, and from the hard life that he spent with the Dursleys. Harry's cultivated low self-esteem is revealed when he first moves to Hogwarts and feels he is not able to learn much there, shown in *Harry Potter and the Sorcerer's Stone*: "I bet I'm the worst in class" (100). Although he has great magical ability, he always considers himself worse than Hermione, for example, who can memorize and perform much more spells than he can. Harry Potter, as the

Apprentice Mage, will have to pass through some “trials by fire” in order to recognize personal value.

Harry suffers from low self-esteem, but he shows special qualities in one activity: the wizard’s Quidditch game. This is the first real display of power done by Harry in the magical world. Since the first time that he uses the flying broom in the magical sport, he shows an extraordinary performance.

Although Harry does not think that the hero archetype is for him, to many people in the magical world thinks that he is already a hero, a special person that survived the most dangerous evil mage of all times, Voldemort. As Harry verbalizes in *Harry Potter and the Sorcerer’s Stone*:

“Everyone thinks I’m special,” he said at last. “All those people in the Leaky Cauldron, Professor Quirrell, Mr. Ollivander...but I don’t know anything about magic at all. How can they expect great things? I’m famous and I can’t even remember what I’m famous for. I don’t know what happened when Vol-, sorry—I mean, the night my parents died” (86).

The special qualities of Harry Potter are constantly reinforced to him, meaning that he has no choice but to follow the path of the hero mage. As Harry grows up, this lack of freedom revolts him, and the docile subservience of his childhood years gives way to a teenage rebellion against everything imposed on him. This is fully developed in the fifth book of the series, *Harry Potter and the Order of Phoenix*, where he sees the dark side of the hero’s path; the lack of freedom, the way people’s expectations molded his life.

Harry senses there is something strange about him, but does not know clearly what it means. As the people in the magical world commonly treat him as a special person, this treatment ends up convincing him that he has a destiny to fulfill. The acknowledgment of this mission is a gradual process that goes through the first five books of the series, each reinforcing the main goal of Harry’s life: to defeat Voldemort for good. As his nemesis, Harry follows Voldemort’s steps in order to prepare himself for the inevitable conflict, which will

probably happen in the end of the series, thus ending the cycle of the hero. Thus, in order to become a full Mage, the Apprentice Mage must face the Dark Mage and in such conflict, learn more about his own self and personal power. In this case, the Harry Potter series follows the same pattern of the tradition of the Mage in literature. The Dark Mage forces the Apprentice Mage to grow and to become wise and mature. In addition, the Dark Mage makes the Apprentice Mage seek the help of the guide, often in the shape of the Wise Old Mage.

3.5.2 Dumbledore

Dumbledore, Harry's school Headmaster, represents the manifestation of this archetype. He represents the apprentice who has succeeded in his long journey—he is experienced, fatherly, and has a role as a divine guide to Harry. Physically, Dumbledore is described as most famous mages in literature, and specifically as the hermit in the Tarot:

He was tall, thin, and very old, judging by the silver hair and beard, which were both long enough to tuck into his belt. He was wearing long robes, a purple cloak that swept the ground, and high-heeled, buckled boots. His blue eyes were light, bright, and sparkling behind half-moon spectacles and his nose was very long and crooked, as though it had been broken at least twice. This man's name was Albus Dumbledore. (8)

Dumbledore keeps a resemblance to most old wise mages in literature—all the characteristics cited above could be visualized in Gandalf, Fizzbin, etc. One of the main physical differences is the use of a wand instead of a staff. Wizards in Hogwarts world do not use staffs.

A psychological trait in many Wise Old Mages is their humor, a way to show that they understand human actions and feelings. They know that humor and lightness play an important part in living in the world. Besides, it balances their seriousness, it aids in their keeping their sanity. Apprentice Mages, like Harry, have not developed it yet; Dark Mages have simply decided to ban it from their lives.

Dumbledore in his wisdom tries not to give too much thought and, consequently power, to a Dark Mage. The Dark Mage extracts his power from the fear he infuses on people and the Wise Old Mage's power comes from his lack of fear and his knowledge of the source of his enemy's power. Dumbledore tries to keep the common sense, humor, and clarity of mind when talking about Voldemort, the main Dark Mage of the Harry Potter series.

Dumbledore is the main architect of Harry's destiny. As his most important master, this Wise Old Mage has controlled every aspect of his apprentice's life to prepare him to defeat the Dark Mage. The decision of what to do with Harry as a baby, the night his parents were killed, lies on him. With professor McGonagall, they decide to leave Harry with his relatives. Harry will challenge the way Dumbledore manipulated Harry's life in the fifth book of the series. Following the tradition, the Apprentice Mage rebels against his master in order to grow and understand that reality is never as simple as it seems. The Wise Old Mage depends on the Apprentice Mage to preserve his knowledge. In the case of the relation between Harry and Dumbledore, the old wizard needs the young apprentice to defeat the dark mage Voldemort. This is the main goal of Dumbledore and this fixation leads the old wizard to act often ambiguously, as with the decision to leave Harry in a house of people who hate him.

The mystery is a personal trait in Wise Old Magicians. They do not usually say things straight away, or give information clearly; rather, they often sound enigmatic. The job of the apprentice is to make sense of these riddles, to understand them. If he succeeds, he begins to have insights, to think for himself, and to be creative. Dumbledore often speaks in riddles, and he often keeps information from Harry. As the old mage withholds information from his apprentice, he forces his pupil to break the rules and to find out answers for riddles by himself.

The Wise Old Mage represented by Dumbledore is a modern version of the traditional character. He is flawed as shown in the way he manipulates Harry to defeat Voldemort but he

is also more humane, as shown in his care and love for his apprentice. He is a master of magic and a father figure, he is powerful, and at the same time, he is sensitive to Harry's problems.

3.5.3. Voldemort

As the nemesis of the apprentice mage hero, the Dark Mage character in the Harry Potter series is represented by Lord Voldemort, a powerful mage who has become an adapt of the forces of evil in the world of Hogwarts. He is ultimately driven by power, and his goal is to control both magical and mundane world. In this quest, principles are overlooked, people around him are reduced to pawns into his personal plans, and nothing can stand in the way of his pursuit for total control.

Voldemort is the dark wizard known by many names: The Dark Lord, He-Who-Must-Not-Be-Named, You-Know-Who, and Tom Riddle. Voldemort was born from a witch and a Muggle, and he later became a student at Hogwarts. His father disappeared after his mother revealed she was a witch, and his mother died after giving birth to Voldemort. He was raised in a Muggle orphanage. The childhood of a Dark Mage is usually very similar to the story of the apprentice mage—the Dark Mage was once an apprentice mage as well. Voldemort was an orphan just like Harry. Voldemort's parents were a wizard and a Muggle—that means he was a “mudblood” himself, a condition he has been fighting against throughout the whole series so far.

At Hogwarts, Voldemort was sorted into Slytherin, but had to go back every summer to the orphanage he despised. He rearranged the letters of his former name, Tom Marvolo Riddle into “I am Lord Voldemort,” expecting it would cause fear on the other wizards. He murdered his father and grandparents, and after that, he disappeared. Lord Voldemort dealt with his childhood problems with a destructive manner, whereas Harry deals with it in a constructive manner, however hurtful it may seem. Voldemort denies his past, his name, and

his origins. He despises in others everything he is. The Dark Mage is not in peace with himself; only the atonement with the Apprentice Mage will bring it to him.

Years later, he began gathering followers. Many wizards and witches joined him because they wanted to share his power; others because of fear. His followers called themselves “Death Eaters” and freely used the Unforgivable Curses on anyone who defied them. They wore a sign, the “Dark Mark,” a skull with a serpent protruding from its mouth like a tongue, burned into their left inner forearm by their “Dark Lord.” The Dark Mage uses the instruments that work for him: he fears Harry, and he uses fear to control other wizards.

During his reign of blood, there were countless reports of deaths, disappearances, and torture in an atmosphere of terror. The “Aurors,” the magical world’s elite police, were authorized to use the Unforgivable Curses too, as they went after Voldemort. Dumbledore formed the Order of the Phoenix at that time, and was his fiercest rival. Dumbledore is very powerful too—but the job to win the battle against the Dark Mage is the apprentice’s, not his. Dumbledore, the most powerful wizard in the magical world, and the Aurors, trained wizards in arts of dark magic combat, are not enough and not able to deal with Voldemort.

At the height of his power, Voldemort heard of a prophecy that someone would kill him. He learned only part of the prediction, that this person would be born at the end of July to parents who had survived three attempts to kill them. He found out about Harry and was defeated by him. The Apprentice Mage’s existence is a menace to the Dark Mage, because he is the only one able to destroy him.

When Voldemort heard a part of the prophecy that involved him, he felt menaced from the beginning and his solution was to kill every mother and child in the wizarding world. This action mirrors the Bible episode of Erodos and is also found in the Arthurian myth. After Voldemort tried to kill Harry’s parents, the death spell reversed into his body leaving him half-dead, without a fixed physical manifestation.

Voldemort as the Dark Mage is the antithesis of both Harry Potter and Albus Dumbledore; his function is to separate and to destroy. His main weapon is his tempter side; he seduces mages to follow his view of the world. He seduces manipulating the “pure blood” belief and prejudice of the mage society. He draws his allies among the racist mages that believe that only pure bloods, individuals that are born in pure mage families, should be allowed to perform magic. Voldemort uses this hate towards Muggles and mudbloods to recruit allies to his devious plans. It is a clear metaphor of the racism, especially of the Nazism ideology, and it links Voldemort to Hitler and the Death Eaters as the Nazis, specially the SS, and the secret police of the Nazi Germany. Voldemort is an evil magic force, but his evilness is clearly based on a human weakness: intolerance.

4. The Mage Cycle

4.1. The Mage Cycle and the Harry Potter series

The Mage Cycle is a specific kind of the Hero Cycle, as it concerns not only the mage archetype, but also with the mage as a hero—a being that has spent his youth studying spells for casting under the guidance of a mentor, and that will enter an adventure. An initial difference is that, unlike the heroes, who are expected to learn how to use weapons at a tender age, participate in fight contests, have their rule of conduct, and use force and physical abilities, mages have to study intensively to create their magic, and so they should be highly mentally active beings. Mages do not seek physical but intellectual strength and the power that comes from it.

The Jungian concept of the individuation process is an integral part of the Mage Cycle. As the mage embarks in an intellectual quest, its main focus lies in the psychological realm. Jung, discussing about alchemists (another representation of the mage archetype) states that their goal was higher self-development, or the production of what Paracelsus calls the *homo maior*. The prize of the mage hero is self-knowledge and enlightenment upon the hidden aspects of his own soul.

In the Mage Cycle, some aspects like the Apprentice Mage's tough origins and conflicted environment, as well as his birth (discernible by birthmarks, prophecies, and magical talents), help differentiate him from a common person and set him in his quest for power and knowledge. The usual severe circumstances of his birth and childhood provide a reason for the reader to want the Apprentice Mage to go to the magical world. For instance, the normal world for Harry in the Rowling series is so terrible that any kind of supernatural and magical world would be better than his life in common London. Harry never misses the Muggle London, and does not like the idea of going back to it at the end of the school year.

Unlike Dorothy in *The Wizard of Oz*, who loved Kansas and the farm she lived in, Harry lives adventures in Hogwarts that are like a dream happening in the midst of the daily monotonous life of his relatives' home.

After these negative circumstances are established, the mage may receive a magical call for the adventure and depart the place of his mundane childhood to enter the magical world of his adventures. This crossing of boundaries may involve contact with the magical threshold (and its guardians), the supernatural world in which the mage enters after the call, and the supernatural helper (who can be the Wise Old Mage). After a period of preparation, the Apprentice Mage begins his journey in the supernatural world or the underworld, where he may have a confrontation with an evil mage, the nemesis. After this final conflict, he may get a prize (an object or self-knowledge), and with the quest fulfilled, he may return to his homeland or to the place where he grew up.

Stories may differ from one another, though, showing that the Mage Cycle can be more complex than it seems. An aspect that appears in one story may not appear in another, some stories may follow the complete cycle without much change, and other stories may change the cycle completely. In addition, mage characters differ due to their position in the Mage Cycle; in the same story, there may have mages that are returning, others that have already gone through all these steps, and more frequently others who are beginning their journeys.

Besides, the same book may present different stages of the cycle. Usually fantasy fiction begins with hero mages that are young and uncomfortable with his or her situation as a hero, and then grow up as they move on the way of tests and reach maturity at some point later in the story. On the other hand, books can, although rarely, tell stories in which the main mage is the Wise Old Mage or the Dark Mage. More often than not, though, they tell stories of Apprentice Mages, because what matters in the end are the adventures of a soul in the realm of tests and temptations, the thrill that learning causes, and the emotions involved.

The Mage Cycle in Harry's journey is an arc that goes from the first book of the series and is supposed to end in the seventh book. Of these, five have been published. In the first, *Harry Potter and the Sorcerer's Stone*, Harry is introduced to the magical world, where everything is taken in as a novelty. He makes his first contact with the magical world, and after his tests, he receives as a prize for the quest the knowledge of his past. This repeats in the next four books where Harry learns more about his life and gains a bit more information on his past and family. He also learns more about the magical world with the challenges he faces in each book.

Harry is always with the Dursleys, his relatives, in the beginning of each book. There is usually a long description of how badly and unfairly his uncle, aunt, and cousin treat him then. No matter how quietly, politely, and obediently he behaves, one of the relatives always attacks him. In many occasions Harry punishes them with magic (as in *Harry Potter and the Prisoner of Azkaban*, when Harry inflates his uncle's sister), at the cost of being expelled from Hogwarts—an idea that he strongly dislikes. He feels sad, lonely, miserable, and unable to do the things he wants. Confined to his room most of the time, he longs to go to Hogwarts.

Heralds arrive, bringing news about Harry's departure. These departures to Hogwarts happen in different ways in each book. In *Harry Potter and the Sorcerer's Stone*, the herald is Hagrid, who gives Harry instructions as how to reach the train station in the magical world. Apart from the second and the fifth books, Harry goes to Platform Nine and Three-Quarters, walks into a wall and boards Hogwarts Express, the magical train to the school. In the second book, *Harry Potter and the Chamber of Secrets*, Harry and Ron go to Hogwarts in a flying car and in the fifth, *Harry Potter and the Order of the Phoenix*, Harry flies on brooms with a group of other wizards to protect him from Voldemort.

Once in the Hogwarts grounds, Harry passes through a series of tests and challenges. The mysteries he has to unveil, his relationship with everybody he knows in Hogwarts, the challenge of Voldemort's attacks, the Quidditch games—Harry overcomes all these tests, which

makes him more aware of who he is and the part he plays in the magical world. At the end of the school year, Harry has to go back to his dreadful relative's house one more time.

4.2. The Apprentice Mage as the Hero

The archetype of the initiate corresponds to the first stage in the Hero Cycle. The Mage Apprentice archetype repeatedly takes the form of a student, a learner; someone who has awakened from a state of slumber will change his level of consciousness by undergoing several tests. As a regular student, an Apprentice Mage has to take many tests to get his degree at the end of the course, meeting guidance along the road, gaining wisdom and strength, qualities that will help him in the next stage. His submission to such tests means he has allowed himself to grow. As he evolves, many paths will open in front of him, and depending on his choice, he may or may not become a wise man or a dark force. His greatest challenge is the confrontation with his shadow. Once he decides to face his shadow, he will become someone more dignified, holding new knowledge, and bringing light to his old stagnated society.

One example of the Apprentice Mage is Merlin as a young child, the main character of Dorothea and Friedrich Schlegel's *Geschichte Des Zauberers Merlin (A História do Mago Merlin)*. Merlin is an uncommon Apprentice Mage, though—he is a demigod, son of the Devil, and possesses supernatural powers from the start. Although he is a child, he already knows everything, including events in the future. Because of these powers, Merlin properly interfered many times in the affairs of people, always knowing beforehand what he had to do. Because of that, Merlin became a counselor and a guide at age seven.

Although this young Merlin cannot be considered a typical Apprentice Mage, some traits in him help give shape to the archetype, as the circumstances of his birth, his thirst for knowledge and power. He, as a child, already knows who he is, and the search for his identity

is not an issue, as it would be for a traditional apprentice. He is a ready-born archetype of the Wise Old Mage and shows a different variation of the Apprentice Mage archetype.

Each of the Harry Potter series books mirrors the Hero Cycle. The cycle starts with his initial stage in the miserable life at the Dursleys': the call to the magic world; the trip to the magical world; the challenge; the conflict; and the final victory that presents him with a little more knowledge about Harry's history and identity. Each book repeats this cycle, with the changes that follow Harry's development and history. This appears in *Harry Potter and the Sorcerer's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, and in *Harry Potter and the Order of the Phoenix*. In addition, the series deals with the most important archetypes of the Mage.

4.3. Magic in the Harry Potter Books

In the series, the existence of magic is taken for granted. It is a fact, and the beings that use it live in the same world as the beings that do not. Magic is real; it is an alternative way to control reality. Magic is the wizards' technology, coexisting with Muggle science. Instead of using machines in their daily lives, wizards use their wands or magical artifacts. Both Muggles and wizards think their choice of the type of technology they use is the most appropriate, and find the other's puzzling.

This puzzlement is felt whenever Muggles are first introduced to the wizarding world and vice versa. This is understandable, because the limitations as well as the physics in both worlds' technologies are different. For example, it is natural for Molly Weasley, the mother of Harry's best friend Ron, that the trunk of a car fits almost infinite luggage and whose seat fits many people across it comfortably. It is common for Hogwarts students coming from London to reach Platform Nine and Three-Quarters by walking straight at the barrier between platforms nine and ten. Muggles should find difficult to understand those aspects of the

magical world. On the other hand, Muggle space and physics strike wizards as odd: “‘Fascinating!’ [Mr. Weasley] would say as Harry taught him how to use a telephone. ‘Ingenious, really, how many ways Muggles have found of getting along without magic’” (Secrets 42). Muggle technology sounds like a marvel to wizards as much as magic does to Muggles.

Another characteristic of magic in the Harry Potter world is that it is devoid of any kind of mysticism or spirituality. The wizards’ magic is not mystical; rather, it is practical and pragmatic. Magic replaces Muggle technology, without the need to evoke the forces of nature, or to evoke Gods and higher potencies, as in the *Dragonlance* series. Instead of using a telephone, for example, they throw a magical powder in the fireplace that shows the face of the person they are talking with. Instead of planes, there are brooms; instead of television, pictures that move. Magic in Harry Potter’s world has no metaphysics, no spiritual meta-structure, and no higher source—it is a science that manipulates strange energies. The supernatural world, in the Harry Potter series, is considered to be the “normal reality”. It is different from other works such as the *Narnia Chronicles*, where the division with the supernatural world is more defined. In the Harry Potter series, as the point of view of the story is the mage world, the supernatural is treated as a mundane reality.

If Muggle technology is the manipulation of electricity, magic is the handling of magical power by intention and focus. A wizard needs to work hard to perform magic, improving his focus, and memorizing spells. When students memorize the spells and the correct way to say them, magic happens. Magic is a mental action, and requires mental abilities such as concentration and memory. With an intention, the spell caster does what he can to keep his focus: the use of spell words, of wands, of eye contact. Spell words such as “Alohomora” (to open locks) or “Expelliarmus” (to disarm the opponents), for example, help him keep the focus of his intention on his target. Spell words, the wand, and eye contact also help strengthen the magic.

But emotions and change in intentions can affect a spell. In *Harry Potter and the Chamber of Secrets*, the “Expelliarmus” spell cast by Snape throws Lockhart against the wall, because Snape’s intentions were to cause a more violent result. The change in intention and emotion also means that it is possible to create a spell whenever needed, such as Hermione’s “Mobilierbus” in *Harry Potter and the Prisoner of Azkaban*, a word that she created that suggests moving a tree. Besides the spell words and the eye contact, another important spell-casting instrument for focus is the wand, although some powerful mages do not need it. The condition of the wand can affect the performance of a spell. Wands are all-purpose tools used in daily tasks as well as in mortal duels.

Just as technology brings power to Muggles, magic can bring great powers to wizards. Used for both good and evil purposes, magic is inherently neutral. People choose whether to perform good or evil spells. Power comes from doing the right thing, from self-sacrifice, from family ties. Voldemort battles against all these things, and against the power of death. He seeks immortality, waging war against the power of love. Harry, on the contrary, uses the power of love, from his family ties to his self-sacrificial actions.

Magical abilities are inherent in humans, in various degrees. Some people are born with it, and some are not. Those who are can train their focus and abilities. In *Harry Potter and the Sorcerer’s Stone*, for example, Hagrid tells Harry he is a wizard, and with some practice, he can become a very good one. Some wizards even consider Muggles, the non-magical folk, a different species. On the other hand, others, like Hermione and Dumbledore, consider the human essence the most important part of a wizard. They believe that the moral choices a wizard makes are more important than their abilities. Magical ability in the Harry Potter world is a complex mix of human talents, with various levels of intensity, and in need of training and focus.

Magic has some limits, too. It can forestall death, but cannot resurrect the dead. The Elixir of Life, a byproduct of the Sorcerer’s Stone, can extend the normal human lifespan—but

it is rare, and once the Philosopher Stone from which it was brewed is destroyed, the user dies. Magic can also treat a variety of ailments and injuries, but it still shows some limitations. Mad-Eye Moody's facial injuries, the loss of his nose, for example, could not be repaired. Neville Longbottom's parents became mad after Death Eaters, the followers of Voldemort, torture them. They could not be cured with any spell and live in Saint Mungo's hospital. At last, Harry wears glasses and there is no mention of an attempt to fix his vision.

Nor can one become more intelligent or skilled by using magical methods. Hogwarts students have to work hard to acquire knowledge, just like a regular Muggle student. They have to study, memorize, and practice relentlessly. Teachers can do nothing about it. Hermione studies as fiercely as she would if she were a Muggle. In the same way, a wizard cannot acquire material possessions with the use of magic. There are limits to the "Transfiguration" spell—Harry cannot transfigure a rock into a flying broom (as Cedric transfigured a rock into a dog). This is not due to youth and inexperience: Sirius Black, a skilled and experienced Wizard, must purchase the Firebolt for Harry.

Because of these limitations, wizards are constantly improving and refining magical objects. The history of the broomstick is an example of this. Moreover, several people have noticed the similarities between the kind of logic that goes into creating a magical item such as the Marauder's Map and the kind of logic that goes into writing a computer program. They are simply different types of technologies, and one is not necessarily superior to the other. Publications like *Transfiguration Weekly* shows that wizards do plenty of research. Magic evolves just like the technology in the Muggle world.

Magic is also connected to the genetic inheritance. From *Harry Potter and the Sorcerer's Stone*, it is possible to conclude that Harry is a talented wizard. However, he doubts the fact in the beginning:

Hagrid looked at Harry with warmth and respect blazing in his eyes, but Harry, instead of feeling pleased and proud, felt quite sure there had been a

horrible mistake. A wizard? Him? How could he possibly be? He'd spent his life being clouded by Dudley, and bullied by Aunt Petunia and Uncle Vernon; if he was really a wizard, why hadn't they been turned into warty toads every time they'd tried to lock him in his cupboard? If he'd once defeated the greatest sorcerer in the world, how come Dudley had always been able to kick him around like a football?

Hagrid replies with a question: "Not a wizard, eh? Never made things happen when you was scared or angry?" (58). This suggests that wizard power can manifest itself during moments of urgent emotion, fear and anger being the most common types of urgency.

4.4. Magical Birth and Common Origins

A cliché in fantasy fiction, and even more common among different types of mages, is the hero's unknown family of origin. Hero mages are often orphans, lonely beings in a world that is strange to them. In much young adult fantasy fiction, the Apprentice Mage's parents have died in an accident, had a mysterious death, or just disappeared inexplicably. Therefore, these young mages are taken away to live with a relative, a friend, someone that will raise them. This adult, if good enough, might be a guide to them.

In *A Wizard of Earthsea* (Le Guin), for example, the story starts with the young boy Ged living with his parents, but later leaving them to reside with his aunt who is a witch, so he could learn some of the craft of sorcery. There he begins his magical education, and "at first all his pleasure in the art-magic was, childlike, the power it gave him over bird and beast, and the knowledge of these. And indeed that pleasure stayed with him all his life" (6). In this story, the young mage spends his childhood preparing himself for the departure, studying, learning, and practicing magic.

Some stories usually do not tell the circumstances of the mage's birth, and begin in their early teens. In those stories, they usually live with a relative, an uncle, an aunt, etc, and have never met their parents, either because they are dead, or for any other reason. Lyra, in

Philip Pullman's *Frontiers of the Universe* series, is a young girl that does not know who her parents are, and she believes they are dead. The employees and the professors of the institution are in charge of her education, and she spends most of her time on the street with her friends, mostly children her age, and some adults. There is apparently no piece of information in the story that conveys to the reader that Lyra has something special, like birthmarks or special powers. Those characteristics are developed throughout the text.

In the *Chrestomanci* series (Jones), there are two orphan Apprentice Mages: Eric and his sister, Gwendolyn Chant. Their parents died in a boat accident when they were very young. After that, they went to live with a friend, Mrs. Sharp, who sent them to have magic lessons with Mr. Nostrum. Then they go to live at Chrestomanci Castle, to improve their magic skills. Gwendolyn had been practicing magic very early in her life, showing signs that she would become a witch sometime later in the book.

Eoin Colfer's hero in *Artemis Fowl* is an example of a child whose parents are physically present but emotionally distant. Artemis lives in a mansion with his mother, but she is quite absent, especially in the first book. In the second book, Artemis goes in search of his father, who he looks after and wants to be like. Artemis is not a mage in the sense of the word, with mystical powers and the ability to cast spells, although he has a chance to know fantastic beings that have. Magic, in this book, has the same function as technology, and the spells are but magical substitutes of mechanical devices.

The Apprentice Mage's origins are part of the quest of the main hero. Every time a protagonist in the Mage Cycle searches for the truth about his origins or for his lost parents, he is in a quest of identity. The loss of parents at birth often determines the insecurities in the identity of the Apprentice Mage. These novices often engage in quests of identities and their enemies will certainly explore their insecurities in that area. This situation happens in the *Artemis Fowl* and *Harry Potter* series.

As in many of the stories cited above, there are not many details about how Harry's parents died; this is something that is elucidated little by little in each book. The information given is that Lord Voldemort killed Harry's parents and then tried to kill Harry, but only succeeded in leaving a scar on Harry. Voldemort was defeated and became too weak to fight. However, *Harry Potter and the Order of the Phoenix* shows that Harry does not know for sure how he survived the attack from Lord Voldemort. As a young Hercules that killed two snakes with his bare hands, Harry Potter defeated the cause of the "terror in which the secret community of witches and wizards had lived for so long" (23), as explained in *Harry Potter and the Goblet of Fire*.

When Harry turns eleven and enters Hogwarts, his greatest enemy is gathering strength to come back and kill Harry, so he can control the world by killing non-magical people. The fact that Harry survived the Dark Lord's attack makes him a hero in Hogwarts. Everybody, including students and teachers, see him as the one who will kill Voldemort. Such determinism in his life will later be the cause of teenage angst, when Harry reaches his fifteenth birthday, in the fifth book of the series, *Harry Potter and the Order of the Phoenix*. Here, the scar becomes a burden, as he rebels against all the fame and the special treatment that he receives from the magical community. Harry dreams of being a regular kid, without the fame, the attention, and the protection given him.

In book four, *Harry Potter and the Goblet of Fire*, the story is already a bit more detailed:

Harry had been a year old the night that Voldemort—the most powerful Dark wizard for a century, a wizard who had been gaining power steadily for eleven years—arrived at his house and killed his father and mother. Voldemort had then turned his wand on Harry; he had performed the curse that had disposed of many full-grown witches and wizards in his steady rise to power—and, incredibly, it had not worked. Instead of killing the small boy, the curse had rebounded upon Voldemort. Harry had survived with nothing but a lightning shaped cut on his forehead, and Voldemort had been reduced to something barely alive. His powers gone, his life almost extinguished,

Voldemort had fled; the terror in which the secret community of witches and wizards had lived for so long had lifted, Voldemort's followers had disbanded, and Harry Potter had become famous. (23)

Since his birth and the combat, Harry had already the status of a "savior." He is a Mage Messiah, who is born to destroy the evil represented by Voldemort—this seems to be his main purpose in life. Harry was really born after this attack and the scar he carries is the testimony of this magical birth. Campbell explains that

there was always a tendency to give the hero extraordinary powers since the moment he was born or even the moment in which he was conceived [...] this goes with the idea that the condition of the hero is something to which he is predestined, and not something simply reached, involving the problem concerning the relationship between the biography and the character. (Hero 311)

The fact that Harry is born after he survives an attack of the most dangerous mage of the magical world follows this argument.

Campbell points out the importance of the place of birth of the hero: "The place of birth of the hero, or the remote land of exile from where he returns to accomplish his adult tasks among men, is the central point or the center of the world. The same way there are undulations from an underground source, the shapes of the universe expand in circles from that source" (322). In the series, Harry returns to the house and life with the Dursleys after he accomplishes his quests.

Besides that, Campbell affirms, "A prominent characteristic of all legends, tales and myths is the theme of the exile of childhood and of the return. Usually, an effort is made to give the hero an appearance with physical plausibility. But if the hero is a mage, prophet or reincarnation, it is allowed the development of prodigies beyond all limits" (313). Likewise, Harry suffers from exile of childhood, as he is separated from his parents and taken to the house of his Muggle relatives. His journey is going to be the return to the world of his parents to claim his lost heritage as a powerful wizard.

Harry is an orphan, a common quality of epic heroes. In “The Special Phenomenology of the Child Archetype” from *Collected Works* (9:167-70), Jung states that the orphan represents a situation whose “objective is the emergence of a new content, still unknown.” As stated throughout the series, the greatest mages were unable to fight Voldemort. A true menace would be the emergence of someone new, a mage that would be separated from his inheritance. As Jung says, the child “can’t become autonomous without disconnecting from her origin: the abandonment is a necessary condition, not only a secondary phenomenon” (169). The death of Harry’s parents is necessary for his autonomous development. Without the influence of his parents, he will be able to develop the unique qualities that will be necessary in his fight against Voldemort.

This independent behavior appears in his daily life in Hogwarts, where he constantly breaks the rules doing things that nobody has the courage to do. He is even bolder than his rival Draco Malfoy is. Draco follows the rules and is influenced by his father’s personality. Harry Potter, on the other hand, is always exploring the limits of his life and has no concern for the social conventions of the magical world.

On top of that, he is a mage who brings the mark of the “one,” the scar left on his forehead by the evil “father,” Lord Voldemort. This blemish is a sign and the key that will always be with Harry, and that will shed light on his mysterious relationship with Voldemort and the circumstances of his parents’ death, something that will make him remember and help him towards the path of self-discovery. Like a supernatural sense, the scar begins to ache when Voldemort is near or is working on some evil plan.

These marks are often present on the body of heroes and enlightened ones. In *Buda e o Budismo*, Maurice Percheron says that when Buddha was born, the wise man recognized the seventy-two holy marks in his body, which were a proof of his holy inheritance and one of the requirements to testify the Buddha’s victorious future. Besides making other wizards recognize Harry for who he is, the scar is also a symbol of his awareness and instinct. The scar shows to

all people in the magic world that Harry has a special protection against evil, that he can withstand powers that would kill any other being. Harry is not just a mage; he is the Chosen One, a special kind of mage destined to do great things. Harry and Voldemort are two sides of the same archetype, the good mage and the evil mage, purity and corruption, and the scar brings them together. Like Voldemort, Harry has the power to destroy, even if it is for defensive purposes.

The scar has the form of a lightning, a symbol of power. According to Chevalier & Gheerbrant, the lightning is a symbol of a “celestial fire of an irresistible violence” (777, translation mine). The symbol is “bipolar, it symbolizes in a general sense, the creative and destructive power of a divinity” and “is the weapon of the sky gods” as “in all mythologies, the place where a god hits with its lightning is considered sacred, and the man who the god fulminates with the lightning is considered consecrated” (765). Harry’s scar is in the shape of a weapon of a sky god, which affirms the solar characteristics of the character, antagonizing him with the night characteristics of Voldemort, his nemesis. The scar is not only a symbol of Harry’s resistance, but it is also a symbol of his power of destruction. The power is his forever, as a part of him.

The fact that the Apprentice Mage does not have a family helps convey the information that he or she will go under a period of self-discovery. The child will meet people who are not familiar, situations and things that are new and unusual and that may be a source of some sort of conflict. These early detachment from the family and early missions indicate possible special qualities of the future mage and his place above the regular humans.

4.5. Call of Adventure

In *The Hero with a Thousand Faces*, Campbell states that the first situation that the hero faces in his journey is the “call for adventure.” The call awakens the hero from his state of

slumber, from the apathy caused by the sameness of everyday life into his destiny as an adventurer. The caller can be “a character that appears miraculously in the story,” and “the crisis created by his appearance is the ‘call’ for adventure” (61). The hero mage stays in the mundane world until a crisis happens or he receives a call. If a crisis or a call does not happen, or if there is nothing special about the circumstances of the mage’s birth, no signs of future missions, no birthmarks, then there is no story, and there will be no motivation for the mage to leave. Something has to change in order to set the future mage in his personal quest, being a crisis or the coming of a herald. In addition, sometimes, the future mage begins his quest after his first contact with magic.

In the mage’s place of origin, everything is known and expected: the behavior of family and friends, his environment, and life is marked by habits. The mere existence of the beings pertaining to the world is considered “normal” and the only possibility, whereas anything new and unexpected is considered “strange.” The whole world does not offer much of a challenge to him and the feeling of breaking with it just grows, until some exterior fact comes to his knowledge or he deliberately breaks free from it and just leaves to an unknown land. Therefore, the initial situation is one of lack of challenge, lack of practice of what the mage might have already learned. The mundane world is dull, colorless, sad, gray, and for the inquisitive mind, it is not enough.

Some stories show that the first contact of the young mage with magic, the curiosity felt, the questioning, lead him towards people who might explain what he experienced. In some cases, the mage is born with magical abilities, and in some other stories, the mage will not learn about his potentials until he leaves his workaday world to testify supernatural things.

In *A Wizard of Earthsea*, for example, Ged goes through a more dramatic experience with magic when he helps defend his village from an invasion of barbarians. In this book, the call for the adventure is represented by a conflict, the arrival of the enemy. After his success in defeating them, Ogion the Silent, a Wise Old Mage, comes to the village to take Ged with him

under his care. He prophesizes about the boy, in a reply to a blacksmith: “Nor will this boy be a common man.” Ogion adds, stating his role in Ged’s path, “The tale of [Ged’s] deed with the fog has come to Re Albi, which is my home. I have come here to give him his name, if as they say he has not yet made his passage into manhood” (14). This prophecy is the first recognition that the young mage receives: a master has selected him. This recognition sets Ged apart from his pairs, and his Mage Cycle has started.

In *The Lord of the Rings*, the call takes place in the place of origin of the protagonist, when he herald, Gandalf the Grey, arrives at Frodo’s village in order to give him instructions to destroy the One Ring. Nevertheless, Gandalf finds himself entering the adventure as he finds a solution for the ring. The One Ring causes the Mage Cycle to begin. The need to get rid of it is the motive, and a whole set of characters specially the hero is involved with it.

Differently from the majority of hero fighters, the mage enters the adventure with curiosity, or in search of intellectual challenge. The call, or this feeling of being woken up (by an event, a person, a being, an object), varies according to the mage personality, mission and knowledge. If it is an old mage (Gandalf), the call is usually a solution for a crisis. If it is a young mage, the call is often the search for knowledge (Candy Quackenbush) and power (Ged and Gwendolyn). The period of life spent before the call might be long or short, depending on the mage (it usually takes the period of childhood). However, the period between the call and the departure is very short. After becoming aware of his or her mission, after a desire for knowledge and power is aroused, the mage feels an urge to leave his world as fast as possible.

The awakening can occur through various situations, various ways, including a mistake on the part of the hero. Campbell mentions the possibility that the hero unknowingly causes a break in the chain of current activities, making a mistake. That is not the case with Harry Potter, however. Harry does not make any mistakes; he is caught in a chain of events, called upon a journey to an unknown world—the Hogwarts School of Witchcraft and Wizardry.

As Campbell explains, “The herald’s summons may be to live, as in the present instance, or, at a later moment of the biography, to die. It may sound the call to some high historical undertaking. Or it may mark the dawn of religious illumination. As apprehended by the mystic, it marks what has been termed ‘the awakening of the self’” (Hero 51). In the Harry Potter series, the herald is offering the boy a new life; if he follows the call he will leave the terrible household that he is confined in and enter a mysterious and exciting world. The messenger also offers Harry a promise of knowledge, showing the possibility for him to know more about his past and his parents. This concurs with Campbell’s notion of the herald awakening the hero; in the Mage Cycle, of which Harry is part, it involves an intellectual awakening.

The moment of revelation brought by the messenger is experienced right after the call and the crossing of the threshold between the mundane and the supernatural world: “the call rings up the curtain, always, on a mystery of transfiguration—a rite, or moment, of spiritual passage, which, when complete, amounts to a dying and a birth. The familiar life horizon has been outgrown; the old concepts, ideals, and emotional patterns no longer fit; the time for the passing of a threshold is at hand” (Campbell, Hero 51). In the first book of the series, Harry’s “familiar life horizon” expands completely and everything that he knew about himself and his past “no longer fit.” He will have to change his views, to grow wiser, to develop his mind, to become more flexible and to adapt to a more demanding new situation that is presented to him.

The “call of adventure” represents a time of restlessness, discontentment, promise of change, and in the Harry Potter series, each book shows a different call. Harry is always spending his summer vacation with his relatives, living a miserable life at Privet Drive. Each time, just before the caller’s arrival, Harry is punished by the Dursleys and ends up retaliating with magic. Each book will show how he is summoned and who summons him, so he can leave London and go to Hogwarts. Harry has to go to the magical world because that is where

he will meet his challenges and face monsters before his return with the gift of more knowledge of his own past and identity.

In *Harry Potter and the Sorcerer's Stone*, Harry, near his eleventh birthday, receives a letter from Hogwarts, brought by an owl. The owl is a traditional attribute of the diviners and fortune-tellers, because it “symbolizes their gift of clear-sightedness” (Chevalier & Gheerbrant, 293). The owl is thus connected with intuitive knowledge and connected with the idea of death and sacrifice. This could mean the end of a stage in the hero mage's life, and beacon to a new life ahead.

This first letter has the role of a herald, and the “crisis of its appearance is the call for adventure” (Campbell, Hero 60). It announces the call for a great adventure, it marks the awakening of Harry, it “opens the curtains of the mystery of transfiguration” and indicates that Harry is about to be reborn, that he is near the passage through a threshold. The reader knows that Harry is about to enter a breathtaking experience, and uncommon situations will begin to happen. The letter is a total novelty, because Harry apparently does not have anyone from whom he could receive a letter: “Harry picked it up and stared at it, his heart twanging like a giant elastic band. No one, ever, in his whole life, had written to him. Who would? He had no friends, no other relatives...” (Stone 34). The letter Harry receives makes him feel less lonely in the world. It hints at some place warm, where he can find friends and have a good life. For him it shows that he does not belong to the place of his foster parents. His uncle forbids him to read it, but on the following days, he receives more of the same letters, each time in bigger amounts. The supernatural world invades the mundane world of the Apprentice Mage, in a way that cannot be ignored for long.

Uncle Dursley punishes Harry in the first book by forbidding him to read his own mail. No matter how many letters he keeps receiving every day and in higher amounts through the owls, his uncle intercepts and destroys all of them. This situation reaches a peak when

Uncle Dursley decides to take all of them—Aunt Petunia, Cousin Dudley and Harry—to an isolated decayed cottage on an island far in the ocean.

However, “[a] series of signs of increasing force then will become visible until [...] the summons can no longer be denied” (Campbell, Hero 55). Because of the Dursleys’ efforts to prevent Harry from reading the letter, another herald appears. It is Hagrid, the school gamekeeper. Outside the cottage where Uncle Dursley tried to hide Harry, a raging storm announces Hagrid’s arrival, “more and more ferociously as the night went on” (45). The “call of adventure” is insistent, and Harry feels opposite feelings of fear and hope.

Hagrid is the character that reveals to Harry the nature of his magical powers: “Harry—yer a wizard” (50). As soon as he makes this revelation, he corrects some information about the death of Harry’s parents, since the Dursleys, trying to deny the magic in Harry’s family, lied to him: “Well. It’s best yeh know as much as I can tell yeh—mind, I can’t tell yeh everythin’, it’s a great myst’ry, parts of it...” (54). Hagrid is careful not to tell much about it though. Harry will find more about his past and family as he journeys and overcomes challenges later in his life. His apprenticeship to become a mage has started, and Harry promptly accepts the invitation.

The caller in *Harry Potter and the Chamber of Secrets* is again a supernatural creature from the magical world—Dobby. His call is different from Hagrid’s; he does not want Harry to leave the mundane world; but to prevent the hero’s quest. Paradoxically, the confusion and mess created by the presence of Dobby in Harry’s home forces him to go to the magical world as quickly as possible, and Harry leaves to Hogwarts in a flying car. In book three, *Harry Potter and the Prisoner of Azkaban*, the caller is Sirius Black, an outlaw who has escaped Azkaban prison. His purpose is to protect Harry from Voldemort’s followers and his call is similar of Dobby’s, he wants to warn Harry of the dangers that are waiting for him. In the fourth book of the series, *Harry Potter and the Goblet of Fire*, the caller for the adventure are the Death Eaters. Their presences represent the return of Voldemort, his rebirth and future confrontation with

Harry. The call in the fifth book, *Harry Potter and the Order of the Phoenix*, is the presence and attack of “Dementors” near Harry’s house in Privet Drive. For the first time, the call is something physically dangerous, a menace to Harry’s life as the callers are harmful monsters of the magical world.

The call to adventure in the Harry Potter series happens in various ways and is not different from most other fantasy books, in the way that he leads the mage out of his mundane world into the supernatural world. This “leading” may appear through an invitation, warnings, an omen, and the presence of enemies or immediate physical danger. There is always a caller or herald, someone who comes from the magical world to bring the hero mage the news of his forthcoming adventure or some kind of unusual event that can trigger a sequence of other events that will lead the hero towards the adventure.

4.6. Departure and Threshold

A short time after the call, the departure, or the preparations for the departure, takes place, if there is any time left for that. The departure can happen in a number of ways, and the mage may show a number of different feelings towards it. It will often involve a magical trip and a crossing of a portal into the supernatural world where his quest will occur.

The trip is to separate the mage from the mundane world. This crossing of the threshold is like a trip to the land of the dead, like the Orpheus journey. The life of the Apprentice Mage in the boring mundane world of his upbringing ends, and a new existence in a more mysterious and magical world begins. Sometimes the trip itself is the first test the Apprentice Mage will face, when his creativity and qualities will first be tested. The tests, if they happen, serve to mark him as worthy of the path he has chosen.

In *A Wizard of Earthsea*, the trip tests the newfound powers of the Apprentice Mage. After choosing to leave his first master, Ged travels to the school of magic of Roke by boat

(the world of Earthsea is an archipelago, and most trips if not all are made by boat). During the trip, there is a heavy storm, and the crew got lost. A storm during a trip and the loss of direction works like a portal, a near death experience. After the storm weakens, another world seems to appear: “Ged flung out his arm pointing, and all saw the light gleam clear in the west over the heaving scud and tumult of the sea” (31). Ged has just crossed the portal, now his journey into the magical world is about to start.

In the threshold, the limit between the mundane and the supernatural world, usually a Wise Old Mage serves as a guide. In *A Wizard of Earthsea*, Ogion is one of the mages that lead Ged to another world different from the village he grew up. In *The Lord of the Rings*, Gandalf leads Frodo to his adventure with the society. In *Abarat*, instead of a Wise Old Mage there is a fantastic being at the threshold, John Mischief. He has horns as a deer with seven small heads hanging on them, each giving opinions on what he says. The threshold in *Abarat* is a lighthouse, which light brings the sea—the means of transportation to the magical world. The world of *Abarat* is also an archipelago, and to leave Chickentown and reach it, Candy swims in the Sea of Izabella. During her crossing, she is separated from the only being she knows, John Mischief. Instead of a storm, huge waves separate her from him, and she finds herself all alone. Suddenly she meets other creatures from Abarat, and the reader knows the portal to the new world has been crossed.

A regular hero would cross the threshold just leaving his town and traveling through the forests and woods, until he got to new towns and cities. The threshold in this case would be the city limits. Nothing extraordinary would be waiting outside, but probably enemies and friends with the same type of life he had been living so far.

The threshold varies according to the mage and the world described. The travel of an Apprentice Mage is full of wonder, and the travel of a Wise Old Mage is filled with tests and obstacles, where nothing is new. To an Apprentice Mage, such as Harry Potter, the crossing to a different world is full of awe, of confrontation with the unthinkable, the strange, and the

illogical. To a Wise Old Mage like Gandalf, everything is expected; nothing really causes a feeling of strangeness.

Before Harry escapes his mundane reality into the magical world, he must first cross some frontiers between the natural and the supernatural reality. This crossing is the quintessence of the Apprentice Mage's adventure. Campbell says, "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" (Hero 82). Harry crosses many thresholds in the books, being the door to the Chamber of Secrets which had a three-headed dog as the "powers that watch"; the entrance of the Forbidden Forest, which had an giant spider and centaurs; or the Platform Nine and Three-Quarters, where the magical Hogwarts Express is boarded. One can see two great groups of thresholds in the Harry Potter series; a border between the mundane world and the magical world and borders within the magical world from safe to dangerous areas.

In the series, Harry crosses the threshold between the mundane and the magical world guided by Hagrid. The first threshold presented in *Harry Potter and the Philosopher Stone* is the Leaky Cauldron where Hagrid takes Harry in order to reach the Diagon Alley, a place where wizards and witches buy everything they need. The Leaky Cauldron "was a tiny, grubby-looking pub" (68) that existed both in the magical and mundane world. However, the presence of the pub in the mundane world is not perceived by the Muggles. Without Hagrid, Harry would pass in front of it and not see it. The guide is then vital for the progress of the hero, without it, the hero would be lost. This is later confirmed when Hagrid touches secret bricks of the wall at the back of the pub taking himself and Harry into the Diagon Alley. Harry has then his first contact with the magical world. He reacts with amazement and "wished he had eight more eyes" (71). His Mage Cycle is beginning, and he has the curiosity that leads the Apprentice Mage towards the Wise Old Mage in order to learn.

The main threshold between the natural and the supernatural reality in Harry Potter series is the Platform Nine and Three-Quarters, the official gateway to the magical school of Hogwarts for the students. Nevertheless, this threshold also presents a challenge the first time that Harry comes there. When he reaches it, he cannot see it. Harry becomes confused and this time Hagrid is not there to help him. Although the job of the guardian is to take the Apprentice Mage to the threshold, the crossing itself must be done alone.

In the case of the platform, the crossing of a magical frontier is a test of trust, as Harry, after seeing others Apprentice Mages running against a brick column of the London Train Station, runs along with them. He meets Ron, who will later be his best friend and his mother, Molly Weasley. She tells him that, to get to Platform Nine and Three-Quarters, “all you have to do is walk straight at the barrier between platforms nine and ten. Don’t stop and don’t be scared you’ll crash into it, that’s very important. Best do it at a bit of a run if you’re nervous” (93). The idea of bumping his head against a brick wall is not appealing and does not sound sane, but few things in the magical world do.

Harry must believe that he will go through the wall before crushing himself into it. He must trust that he will reach the magical world; he must trust that he will catch the train that will take him to his destiny. He finally goes through the wall and arrives at another place, the magical version of the London Train Station, where a scarlet steam engine is waiting for them to leave for Hogwarts. He succeeded both in the crossing and in the test of trust. The Apprentice Mage, as seen in the previous chapters, is in the process of self-development; he is learning to trust his own self, in his capacity to overcome the tests of the Mage Cycle.

Harry uses the Platform Nine and Three-Quarters in all books but the second. In *Harry Potter and the Chamber of Secrets*, the crossing between the mundane and the magical reality is done in a magical flying car. Harry and his friend Ron first try to cross the platform as in the other books, but Dobby, the caller of the adventure that wants to keep Harry away from the magical world, blocks the magical portal with a spell. To perform the crossing Harry and Ron

must find another way to reach Hogwarts. The crossing in the second book presents a test of creativity and courage; they must discover a new way to get to Hogwarts even if it means breaking the rules and being expelled from the magical school.

The crossing is achieved with Ron's help, who wants to go in his father's magical flying car. The trip is an exciting adventure:

It was as though they had been plunged into a fabulous dream. This, thought Harry, was surely the only way to travel—past swirls and turrets of snowy cloud, in a car full of hot, bright sunlight, with a fat pack of toffees in the glove compartment, and the prospect of seeing Fred's and George's jealous faces when they landed smoothly and spectacularly on the sweeping lawn in front of Hogwarts castle. (72)

However, reality is harsh, as the boys land on the Thumping Willow, a monstrous animated tree that almost kills them.

The thresholds inside the magical world are placed before the tests and the challenges that Harry faces and will be addressed in the later chapters. The thresholds are a preparation for the Mage Cycle; it reaffirms the mage qualities of the protagonist. A mage is essentially a human being that is capable to cross the boundaries between the natural and the supernatural world and thresholds are a part of his essence.

4.7. The Supernatural World

After crossing the threshold that separates the mundane world of the Apprentice Mage and the new one, the latter starts to unfold before the mage's eyes. The new world that the mage entered is often supernatural, magical, where he might find equals or people with more power than him. Although there are exceptions (when the world to which the mage's quest takes him resembles the original one), it is always a place where magical things happens, a place that is different from the place of his origin, even when the difference is in the form of a

magical change or the invasion of magical creatures. This new world has its own laws, and the level of difference from the original world may vary according to the type of story.

The Underworld or the Supernatural world is the realm of the unknown. There is plenty of confrontation with strangeness, with the unusual; obstacles rise one after another in the path of the mage. A regular hero would face new enemies, fantastic beasts, fights against monsters, etc.; the mage hero, however, is bound to go through magical or intellectual travails, obstacles in which the use of magic or wits is crucial.

Archetypes such as the Dark Mage and the Wise Old Mage are defined in the supernatural world. In addition, there is where supernatural helpers and fantastic monsters appear, where the Apprentice Mage finds magical artifacts that will help him in his quest. All of these elements will play an important role during the tasks of the hero mage, interfering, helping, or getting in the way. Often populated with strange and magical beings, which serve to separate the supernatural world from the mage's world of origin, they are an integral part of the Mage Cycle.

The supernatural world in Clive Barker's *Abarat*, for example, is an archipelago, consisting of twenty-five islands. Each island corresponds to one hour of the day. The twenty-fifth is a mysterious island, separated from time. The first island Candy visits in Abarat is Yebba Dim Day. This island is a head on which a city is built. There, Candy meets beings that are only found in dreams: "a beautiful woman with a hat like a fishbowl, with a big fish inside with a heart-breaking expression, just like the woman's"; and "a man half the size of Candy, running with a second man half the size of the first, sitting on the hood of his cloak, throwing nuts in the air" (129). Each island has its own characteristics and its own challenges, through which Candy has to go. Candy moves from island to island as the Dark Mage chases her, but each time she manages to escape. In this book, the supernatural world is divided in different places, each with its own rules, although the influence of the Dark Mage of the story is felt in all of them.

Often, in fantasy narratives, the protagonist does not stay put in the supernatural world. He is often going to different places and locations, as he goes through the tests of his quest. This moving from place to place is a way to map the supernatural world for the reader. This happens in the series *Frontiers of the Universe*, where Lyra is able to travel across world frontiers with the help of Will Parry, the holder of a knife that can open windows to other worlds. Each new world is completely different from the other, and the range of possibilities is infinite. Differently from *Frontiers of the Universe*, in *Abarat* Candy does not have a concrete objective; she is just going away from his home in Chickentown. More than that, Lyra and Will, along with being chased by villains, have each a very clear objective—they are in a journey of discovery of their identity by looking for their missing parents.

The supernatural world can also take the form of a magical school. In *A Wizard of Earthsea*, Ged leaves the company of his guide and teacher Ogion because he does not feel he is learning anything there, and decides that a “proper” school would suit him best. He travels to the island of Roke, in which there is a school for young wizards. Although Ged is just entering a school, and does not expect that simply crossing its borders should be difficult, his first test is to be able to enter the school itself. When he asks a passerby where the school is, the man answers: “the wise don’t need to ask, the fool asks in vain” (33). He tries and asks again, this time to a woman, who tells him: “you cannot always find the Warder where he is, but sometimes you find him where he is not” (34). Ged finally gets to a wooden door and tells the old man who opens the door: “I bear a letter from the Mage Ogion of Gont to the Warder of the School on this island. I want to find the Warder, but I will not hear more riddles and scoffing!” to what the old man answered: “This is the school.” “I am the doorkeeper. Enter if you can” (34). After a few failed attempts, Ged is asked to say his name, and then succeeds at entering the school. If Ged were not sent by a mage, the magical door would never open to him. This is the mark of a threshold, an indication that beyond lies on a different realm apart

from mundane reality. This also states that the place inside is open only to a few chosen. It is a place of wonder, where the magical learning of Ged will take place.

In some narratives, the place of origin of the Apprentice Mage is already a supernatural realm. However, even in these cases, the Apprentice Mage must leave this place and go to where his magical learning will happen. A clear example of this situation is found in the series *The Seventh Tower*. In this series, the protagonist Tal is the Apprentice Mage. In his world, where everything is powered by the magical Sunstones, all mages have to go to magic school where they learn to deal with the magic of light and color of the stones. They have different teachers for different classes, and mages graduate there just like in a normal school. The school is different from the place where he grew up and after he enters it, his view of the world he lives in changes dramatically, as if he had gone into a different realm.

The supernatural world defines the quest of the hero, and in the case of the Mage Cycle, the supernatural world is part of the learning process of the Apprentice Mage. It serves to entice his curiosity, to propel him into a journey of discovery. It also defines the rules of his tests and challenges.

Campbell mentions the qualities of the supernatural world:

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. This fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight. (Hero 58)

Hogwarts and the surrounding magical places, such as the city of Hogsmeade, have all the qualities described by Campbell. They are mysterious and strangely fluid; stairs change

randomly at Hogwarts Castle, the landscape in the Forbidden Forest is described as dream like with fogs foaming everywhere.

Harry's first contact with the supernatural world is the landscape he sees from the window of the Hogwarts Express, the magical train that takes him to Hogwarts School of Magic in his first school year there. As the engine advances in the country, the landscape changes, reflecting the transformation of realms: "The countryside now flying past the window was becoming wilder. The neat fields had gone. Now there were woods, twisting rivers, and dark green hills" (Stone 104). The change in the landscape is a reminder of how different both worlds are. The magical one has a certain wild, disorganized, out of control quality, leaving the neat, organized, and controlled fields of the Muggle world behind. There is a contrast between the natural and civilized environment of the British country, and the wild, loose, and supernatural environment of Hogwarts.

The supernatural world of Hogwarts seethes with a variety of dark and hidden places that may be dangerous or beautiful and comfortable. These sites are often mysterious, secret, and legendary. A mist of information and incorrect ideas surrounds their existence. Most of these areas cause fear, and there are often alerts for students not to meddle with the creatures that dwell in them. The alerts only serve to pique Harry's curiosity, and by saying "no," Harry's masters push him toward those places. In *Harry Potter and the Sorcerer's Stone*, Harry and his mates break every rule dictated by Albus Dumbledore.

The magical world in the Harry Potter series emulates the Muggle one, but with magical twists, however. It has a prison (Azkaban); a wizard's shopping area (Diagon Alley); a bank (Gringotts); a hospital (St. Mungo's Hospital For Magical Maladies and Injuries); other magical schools (Beauxbatons in France and Durmstrang in Bulgaria). There is even a Ministry of Magic, a magical version of a public office building.

The castle of Hogwarts abounds with secret rooms, which are necessary for the Apprentice Mage to discover in his path and to commit his traditional mistakes. Examples of

such places are the Chamber of Secrets, the Forbidden Forest (a patch of woods on the Hogwarts grounds, off-limits to students), the Riddle House, home of the Riddle's (Lord Voldemort's) family; the Shrieking Shack, among others.

Near Hogwarts lies Hogsmeade, a town for witches and wizards. Hogwarts' third year students and older are allowed going there to get their magical pranks or to drink "Butterbeer," the magical beer; or yet to buy magical sweets such as the Bettie Bott's Every Flavor Beans or the Chocolate Frogs, along with wizarding equipment. A trip to Hogsmeade is a reward, since all sorts of delights can be bought there. Hogsmeade shows consumerism in the wizard society to be just like that in a non-magical society.

The fluidic aspect of the supernatural Harry Potter universe also appears in the Hogwarts's magical floor plan:

There were a hundred and forty-two staircases at Hogwarts; wide, sweeping ones; narrow, rickety ones; some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. Then there were doors that wouldn't open unless you asked politely, or tickled them in exactly the right place, and doors that weren't really doors at all, but solid walls just pretending. It was also very hard to remember where anything was, because it all seemed to move around a lot. The people in the portraits kept going to visit each other, and Harry was sure the coats of armor could walk. (Stone 131)

The mutant and trickster aspects of Hogwarts castle keep the Apprentice Mage at bay—in a world one cannot even trust to see the same painting in a picture after some time, anything is possible and nothing is fixed. The structure of reality in the Harry Potter books is molded with magical energy, and because of this, it is mutable and tricky.

This capricious aspect of Hogwarts also defines the quests done by Harry Potter. In *Harry Potter and the Sorcerer's Stone*, Harry, Hermione, and Ron discover the Chamber of the Sorcerer Stone because of a moving stair that leads them astray. Harry also discovers the Mirror of Erised when he finds himself lost in the labyrinth of Hogwarts. The labyrinthine

aspect of Hogwarts also represents the soul quest done by Harry Potter. Chevalier & Gheerbrant state that a labyrinth “must allow access to the center through a type of initiation journey and, at the same time, also block access to those who are not qualified.” (531). The opportunity that allowed Harry to discover the Sorcerer Stone is the chance that befalls heroes. Other students would miss the places that Harry found; they did not share his fate to face Voldemort.

The supernatural world of Hogwarts causes a stupor on Harry when he first sees it. He is fascinated with its magnificence, beauty, and mystery: “The entrance hall was so big you could have fit the whole of the Dursleys’ house in it. The stone walls were lit with flaming torches like the ones at Gringotts, the ceiling was too high to make out, and a magnificent marble staircase facing them led to the upper floors” (Stone 113). Hogwarts’s grandeur amazes guests and students; and teachers are proud of it. It has a sense of majesty, and its proportions remind us of gothic churches whose purpose was to show how humans are small in face of the power of God. Hogwarts shows how wizards are small in face of the powers of magic.

Hogwarts has four houses to host the students: Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. The houses compete among themselves—not only the students, but also the teachers. This artifice separates the types of mages in different categories. The two main houses, Gryffindor and Slytherin, are fierce competitors. The competition aspect of the Hogwarts School is present in many forms: in the houses’ rivalry, in the magical sport of Quidditch, and even in the Triwizard Cup, when the magic schools compete against each other.

A great part of the supernatural world of Harry Potter relies on the magical devices. For example, when first years arrive at Hogwarts, they are sorted to each house with this intriguing criterion: a magical device that decides where they should go. This device is the Sorting Hat, which mirrors the students’ personality and classifies them according to their

behavior and way of thinking. Harry feels anxious and afraid of what might happen, of where the hat might choose to put him. “A horrible thought struck Harry, as horrible thoughts always do when you’re very nervous. What if he wasn’t chosen at all?” (120). Everything can happen to the Apprentice Mage, but surely he will be chosen, and this forces the reader to continue the story to see where Harry will go, especially because in his case he has a chance of going to Slytherin, a house known for its famous Dark Mages.

Indeed, the Sorting Hat shows that Harry could fit both in Gryffindor and in Slytherin, a house known for its evil wizards:

‘Hmm,’ said a small voice in his ear. ‘Difficult. Very difficult. Plenty of courage, I see. Not a bad mind either. There’s talent, oh my goodness, yes—and a nice thirst to prove yourself, now that’s interesting...So where shall I put you?’

Harry gripped the edges of the stool and thought, *Not Slytherin, not Slytherin.*

‘Not Slytherin, eh?’ said the small voice. ‘Are you sure? You could be great, you know, it’s all here in your head, and Slytherin will help you on the way to greatness, no doubt about that—no? Well, if you’re sure—better be GRYFFINDOR!’ (121)

The two options offered to Harry are Gryffindor, the way of generosity and cooperation, and Slytherin, the way of selfishness and competition. At this point, the reader knows what path the hero mage will follow, and what distinguishes him from the other students. Although Harry is following the path of the Apprentice Mage under the guidance of a Wise Old Mage, he will fight the connection made by the Sorting Hat between him and the evil Slytherin for a long time ahead.

The supernatural world is much more appealing to Harry than the Muggle world. Harry has a feeling of belonging when he first arrives at Ron’s house in *Harry Potter and the Chamber of Secrets*. Harry compares life on Privet Drive and at the Burrow:

Life at the Burrow was as different as possible from life on Privet Drive. The Dursleys liked everything neat and ordered; the Weasleys’ house burst with

the strange and unexpected. Harry got a shock the first time he looked in the mirror over the kitchen mantelpiece and it shouted, ‘Tuck your shirt in, scruffy!’ The ghoul in the attic howled and dropped pipes whenever he felt things were getting too quiet, and small explosions from Fred and George’s bedroom were considered perfectly normal. What Harry found most unusual about life at Ron’s, however, wasn’t the talking mirror or the clanking ghoul: It was the fact that everybody there seemed to like him. (42)

This also reinforces the differences between the Muggle and the magical world, just like the change in landscape as the Hogwarts Express distances itself from the Muggle world and approaches Hogwarts. The Dursleys’ house is neat, organized, controlled, and clean. The houses in Privet Drive are all the same; there is nothing surprising about them. Because of this, it does not inspire hope of future change, but rather stagnation. The Weasleys’ house is the opposite—it is chaotic, messy, confusing, unexpected, but also moving, changing, thus allowing growth and development. In addition, although magical characteristics abound at the Weasleys, what really startles Harry is the love that he feels in their home. True love belongs to the supernatural world; in the everyday world, Harry has never felt it.

In fantasy literature, magical creatures are often guides or represent challenges in the Hero Cycle. Many mythical creatures are uncanny helpers in Hogwarts, and some of them dwell in the Forbidden Forest, a kind of supernatural basement where monsters abound. In *Harry Potter and the Chamber of Secrets*, for example, Harry and Ron find out about a creature in the school grounds, the Whomping Willow: “With an earsplitting bang of metal on wood, they hit the thick tree trunk and dropped to the ground with a heavy jolt. Steam was billowing from under the crumpled hood; Hedwig was shrieking in terror; a golfball-size lump was throbbing on Harry’s head where he had hit the windshield; and to his right, Ron let out a low, despairing groan” (74). The magical creatures in Hogwarts are different from animals: they feel anger, rage, happiness, sadness, and have many ways to communicate their feelings.

There is also a subplot in the series, which deals with the racial issue. Wizards can be sons of wizard parents, only one wizard parent, or no wizard parents. The latter are called

pejoratively mudbloods, and suffer with the bigotry of some wizards, like Draco Malfoy and his family, prototype Nazis who refer to themselves as true bloods. Ron explains to Harry what Mudbloods mean: “‘It’s about the most insulting thing he could think of,’ gasped Ron, coming back up. ‘Mudblood’s a really foul name for someone who is Muggle-born—you know, non-magic parents. There are some wizards—like Malfoy’s family—who think they’re better than everyone else because they’re what people call pure-blood’” (Secrets 116). This discrimination is the base of the power of Lord Voldemort as he recruits his followers among those who hate the mudbloods and who wish that magic must be kept among true bloods.

Classes at Hogwarts illustrate the way magic is treated in the Harry Potter universe—as something rational and logic, like the making of potions and the learning of spells by heart. Divination classes are, however, an example of the use of intuition in magic. In *Harry Potter and the Prisoner of Azkaban*, Professor Sibyll Trelawney talks to Harry about it: “So you have chosen to study Divination, the most difficult of all magical arts. I must warn you at the outset that if you do not have the sight, there is very little I will be able to teach you. Books can take you only so far in this field...” (80). There is something else in magic rather than just only the rational part, but Sibyll Trelawney isn’t taken seriously not even by her peers and rational Hermione: “If being good at Divination means I have to pretend to see death omens in a lump of tea leaves, I’m not sure I’ll be studying it much longer! That lesson was absolute rubbish compared to my Arithmancy class!” (85). It also reinforces the idea that magic is a substitute for technology in Harry Potter’s world.

The political organization of the magical world also emulates the Muggle world, hierarchically speaking, with Ministries that control each area of the wizarding society. The Ministry of Magic enforces the Code of Secrecy to avoid Muggles to recognize any signs of magical activity. This structure has a great effect in Harry’s life, as the laws of the magical society limit his actions.

The Apprentice Mage in the Harry Potter books must comply with the rules of the magical society; he is not the loner or the outcast often found in fantasy narratives, but rather a full member of a magical society, with rights and duties. The magical devices also influence him, and he must interact with weird creatures and adapt to the fluidic and mutable characteristic of the supernatural world.

4.8. Guidance

The guide can appear in the beginning, in the end or all along the story. He is often the Wise Old Mage, the mage who has accumulated knowledge with all the experience obtained in his adventures. However, there can be many other types of guides—talking animals, fantastic beings, other mages, prophecies, humans, or even just a voice in the Apprentice Mage’s head. They serve only one purpose: to define the quest of the Apprentice Mage, by setting the limits, the rules, and the challenges.

The guides can take many forms, and an Apprentice Mage can have many guides alternating in his quest. In *A Wizard of Earthsea*, for example, Ged has many guides throughout his journey, starting with his aunt, a witch who “had taught him all her lore in herbals and healing, and all she knew of the crafts of finding, binding, mending, unsealing and revealing” (6). With these teachings, Ged felt the pleasure of the power over things, and he wanted it increasingly. Then he went to live under the care of Ogion, his second guide.

Another characteristic of the relation between the guide and the Apprentice Mage is the fateful mistake by the pupil. Apprentice Mages are bound to make blunders, to break the rules, and forget the teachings of their guide, in order to generate conflict for the narrative to proceed. In *A Wizard of Earthsea*, after Ged learns a forbidden spell from his guide Ogion, he says: “Ged, my young falcon, you are not bound to me or to my service. You did not come to

me, but I to you” (24). In this case, the guide rejected the Apprentice Mage after the mistake, but in other narratives, the guide may forgive and keep the aspirant.

The guide often helps the Apprentice Mage to overcome the tests. He gives the apprentice pieces of advice, keys to new situations, objects to help him remember certain lessons, talismans, etc. The guides of the mages differ from those of other types of heroes in that they often offer intellectual advice. Help involves reasoning, intuition, intellectual and mental efforts. Even if an artifact is given, it still involves magic, and the mental processes for its correct use. Examples of such artifacts are the “Subtle Knife” and the “Golden Compass,” in Pullman’s *Frontiers of the Universe*, and the magical sword “Stinger” of *The Lord of the Rings*, among others.

Campbell explains the role of the guide:

What such a figure represents is the benign, protecting power of destiny. The fantasy is a reassurance—a promise that the peace of Paradise, which was known first within the mother womb, is not to be lost; that it supports the present and stands in the future as well as in the past (is omega as well as alpha); that though omnipotence may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within the sanctuary of the heart and even immanent within, or just behind, the unfamiliar features of the world. One has only to know and trust, and the ageless guardians will appear. Having responded to his own call, and continuing to follow courageously as the consequences unfold, the hero finds all the forces of the unconscious at his side. Mother Nature herself supports the mighty task. And in so far as the hero’s act coincides with that for which his society itself is ready, he seems to ride on the great rhythm of the historical process. (Hero 72)

Guides are thus the representations of the high forces that mold the destiny of the hero, and in Harry’s case, they are the ones that will help him in his quest to develop his own power and defeat Voldemort.

When the Apprentice Mage trusts himself and his destiny, supernatural forces help him and give support throughout his magical learning so he can accomplish his quest successfully. The protective answer of nature towards the hero reassures him that he has made his choice to journey in the supernatural world at the right time. As soon as he starts his magical learning, the guides appear to teach him in the ways of magic and to perform the initiation rites that could be in the form of challenges, tests, or battles.

Repeatedly the guide takes the shape of the Wise Old Mage (although in the Harry Potter series there are many other kinds of guides). Albus Dumbledore is a Wise Old Mage that is the main guide of Harry in the magical world. On the guide as the Wise Old Mage, Campbell states:

More often than not, the supernatural helper is masculine in form. In fairy lore, it may be some little fellow of the wood, some wizard, hermit, shepherd or smith, who appears, to supply the amulets and advice that the hero will require. The higher mythologies develop the role in the great figure of the guide, the teacher, the ferryman, the conductor of souls to the afterworld.
(Hero 73)

Because the supernatural helper's essence is shapeless, it can take many forms in the physical world—this force of nature adapts itself to the needs of the circumstance in which the hero is. Nonetheless, it always shows signs of aging (hunchback, white and long hair and beard, etc), which is connected with experience and wisdom. In addition, the guide represents some kind of authority. Albus Dumbledore has both qualities; he is old and experienced and has a high rank of authority, as the director of Hogwarts. He is also a protective force around Harry Potter, guiding and providing him with information enough to overcome the trials and evils presented in the supernatural world.

Many other kinds of guides appear, though. When Harry leaves London for the magical world, he goes to a school where teachers have the roles of guides. They all teach Harry lessons that help him develop his spell-casting abilities somehow: Madam Hooch the

coach of Quidditch who teaches him how to fly brooms; Professor Binns who teaches history of magic and of the magical world; Sibyll Trelawney who teaches Harry about the power of destiny; and Professor Flitwick who teaches spells, among others. Some of these guides will have a strong effect on Harry and a greater part in the plot of the series.

A different kind of guide appears as the teacher of Defense against the Dark Arts. A curse seems to hover upon it, as no teacher stays in it for more than one year, with some kind of problem happening to him. In Harry's first year at Hogwarts, it is Professor Quirrell, who turns out to be Lord Voldemort's assistant. His fragile constitution and personality were a weak prey for Voldemort, who made Quirrell his slave while disembodied. He is a guide in the sense that he shows Harry a different path from the one he is currently following. Quirrell represents the Apprentice Mage that has chosen to follow the Dark Mage instead of the Wise Old Mage. He reveals his morals and ethics when he finally tells the truth about his relationship with Voldemort:

“He is with me wherever I go,” said Quirrell quietly. “I met him when I traveled around the world. A foolish young man I was then, full of ridiculous ideas about good and evil. Lord Voldemort showed me how wrong I was. There is no good and evil, there is only power, and those too weak to seek it... Since then, I have served him faithfully, although I have let him down many times. He has had to be very hard on me.” (Stone 291)

His morals and ethics are very different from the ones that Harry has been learning with Dumbledore. Quirrell teaches Harry about the corruptive nature of power and about the evil arguments that Voldemort uses to control his followers. After Harry faces Quirrell, he comes out more resolute in the moral choices he has made.

Another teacher of Dark Arts that meets a terrible fate is Gilderoy Lockhart in *Harry Potter and the Chamber of Secrets*. Gilderoy is a criticism on charlatan self-help gurus that flood the book market. He a flamboyant character obsessed with himself and his image, publishing books on fake stories of his fabulous adventures. He teaches Harry about hypocrisy, vanity,

and the emptiness of the media hype. Gilderoy shows Harry the dark aspect of fame, the same fame that surrounds Harry in the magical world. Gilderoy shows how fame can corrupt an individual. Under the image of bravery presented by Gilderoy to the media, lies a cowardly and incompetent individual. He even attacks Harry and his friends to prevent them from revealing his true nature. As a guide, he is the dark shadow of Harry's fame.

During Harry's third year at Hogwarts, he has a teacher whom he likes and admires—Professor Remus Lupin. Lupin is a werewolf that helps Harry to find a way to defeat the Dementors, the evil guards of Azkaban Prison. He is Harry's first real guide among the teachers. He helps Harry learn the important spells he will need to fight Lord Voldemort. In the Mage Cycle, the guide traditionally appears when the Apprentice Mage is ready, and Harry had to have failed experiences with Quirrell and Lockhart first in order to be prepared for Lupin's teachings.

Another guide is Severus Snape, who teaches Potions. Initially he is presented as Draco Malfoy's guide and a suspected follower of Voldemort. Until book four in the series, there are many doubts about his true character. Snape is not a Wise Old Mage—he is young, ambitious, partial, and aggressive. He serves as reference for Harry; he is the opposite of Harry's main guide, Dumbledore. Snape's teaching style is based on intimidation and bullying. He is cruel to students who are not from his house and favors the ones who are, like Draco Malfoy. He dislikes Harry from the very first day of class. Because of this, he has been mistaken for someone who just wants to harm Harry. Later in the series, Snape turns out to be an ally in the fight against Voldemort.

As a guide, Snape is quite peculiar, because when he was an apprentice, he was very close to becoming an evil mage. Instead, he renounced to it. During the time of Voldemort's power, Snape served as a spy inside the Death Eaters for the Order of Phoenix, a secret association of good wizards and witches commanded by Albus Dumbledore. The information

he got was vital to defeat the Death Eaters and Voldemort. Snape is one of the most complex characters in the series, always thorn between the good and evil side of the magical society.

Hagrid is the first and most important guide in the Harry Potter series; he has greater influence on Harry even than Dumbledore does. He is the guide who appears first; and unlike Dumbledore, he is present and plays the part of the father figure that Harry never had. He is also the most humane character in the series, often making mistakes, crying, lying, and behaving as a human being. He is the first to present Harry to the magical world and to its peculiarities.

Hagrid follows the archetype of the Gentle Giant, a huge and strong creature that has a great heart:

If the motorcycle was huge, it was nothing to the man sitting astride it. He was almost twice as tall as a normal man and at least five times as wide. He looked simply too big to be allowed, and so wild—long tangles of bushy black hair and beard hid most of his face, he had hands the size of trash can lids, and his feet in their leather boots were like baby dolphins. (Stone 14)

His looks are intimidating, but his disposition is kind, making him a sensitive and especial guide. Harry has an immediate connection with him, because Hagrid is also an outcast.

Although he becomes a teacher at Hogwarts only later in the series, he is more than a teacher at a school—he is a true guide. He is often teaching something to Harry in his own awkward way, helping him through his travails, and giving him amulets that will help overcome his challenges. Hagrid also presents Harry with a view on the prejudice that runs in the magic society; he is a half-giant and as such, he suffers from his racial condition. Harry learns with him the old teaching of not judging a person for his appearance.

Guides often give their pupils tolls of friendship, trust, and luck. In *Harry Potter and the Sorcerer's Stone* Hagrid gives Harry an owl: “I know I don’t have to. Tell yeh what, I’ll get yer animal. Not a toad, toads went outta fashion years ago, yeh’d be laughed at—an’ I don’t like cats, they make me sneeze. I’ll get yer an owl. All the kids want owls, they’re dead useful, carry

yer mail an' everything" (81). The owl represents the qualities the guide wants the apprentice mage to develop.

In *Harry Potter and the Prisoner of Azkaban*, Harry is introduced to a new guide, Sirius Black. He is an old friend of Harry's father who was unjustly condemned to stay in the Azkaban prison. He is also the legal guardian of Harry, being some kind of uncle to him. Sirius is a more intelligent and smarter version of Hagrid, as he also offers the love and the care that Harry never had with a parent.

The Wise Old Mage is the Apprentice Mage's most important guide, but the Dark Mage, from whom he learns very much, also influences the apprentice. Harry Potter's nemesis is Voldemort, the dark guide that teaches the young mage the occult side of the magical world. In *Harry Potter and the Sorcerer's Stone*, Harry is hopeful that he can deal with Lord Voldemort and that is what Hagrid tells him when he first meets Harry at the cottage: "Cause somethin' about you finished him, Harry. There was somethin' goin' on that night he hadn't counted on" (57). Harry has a connection with Voldemort: "His name's been down ever since he was born" (58). Harry does not think he has the strength in himself, the trust lies on the others, not in him. Harry's journey is the progressive discovery of this inner strength, a progressive awareness of his own powers. He is driven by one main question: how he survived Voldemort's attack. Harry is after the nature of his own power, and he often asks himself if its source is the same as Voldemort's. Voldemort is the main force that guides Harry's actions. Harry wants to avenge his parents, and in order to do that, he delves into Voldemort's character, learning his ways and his methods to know and defeat him.

Albus Dumbledore, the Wise Old Mage of the series, is Harry's main master and guide. Dumbledore seems to guide Harry so the apprentice can, one day, take his place in the magical world. The difference between Dumbledore and Voldemort is of nobility. Ethics limit Dumbledore's powers, but his true power over Voldemort is his lack of fear of the Dark

Mage. Like Harry, Dumbledore does not comply easily with the social conventions of the magical world.

Harry's path moves towards Dumbledore's place; he will probably replace him and renew the old mage position. This is the apotheosis of the Hero Cycle, which Campbell calls the "atonement with the father." Harry must learn with his two fathers, the Dark father, represented by Voldemort, and the Light father, represented by Dumbledore, in order to become a full mage.

This polarity between the guides is one of the main contrasts of the books. Voldemort is a "fallen" wizard. Dumbledore is on the opposite side: he is the director of the most important school of magic, and is considered by all the most powerful mage alive. Different from Voldemort, Dumbledore uses his powers to teach and protect his students. He is a source of guidance of knowledge, while Voldemort is a source of challenges where Harry Potter tests the knowledge acquired with Dumbledore. Harry must choose between them. This choice is often present in his mind and in the challenges he faces.

The guides in Harry's books are adapted to the academic environment of the narrative. Different from other fantasy narratives, where the protagonist is in a quest that often involves travel (as in *A Wizard of Earthsea*, *Dragonlance Chronicles*, *The Lord of The Rings*, Narnia series) the guides in Harry Potter are often teachers or characters modified to an educational environment. They are not supernatural creatures (with the exception of Voldemort), but humans that can perform magic, and are easily identified by the reader with the teachers, employees of a school, or personal relatives. Instead of a supernatural creature such as Gandalf, in Harry Potter there is Albus Dumbledore, an Wise Old Mage that is a principal of a school, who also committed mistakes in the past (as teaching magic to the young Voldemort) and who does not have all the answers to Harry's questions. The guides of Harry Potter are more accessible, more humane, and less godlike.

4.9. Tests and Obstacles

Many kinds of tests appear on the Apprentice Mage's path. They are often intellectually challenging, but also demand intuition, wits, and confidence. To survive a test, the Apprentice Mage frequently has to be able to cast the right spell at the right moment, to use his reason to overcome a challenge. There might be some help during a challenge, too. The guide, as the Wise Old Mage or appearing in another way, may come in person or send some magical creature to aid the younger mage in his task. The role of the nemesis is to set the challenges, to stand in the way of the mage's victory. The nemesis may also represent the temptation of the evil side of the mage's psyche, and may try to seduce the mage to break his inner ethics and morals.

In the Mage Cycle, after the Apprentice Mage has crossed the threshold to the supernatural world, and has received the advice from the guides, there comes the time of the challenges. In this part, the Apprentice Mage faces the challenges imposed to him and transposes them with the help of supernatural and benign forces, such as divine helpers or the Wise Old Mage himself. Each obstacle is overcome until the final and most important obstacle, his nemesis, the Dark Mage.

The tests that the mage faces in his journey are often of the magical and intellectual kind, although in some narratives there can be also physical tests, but also related to the mage's wits. These tests exist to increase the Apprentice Mage's power and to check whether he is worthy of the final prize. They normally assess the mage's intellectual skills, but mainly his intuition and inner faith. They also investigate his vanity and pride, to see if he is humble enough to deserve the prize. The nemesis or its servants may influence the difficulty of the tests, and up to a certain part of the narrative, the challenges and adversities on the path of the hero might be independent on the influence of the Dark Mage. However, at another point, the evil force behind them may become more evident. Then, the evil mage reveals himself in the narrative, and tries to stop the Apprentice Mage with his malevolent actions.

All kinds of obstacles wait for Harry Potter, and they culminate in the last part of the story when he confronts Voldemort at the end of each book. All the obstacles before the final encounter are but situations that will prepare the Apprentice Mage for his final battle with his shadow.

Harry quite often gets help for the challenges from his friends Ron and Hermione. Both have different qualities that complement Harry's own qualities. Ron is not charismatic nor is he brave or creative. Nevertheless, he has something vital for Harry: a family. Ron represents the life that was denied to Harry; he is the brother that Harry never had and his family is an emotional reference for the young mage. Hermione is the other friend, and is the representation of the intellect. In this sense, she is not much of a witch, who would use her intuition instead. She prevents Harry from doing crazy and forbidden actions on school ground; she represents the law. She is not pure blood and she is discriminated for that.

Ron and Hermione are the divine helpers of mythology, with the objective to take the hero until the end, one offering his heart and the other the intelligence. The companions are more often present in narratives in which heroes are very young, or do not have the necessary abilities. Ron and Hermione are to Harry as the Fellowship of the Ring is to Frodo in *The Lord of the Rings*.

The first test of the hero is his condition as an exiled child: "The folk tales commonly support or supplant this theme of the exile with that of the despised one, or the handicapped: the abused youngest son or daughter, the orphan, stepchild, ugly duckling, or the squire of low degree" (Campbell, Hero 325). The hero is often described an exception, aberration in his world, dissonant with his society. In the Rowling's series, this is not different. Harry is the discriminated orphan stepson, who is not welcome at his relatives' house. He was left with them as an orphan the night his parents died. His uncle, aunt, and cousin despise him especially because of his magical powers.

When Harry first comes to Hogwarts, he is faced with a challenge, the Dark Mage Apprentice, Draco Malfoy. The first encounter of Harry and Draco, another student at Hogwarts, happens on the train to Hogwarts, and since then they become enemies. Draco tries to demoralize Harry whenever he can, but discriminates other classmates as well, with whatever reason he finds to do it: “You’ll soon find out some wizarding families are much better than others, Potter. You don’t want to go making friends with the wrong sort.” (Stone 108). The Dark Apprentice Mage, by contrast, highlights the hero mage’s performances, and in doing this, shows how important they are to the story. In addition, he helps define the path of the Apprentice Mage and delineate his personality.

Draco Malfoy is a twisted version of Harry. He even has two inseparable friends, Crabbe and Goyle—his bodyguards. Contrary to Ron and Hermione, they do not do any thinking—Draco does. Another parallel is that between Draco and Dudley, Harry’s cousin in the Muggle world, as it is shown in *Harry Potter and the Sorcerer’s Stone*: “Harry never believed he would meet a boy he hated more than Dudley, but that was before he met Draco Malfoy” (143). Draco’s behavior towards his parents, making them buy anything he wants, reminds Harry of Dudley. Draco is the “Dudley” of the magical world, but now Harry is at home at Hogwarts, he does not feel alien, and the fight with Draco makes sense in his path towards mastership.

The Sorting Hat is Harry’s second challenge at Hogwarts. The test is to show if Harry is going to follow Dumbledore’s or Voldemort’s steps. It is a moral challenge, as it presents a moral choice. Harry must choose if he will have the Wise Old Mage as his guide or if he will follow the Dark Mage steps. The test is disguised into the pick of one of the two schoolhouses, the good Gryffindor, or the evil Slytherin. Harry begs the Sorting Hat to put him into Gryffindor, although the magical device said that he would be powerful in Slytherin. He overcomes the challenge by reaffirming his allegiance to the Wise Old Mage path.

Flying lessons are Harry's other challenge. In *Harry Potter and the Sorcerer's Stone*, Harry learns that one of the classes students have to take at Hogwarts is flying lessons, that is, flying on brooms, especially if they want to play the Quidditch, the magical sport of the mages. For a boy like Harry, coming from a non-magical world, and not knowing anything about magic at all, it came as a surprise when his "broom jumped into his hand at once", because "it was one of the few that did" (146). The satisfaction felt by Harry shows the first time that he is recognized by his abilities and not by the fantastic conditions of his birth. His self-esteem increases and this newfound skill helps in the realization of his path as a wizard and a hero.

Harry joins the Quidditch team as the "youngest catcher ever," and becomes the most important part of the team. His astonishing admission in the team parallels his heroic deeds in the magical world. Quidditch is a strong link between Harry and the magical world. He feels comfortable playing it, and so does he feel about Hogwarts. As a mage, he is practicing some of the abilities that will be helpful for him in the future, when he finally faces his shadow, Lord Voldemort. Differently from the others, it is a public challenge, and enables Harry to present himself to the other students and members of the magical world as a true wizard. After Quidditch, Harry becomes a special and important person due to his own abilities. If he is able to win in the game, then he is able to defeat Voldemort.

Harry's quest in *Harry Potter and the Sorcerer's Stone* is to find and destroy the stone. This quest for the stone depicts an Apprentice Mage who often depends on the help and qualities from his guides and companions—Hermione's intellect, Ron's wits, Hagrid's frankness, and Dumbledore's wisdom. In this quest, Harry faces different types of challenges: a psychological one (when he looks into the Mirror of Erised and sees his dead parents); an intellectual one (when he goes to the library to find out information about the creator of the stone), physical ones (as when Harry and his friends are seeking the stone underground in Hogwarts). As Harry and his friends approach the stone, they must face challenges designed by each guide they had at Hogwarts, reflecting the specializations of its creator. Finally, the set is prepared

for Harry to face the Dark Mage alone. The final battle with the Dark Mage will be detailed in the next chapter.

These challenges touch a point that is characteristic of Harry's Mage Cycle: sacrifice. The Apprentice Mage, in the Harry Potter series, advances because other people die or give up something. In the first book, Harry advanced in the mortal chess game (created by Professor McGonagall) because Ron offered to take his place; the same way the death of his parents made him able to survive Voldemort's attack. In the second book, it is Gina, Ron's sister, who almost loses her life so Voldemort could return from a memory into the present. In book four, Cedric dies so Harry can fight Voldemort and in book five, Sirius Black gives up his life to preserve Harry's. The magical world is placing all bets on the Apprentice Mage; people die for him to grow in power and to defeat Voldemort. Ron's sacrifice in the magical chess, although it does not kill him, reveals a pattern that is frequent in Harry's path.

In *Harry Potter and the Chamber of Secrets*, the main challenge is to destroy the memory of Lord Voldemort in Tom Riddle's diary. Hagrid, Ron and Hermione again help Harry, and as he solves the tests and puzzles with diplomacy and courage. The main problem that Harry faces in this book is to accept the similarities that he has with his nemesis Voldemort. Apart from the fact that they both share the ability of speaking with snakes, an ability that created many problems for Harry during the book, Harry sees in the young Voldemort the same restlessness and the disregard of rules that he has. Tom Riddle, the young Voldemort, is also an orphan and was deprived from a proper family in his youth. Harry doubts his choices as an Apprentice Mage, questioning his identity, and whether he is more connected to the Dark Mage or the Wise Old Mage. However, in the end of the book, as he takes the Gryffindor sword out of the Sorting Hat, he makes a choice, refusing the dark side presented by Voldemort. Dumbledore tells Harry that what differs him from Voldemort are the choices he makes. Harry risked his own life to save Ginny; he did not do it for himself. The ways of the Wise Old Mage are selfless, different from the egotistic motivations of the Dark Mage. As an

Apprentice Mage, torn between the powerful influences of these two entities, Harry must choose where his loyalties lie, whether he seeks magical power for the good of others or for his personal gain.

In *Harry Potter and the Prisoner of Azkaban*, Harry does not have to save anyone—there is no innocent character in risk of dying, there are no sacrifices made. In the previous books, Harry had to face challenges connected with Voldemort's return to life. His tasks then were to thwart Voldemort's efforts to do so (avoid Voldemort to gain access to the Sorcerer's Stone and therefore eternal life in *Harry Potter and the Sorcerer's Stone*; avoid Voldemort from taking Ginny's life away and get it for himself in *Harry Potter and the Chamber of Secrets*).

Differently from these books, Harry's task in *Harry Potter and the Prisoner of Azkaban* is connected to the reconstruction of his past. He learns more about his dead parents than in any of the previous books and discovers who the outlaw and apparent menacing Sirius Black is. Here, the Apprentice Mage finds another role model, Sirius Black, the independent wizard, one that makes his own rules. Differently from Voldemort, Sirius does not comply with the rules of society does not follow the way of the Dark Mage either.

In this book, Harry faces terrible creatures, two in special—the Dementors, the evil guards of the Prison of Azkaban, and the Boggarts, a shape shifter creature that takes the form of the thing most feared by the person it encounters. These monsters cannot be defeated through luck or wits, Harry will have to use all the magical knowledge he had acquired to defeat them. This marks the Apprentice Mage first steps as a true magic user, since there is no luck involved only technique.

Dementors draw their power on the bad memories of people, the weak point of the Apprentice Mage Harry Potter. Harry learns how to defeat a Dementor when Professor Lupin teaches him the Patronus Charm (a silvery phantom animal shape that embodies the positive thoughts of the caster). The presence of the Dementors in the Hogwarts grounds that year and their meaning to Harry clearly shows that Harry has arrived at a time when he must

overcome his fears. The lessons learned by Harry with professor Lupin would help him fight Voldemort in the final encounter. Boggarts are less harmful creatures than the Dementors are, but because they take the shape of the most feared thing of the person it encounters, for Harry, it means they will take the shape of a Dementor. Lupin teaches Harry how to defeat Boggarts casting the “Riddikulus” spell. The humor takes away the fear (it is interesting to notice the difficulty that adult wizards have with “boggarts”). To laugh in the face of one’s fear is the solution for the boggart’s challenge, and the difficulty experienced by Harry shows his often-frequent seriousness. Whereas Ron (and his family) is the comedian and the high spirits in the series, Harry is often described in a somber mood.

In spite of all the revelations, Harry has a display of compassion for the man responsible for the death of his parents, Peter Pettigrew. Harry stops Lupin and Black from killing Pettigrew, the one responsible for murdering Harry’s parents. This shows that the Apprentice Mage is growing, he is learning how to deal with his anger, and he only seeks revenge on Voldemort. The Apprentice Mage spares lives, because, for him, they are valuable, different from the Dark Mage, for whom all lives but his are expendable.

Another important consequence of the main challenge in *Harry Potter and the Prisoner of Azkaban* is that Harry, discovering the details of his parents’ life, gains a godfather, Sirius Black, who was James Potter’s best friend. Harry sees in Sirius a substitute for his lost father; he sees hope for a better future in him, and comfort, a confident, a counselor. Dumbledore is also a father figure, but acts with aloofness, and many times when Harry needed his help, he was not available. Sirius is different. Although (and in spite of) being an outlaw, in the next books of the series Sirius makes himself available to Harry, exchanging owl messages with him whenever Harry needs help of any kind. As it can be observed with more detail in *Harry Potter and the Order of the Phoenix*, Sirius sees in Harry his long lost friend James, and Harry becomes then an obsession for him and shows that Sirius shares with Harry an attachment to the past.

The challenge of the third book leaves Harry more human; it gives him hope to overcome his sad past.

In *Harry Potter and the Goblet of Fire*, Harry faces organized tasks in the Triwizard Tournament. This tournament involves the participation of other magic schools and was devised for each school to show its best students. Harry is placed in the competition by one of Voldemort's followers, in order to be killed easily. However, with the help of his guides and with luck and his wits, Harry overcomes the challenges, but pays a high price for having defeated Voldemort: he will feel responsible for the death of a classmate.

The challenges of the Triwizard Tournament test specific qualities a hero mage must have. In addition, they have rules, and as part of the nature of the Apprentice Mage archetype, Harry will break the rules in all tasks, as he will receive guidance from many guides. He is blessed with the hero's luck, which will come into play when there is no advice to follow. The first task, for example, tests Harry's courage. He receives help from Mad-Eye Moody and Hermione and succeeds because of his inner talent to fly brooms. In the second task, Harry receives help from Mad-Eye Moody and Dobby. As a test of compassion and friendship, Harry runs the risk of drowning to save a person, once more showing that the path he is following is that of the Wise Old Mage. The third task tests all the knowledge Harry has acquired at Hogwarts so far. The maze is a shorter version of the challenging path the Apprentice Mage has to follow, where he will end up facing the Dark Mage. Besides Harry's expertise with the magical arts, his other abilities were tested in each obstacle: quick thinking, reasoning, and choice; compassion, boldness, intelligence. This is the time when the Apprentice Mage first tastes power. In other fantasy narratives, it is often at this point that the Apprentice Mage suffers from *hybris*, the sin of vanity, but in Harry's case, the dreadful events that follow the maze challenges undermine his success in the tests.

These tasks reveal the strange pattern of the challenges in the fourth book. Instead of thwarting Harry's success in the challenges, the fake Mad Eye Moody (Voldemort's follower

Barty Crouch in disguise) helps him indirectly in all tests. His goal is to put Harry in front face of Voldemort. The Apprentice Mage is entering the stage in which he represents a danger to the Dark Mage's plans. The previous seduction is over, and what is left for him is the destruction of the Apprentice Mage. The Dark Mage cannot afford another Wise Old Mage on his steps, as seen in the Harry Potter series, but he ends up helping him to overcome the challenges and to gain more self-confidence and personal power.

In *Harry Potter and the Order of the Phoenix*, Harry becomes much more mature but also with a somber mood. Cedric's early death changed Harry. His patience in face of so many dangerous situations he has been in is ending. He is dissatisfied with his condition of powerlessness and wants to take action. He does that as he joins the Order of Phoenix, "Dumbledore's Army" against the rising of Voldemort, and now he is assuming a place of leadership among students. The death of Sirius Black, which happens in the end of this book, another meaningful loss in Harry's life, will certainly trigger a much sooner transformation in Harry in the next books.

The challenges that Harry faces in this book are much more demanding and exhilarating. Voldemort's and the Death Eaters' presences are much more intense now that the evil sorcerer is in full control of his powers as well as of the Death Eaters (Lucius Malfoy among them). This confrontation shows that from now on, Harry and the wizarding world will have to fight powerful Dark Mages, and Harry will have to face a powerful and irate Voldemort. Only one will survive the clash.

In the Harry Potter series, Harry breaks all the rules imposed to him by his guides, who seem to expect him to do so. In choosing whether to break them or not, who or what he must obey, and who and what he can challenge, he develops his own discernment and enlarges his world view, leaving behind the naïveté and stagnation present in the hero's former society. This trait of individuation, as he returns home after his adventures in the underworld, is his contribution to the world order.

4.10. The Dark Mage and the Final Confrontation

The final test of the Apprentice Mage, the climax of his journey, is a confrontation with an evil power. After going through a number of travails, the mage becomes strong enough to face his worst enemy. This enemy can be his nemesis or even the consequences of his own actions.

In the Mage Cycle, the mage must usually fight his nemesis. Differently from heroes who conquer monsters by force, the mage must rely on his intelligence. Often, Apprentice Mages become Wise Old Mages, years after defeating Dark Mages, the evil versions of themselves. From the Dark Mage's point of view, this confrontation is the last obstacle in his quest for power. In *The Lord of the Rings*, for example, the Dark Mage Sauron joins another Dark Mage, Saruman, in order to destroy the forces gathered by the Wise Old Mage Gandalf. They fail, and are destroyed as often happens in the end of the Apprentice Mage Cycle.

A Wizard of Earthsea provides a different example of this final confrontation with the Dark Mage. Here, the Apprentice Mage fights a nemesis that is his own shadow—an enemy that he created himself. Ged's main quest is not to avoid becoming himself a Dark Mage, which will happen if he cannot stop the specter he invoked. If the shadow he loosed upon the world enters him, he becomes a gebbeth, “a puppet doing the will of that evil shadow” (65). The Dark Mage in *Earthsea* is a force of evil that wants to use the Apprentice Mage as a vessel to its materialization. Ged's shadow is intrinsically linked to him and after he accepts her into his own soul, he is able to defeat it. In this case, instead of the destruction of the nemesis, there is reconciliation with it, bringing peace to the hero mage again.

The encounter of Ged and his shadow is typical, in the sense that they are a pair of opposites and both have the final meeting as either an objective or something that would eventually happen. Ged had run away from his nemesis for a long time, but ultimately there

was no other way to escape the confrontation with it. He suffered all the way until the moment he finally made the decision to face his dark side. The shadow did the same: it followed Ged everywhere, causing him distress and pain. The encounter was inevitable.

In some cases, the Apprentice Mage's powers are revealed only during the encounter with the nemesis. However, they might also give some hints of existence before even starting the adventure, or during it. There is not a rule for it; a constant learning is, instead, a present feature in these stories. The confrontation of the Apprentice Mage with his adversary corresponds to the apotheosis of the Mage Cycle. At that point, his true nature is revealed and he will be tested on all the knowledge that he gained during his journey, all the trials he went through constituting his background and its proper use helping him become a better and more powerful mage.

Campbell explains how this confrontation between the hero and his nemesis is the reason for the tyrant's downfall:

The tyrant is proud, and therein resides his doom. He is proud because he thinks of his strength as his own; thus he is in the clown role, as a mistaker of shadow for substance; it is his destiny to be tricked. The mythological hero, reappearing from the darkness that is the source of the shapes of the day, brings knowledge of the secret of the tyrant's doom. With a gesture as simple as the pressing of a button, he annihilates the impressing configuration. The hero-deed is a continuous shattering of the crystallizations of the moment. (Hero 337)

The tyrant wants separation, and the hero brings the realization that separation is the one thing the world cannot afford to hold. Voldemort represents this crystallization of the old hierarchy of the mage society, he wants the magical power to remain only with the true bloods, mages born from wizards' parents, and he wants all of the mage society to be under his unconditional power. As tradition, he will be surpassed. Harry represents the new; the creative force that destroys and recreates what is stagnant. Harry's destiny is not only to defeat Voldemort; it is also to renew the magic world. His disregard for rules is an example of this

part. Following the Apprentice Mage archetype in fantasy narrative, Harry Potter differs from other novices, as he wants to change the status quo of the mage society. It is not enough for him to become the Wise Old Mage; he wants to change the concepts in which the magical hierarchy is based.

What the Apprentice Mage has gone through up to the point where he faces his adversary, are a pale but efficient sample of what is coming up for him, of a much harder battle. In the Harry Potter series, the obstacles, tests, and events that require the Apprentice Mage's skills and abilities to overcome are but rehearsals of the fateful final confrontation with Voldemort. In the end of Harry's Mage Cycle, either the Apprentice Mage or the Dark Mage will win. Up to book five, *Harry Potter and the Order of the Phoenix*, Harry has been the one to win, and he will probably be the one to defeat Lord Voldemort forever.

In *The Hero with a Thousand Faces*, the final confrontation of the hero and his nemesis is described thus:

The hero, whether god or goddess, man or woman, the figure in a myth or the dreamer of a dream, discovers and assimilates his opposite (his own unsuspected self) either by swallowing it or by being swallowed. One by one the resistances are broken. He must put aside his pride, his virtue, beauty, and life and bow or submit to the absolutely intolerable. Then he finds that he and his opposite are not of differing species, but one flesh. (108)

The Apprentice Mage, following the path of the Wise Old Mage, and the Dark Mage are but opposite ends of the same spectrum. They are made of the same stuff, but their degrees of goodness and evil contrast sharply. The final encounter shows that their origins are the same, but the paths they chose to follow are opposite. The hero mage realizes that he and his shadow are one, as shown in *A Wizard of Earthsea*. Once the Apprentice Mage accepts his dark side, acknowledges that it also lives inside him, they become one, and the dark shadow of the Dark Mage disappears.

In the Harry Potter books, the connection between the Apprentice Mage and the Dark Mage happens in a more descriptive way. Harry's scar burns when Voldemort is around; Harry can speak the language of the snakes (an ability that Dumbledore explains that he received after his confrontation with Voldemort, when their energies mixed); there are independent and disregard rules; they have an amazing capacity to perform magic. Like Voldemort, Harry will be a leader among wizards and already he has followers, such as Hermione, Ron, and Hagrid.

Everything that Harry learns will be of use in the climax of the plot, the confrontation with his shadow, his nemesis. In *Harry Potter and the Sorcerer's Stone*, he faces his last challenge when he walks through the black flames into the Chamber of the Sorcerer's Stone. Harry has to find the Sorcerer's Stone and prevent Lord Voldemort from keeping it, and thus defeat Voldemort's attempt at immortality. The amorphous form of Voldemort and his condition as hidden face in the back of Quirrell symbolizes the hidden aspect of the wizard world, a face that Harry cannot see yet due to his inexperience and innocence. Harry is a child then, and the wizard's world is still a place of wonder, a fun place if compared to the dull and hard reality of his life with the Dursleys. Because Harry cannot see yet the complex nature of the magic world, he meets a more clearly defined evil. Voldemort is the one and only source of evil. In the other books, new and more complex moral aspects appear; such as the hypocrisy of Prof. Gilderoy; the manipulations of Dumbledore, and the corruption and the prejudice of the Ministry of Magic, among others.

In the final confrontation of *Harry Potter and the Sorcerer's Stone*, Harry fights with Quirrell-Voldemort for the possession of the Sorcerer's Stone. In the final act, Harry finds the Sorcerer's Stone inside the Mirror of Erised, which was behind Quirrell. After teaching Harry about the use of the Mirror of Erised, Dumbledore forbade Harry to use it again, but the Wise Old Mage was careful enough to transfer the Mirror to the Chamber of the Sorcerer's Stone as a means to protect the Stone from falling in the wrong hands. He somehow knew Harry

would trespass all obstacles and arrive at the Chamber, fighting Quirrell and protecting the Stone with an object previously presented to Harry. This shows the control and manipulation of the Wise Old Mage over the destiny of the Apprentice Mage, who makes sure the Apprentice Mage is headed in the right direction.

Quirrell tried to use the mirror to find the stone, but when he obtains no results, he gives it to Harry. Harry looks in the Mirror of Erised and sees himself with the stone in his pocket, but decides to lie and deceive Voldemort, saying that what he sees in the mirror is actually himself shaking hands with Dumbledore. This is a test that Harry has to pass. He uses his previous knowledge of the mirror to trick the Dark Mage, knowledge that he acquired by breaking the rules imposed by the Wise Old Mage. Dumbledore will later explain to Harry that only someone who wanted to find the Stone but not use it (for egotistical purposes), would be able to get it. This shows that Dumbledore knew that Harry would get it and indicates that he manipulated the young mage.

The Dark Mage first attempts to seduce the Apprentice Mage to join him, to follow the other path opposed to that of the Wise Old Mage. In the case of Harry, as an Apprentice Mage, he is forming his personality; he is in the middle of the way between the good and the dark side, and he is in a position of choice. In this book, Voldemort seduces Harry when they are face to face. Voldemort has lost much of his powers and cannot do much harm to anyone, so he uses his wits and power of persuasion to bring Harry to his side.

In the first book, Voldemort is bodiless and weak, so all he can do is try to destroy Harry by seducing him, but Harry does not fall for that. Instead, he touches Quirrell, whose face starts to blister, and soon he dies. Later Dumbledore explains that the touch of an evil person on Harry Potter will destroy him or her because of the protective spell cast on him by his mother, before she died. In the first book, the magic of Harry's mother protects him and defeats Voldemort. Still a baby, he does not have strength to face the Dark Mage, but in the

fourth book, *Harry Potter and the Goblet of Fire*, he has already become skilled at many learned abilities and has a lot of experience.

Harry encounters Voldemort face to face in the first, fourth and fifth books. In *Harry Potter and the Chamber of Secrets*, all Harry meets is a faint version of Voldemort, his memories from a diary. In the third book, *Harry Potter and the Prisoner of Azkaban*, Harry meets only Voldemort's servant, Peter Pettigrew. There is a great difference between these two encounters with Voldemort; in the *Harry Potter and the Sorcerer's Stone*, he is innocent and his mother's magic saves him. In *Harry Potter and the Goblet of Fire* and in *Harry Potter and the Order of the Phoenix* he is more experienced and fights Voldemort alone. The Apprentice Mage has grown much since the first book, each step taking him closer to mastery of magic and to the position of his guide, the Wise Old Mage.

In *Harry Potter and the Chamber of Secrets*, Harry finally finds Tom Riddle, a creature made from Voldemort's memory from when he was a Hogwarts student. He is just an animated image from the past, but still plans to come back to life. Because he can speak parseltongue, the snake language, he controls the beast that lives in the Chamber of Secrets, a basilisk—a poisonous giant serpent, with venomous fangs and murdering stare, but Harry manages to defeat it with the help of Fawkes, the magical bird of Dumbledore.

Fawkes is a phoenix that can lift a great weight with its tail; its tears heal wounds, and its song strengthens and gives courage to those for whom it sings. It symbolizes Harry's allegiance to the Wise Old Mage Dumbledore. According to Chevalier & Gheerbrant, the phoenix is "a mythic bird, of Ethiopian origins, of an unparalleled splendor, with an extraordinaire longevity and which has the power, after consuming itself in flames, to reborn from its ashes" (421-422). The phoenix symbolizes death and rebirth, immortality and cyclical emergence. It stands also for hope and courage. In the Harry Potter series, the phoenix represents the forces of good, reemerging when needed. Harry's wand, like Voldemort's wand, has a feather from Dumbledore's phoenix, showing that its power can work for both good

and evil. Voldemort's return from the dead is its grotesque shadow, the perverse side of immortality. Harry Potter is connected to the phoenix because he is the reemergence of the resistance towards Voldemort; he is the new Dumbledore, reborn from a disastrous past.

In this book, Voldemort tries once more to regain a body, through giving real life to the animated memory of his young version. To do so, the Dark Mage must sacrifice a life. Voldemort uses Ginny Weasley to do that—her life energy would pass to Tom Riddle, giving him a true body. Ginny Weasley will die in this book, another sacrifice connected to Harry Potter. Her proximity to him and her young age are strong reasons for him to overcome his fears and save her.

The death of Tom Riddle through the destruction of his diary is a metaphor for the process of forgetting and overcoming the past that Harry is going through. By killing Voldemort's animated memories, he manages to do for his enemy what that he cannot do for himself: Harry is unable to forget the deaths of his parents, as simply as he did with Tom Riddle. His process will be long and painful, through understanding and resignation. This further differentiates him from Voldemort. Voldemort locked his memories in the diary, a clear denial of his past. Harry's memories of his parents are ever present, and although he is unable to come to terms with them yet, he does not deny them.

In *Harry Potter and the Prisoner of Azkaban*, Harry does not meet Lord Voldemort, but one of his servants is revealed to him—Peter Pettigrew. Pettigrew is a dubious character, which could be compared to the complex Gollum of *The Lord of the Rings*. A follower of Voldemort, Pettigrew is morally weak and always regrets his bad actions, although he lacks moral strength to prevent them from happening. His appearance as a harmless rat tells a great deal about his personality; he is a small character, cowardly and treacherous, that uses lies as a weapon to compensate for his lack of personal and physical power. Treason is the concept that is introduced to the Apprentice Mage Harry Potter in the second book's final confrontation.

Harry learns more about his enemy's true power, the ability to turn people's minds around, to turn friends against friends, to destroy lives with his mind games, to corrupt souls.

Harry Potter and the Goblet of Fire represents a turning point in the series. Voldemort is back, with the help of Pettigrew, and is now in full charge of his powers. The mental link between Harry and Voldemort becomes stronger. Besides the pain on his forehead, Harry can also hear Voldemort's voice inside his head. The connection between the hero and the nemesis gets narrower as the final confrontation approaches. In the Mage Cycle, this narrowing can be narrated through dreams, visions or voices that the Apprentice Mage experiences in connection to his nemesis. Like Ged in the Earthsea series, Harry starts to listen to the thoughts of Voldemort. These visions and voices are also narrative devices to give hints to the mage hero of the plans and the workings of the Dark Mage. In the fourth book of the series, Harry learns of Voldemort's return through dreams and voices that only he experiences. He even knows when Voldemort kills; at the same time, Voldemort experiences some aspects of Harry's life. Their souls are connected, and in this case, the only narrative solution is the inevitable destruction of one of them.

In the final confrontation in *Harry Potter and the Goblet of Fire* Harry meets a stronger Voldemort. Right after Harry and Cedric arrive at the graveyard, Voldemort kills Cedric. Harry will carry this trauma and guilt for a long time. When his parents died, he could not do anything to protect them because he was a baby. However, this time a classmate was killed, and again he could not do anything to save his life. Harry feels the weight of responsibility on him and he sees Voldemort's danger for the first time. The stakes are higher than in the first book; he is alone and isolated with the Dark Mage and his followers, and must count only on his own abilities to save himself. A kind of initiation, this is a fire trial that he only survives because of his connection with the nemesis: both share the same kind of wand, which generates a short circuit when they cast the same spell simultaneously.

Harry was tied to the tombstone of Voldemort's father, and his blood was used to resurrect Voldemort. The connection between Voldemort and Harry becomes more evident: the new Voldemort carries Harry's blood in his veins, and he is alive due to Harry's life. Voldemort does not want to repeat his past; he wants to change, to avoid the mistakes that defeated him the last time. His power lies in manipulation of people through fear, and to do so in a new era, he needs the blood or the essence of this new era. The blood used in his return also connects Voldemort to the vampire motif, related to the Dark Mage archetype. Like a vampire, he represents the old that feed on the new, the decadent aristocrat that needs the blood of the youth to prolong his existence.

From now on, Harry can expect to fight a new Voldemort, stronger and more powerful, ready to eliminate Harry whenever he can. This will demand a lot more training from the Apprentice Mage. In the previous books, Harry had had a pale understanding of Voldemort; now, Voldemort is a fearsome and concrete menace.

After that, Voldemort summons the Death Eaters. As a Dark Mage, Voldemort wants to assert his power and does not admit that Harry is as strong as he is:

‘But I want there to be no mistake in anybody’s mind. Harry Potter escaped me by a lucky chance. And I am now going to prove my power by killing him, here and now, in front of you all, when there is no Dumbledore to help him, and no mother to die for him. I will give him his chance. He will be allowed to fight, and you will be left in no doubt which of us is the stronger.’

(571)

Voldemort wants to kill Harry, but instead of killing him right away, he wants others to witness his strength and powers by allowing Harry to fight. The Dark Mage control over other creatures is based on fear. He needs people to witness how powerful he is and thus be afraid of him. The Dark Mage's vanity is the origin of his downfall.

Dumbledore's phoenix arrives to save Harry again, as in *Harry Potter and the Chamber of Secrets*, but in this case, instead of attacking the enemy, Fawkes gives strength to Harry through

his singing. Phoenix songs are known in the wizarding world to bring strength to those they are sung for. Voldemort took some life away from Harry, but Fawkes returns this life to him. Harry is a symbol of the inexhaustible energy of youth, while Voldemort must beg for vital energy. Even if Voldemort tries to suck life out of Harry, in a blood ritual, he will never be able to weaken the youth. His time is clearly over; his defeat is a matter of time.

In the fifth book, *Harry Potter and the Order of the Phoenix*, Harry fights Voldemort and the Death Eaters. Voldemort attempts to kill Harry, but he is saved by Dumbledore. The final confrontation is done publicly; all in the magical society acknowledge Harry and Dumbledore's victory; and the time of doubts and choosing is over. This is the open war of the Dark Mage and his Apprentices against the Wise Old Mage and his Apprentices, done in the same fashion as in the tradition of fantasy narratives. There is no more seduction or mind games, the skills tested concern magic expertise and willpower.

Both the Dark Mage Voldemort and the Apprentice Mage Harry have followers. In *Harry Potter and the Order of the Phoenix*, Harry organizes Dumbledore's Army or DA as they call it. The DA is the group of students that Harry teaches and trains in the Defense against the Dark Arts, so they can defend themselves as well as Hogwarts grounds from Voldemort's attacks. Therefore, while Voldemort's followers (his former classmates) are the Death Eaters, Harry's followers are his classmates. This similarity shows a connection between the Dark Mage and the Apprentice Mage. Another similarity is that both Voldemort and Harry use a call to gather their followers.

The final battle of the Apprentice Mage and the Dark Mage is marked by the Dark Mage's display of power and vanity. In addition, this is when the Apprentice Mage shows what he has learned during his time at Hogwarts. The knowledge he has acquired will be put to use in the final encounter. The Apprentice Mage often defeats the Dark Mage with the direct or indirect help of the Wise Old Mage, its interference being necessary once the Apprentice

Mage is still on his way to master his abilities. After the final confrontation, the Apprentice Mage receives a prize and returns to his original place.

4.11. The Prize

After the final fight the apprentice and the villain, there is often a reward. The prizes can be psychological, material, magical, knowledge itself, or the discovery of one's identity, depending on the type of adventure the hero mage has embarked on.

The prize in *A Wizard of Earthsea* is Ged's freedom. After his confrontation with the shadow, Ged enjoys it, reality seeming to regain its colors: In *The Lord of the Rings* it is also freedom and peace that Gandalf is looking for. Unlike Gandalf's or Ged's, Cat's rewards are rather material in *Vida Encantada*. Cat receives as a gift the dragon that previously belonged to Mr. Saunders, a man who owned the only dragon in the world.

In the Mage Cycle, after the Apprentice Mage has fought the powerful Dark Mage and has defeated him, he often receives a reward. According to Campbell,

When the hero-quest has been accomplished, through penetration of the source, or through the grace of male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds. (Hero 193)

There are many types of rewards—gold, objects, and wisdom. The reward is important because it is a token of the success of the hero mage that he brings to his society. More than to prove his success, it brings back from the underworld something powerful enough to change his society, showing that the Apprentice Mage fulfils his role as he transforms, changes, improves

his world. The reward is given the Apprentice Mage to show that he is following the path of the Wise Old Mage.

The encounter with the nemesis brings knowledge to the Apprentice Mage in the Harry Potter series. Each time Harry ends an adventure he gains a little more information about his past. His prize is understanding of what happened with his parents, about who he really is and his place in the wizarding society. The figure of the Wise Old Mage often plays the part of the knowledge giver, helping Harry, the Apprentice Mage, put the pieces of information together.

In *Harry Potter and the Sorcerer's Stone*, Dumbledore reveals to Harry about how important his role in the magical world is. Harry has chosen the path of love, like his father and mother before him. He is innately strong and the power of love inside him can destroy whoever opposes it. The prize he receives is the knowledge that he is not alone, that his parents still protect him. His loneliness is addressed in the prize, as he now has more friends than in any other period of his life, and he now knows his relevance for the magical society.

The prize in *Harry Potter and the Chamber of Secrets* is the resolution of a problem and gaining more information on his connection with Voldemort: “You can speak Parseltongue, Harry,” said Dumbledore calmly, ‘because Lord Voldemort—who *is* the last remaining ancestor of Salazar Slytherin—can speak Parseltongue. Unless I’m much mistaken, he transferred some of his own powers to you the night he gave you that scar. Not something he intended to do, I’m sure...” (333). Harry begins to realize that his connection with Voldemort is much stronger than he had thought. This is important, because it brings the key to defeating Voldemort. Again, it is his identity that is addressed and the prize ends the doubts he had about his choices—he is a true member of Gryffindor, a true apprentice of Dumbledore.

The Wise Old Mage Dumbledore clarifies some of Harry’s fears when he tells Harry that, in spite of having things in common with Voldemort, he is still different because of the power to choose he has: “Which makes you very different from Tom Riddle. It is our choices,

Harry, that show what we truly are, far more than our abilities” (333). This emphasis on Harry’s free will is constant in the series.

Individual choices renew the Apprentice Mage archetype. In traditional fantasy narrative, those choices are not as relevant as in contemporary fantasy literature. The actions of the good characters are determined by their fate, where external agents influence them. They follow their destiny. Harry is a contemporary Apprentice Mage, it is not enough for him to know that Dumbledore represents the good; he needs to choose each step he takes in his path. This follows the contemporary sensibility that even good actions, if not done in accordance to one’s personal free will, can be bad. Harry must be aware of each choice he makes and, as a contemporary Apprentice Mage, he must always have the liberty to choose or not the evil path of the Dark Mage.

In *Harry Potter and the Prisoner of Azkaban*, as a prize for Harry’s actions, Dumbledore helps Harry to come to terms with his traumatic past: “You think the dead we have loved ever truly leave us? You think that we do not recall them more clearly than ever in times of great trouble? Your father is alive in you, Harry, and shows himself most plainly when you have need of him. How else could you produce that particular Patronus? Prongs rode again last night” (312). Harry learns that his deceased parents live inside of him through the heritage that they left him. The Patronus, a guardian spirit created through the remembrance of someone loved, is a narrative device for Harry to understand and accept the loss of his parents. The main prize of the fourth book is maturity; the challenges were a rite of passage, and he is now entering the world of adult mages and he must surpass the childlike self-pity he had on his condition of an orphan.

Another part of the prize is the information on Voldemort. In *Harry Potter and the Goblet of Fire*, Voldemort himself reveals much to Harry. Harry learns all the history of Voldemort after he defeated him as a baby and he finds out a great deal about the nature of the Dark Mage. With knowledge come responsibility and a greater awareness of his position in

the magical world. Paradoxically the more Harry knows of Voldemort, of his evil ways and his dangerous character, less fear he seems to demonstrate. This follows the old idea that what causes most fear is the unknown. Harry Potter becomes increasingly familiarized with Voldemort, and even starts to understand the logic of his actions.

In *Harry Potter and the Order of the Phoenix*, as the prize for his success against Voldemort and his followers, Harry learns from Dumbledore about the prophecy involving himself and the Dark Mage. He understands why he must go back to the Dursleys every year, about how Voldemort marked him as his equal, and about how either Harry or his nemesis must die. A side effect of this discovery is the finding of Dumbledore's manipulation of his life to conform it to the prophecy. Again, there is an influence of modern sensibilities, as the issue of prophecy and free will is often problematic in contemporary fantasy narrative. In traditional fantasy (as *Beowulf*, *Gilgamesh*, and Greek mythology, among others) the hero fulfills the prophecy without questioning it, whereas Harry Potter revolts against the fact that his life has been tampered in order to correspond to the prophecy. In his first conflict with his master, Harry complains to Dumbledore against the way his life has been manipulated. Dumbledore apologizes by saying that the prophecy is the only chance to defeat Voldemort, but the now adolescent Harry does not accept this easily. As he is maturing, he prizes his personal freedom above everything, a freedom that has been denied since he was a baby.

Whereas the prize in other fantasy books can be an object, happiness, and the end of the search for identity, in the Harry Potter series the prize is mainly knowledge about himself and his past. Harry is not much interested in gold, fame, or material gains as he is in the solution of the riddle that is his past. He does not understand why people in the wizarding world treat him the way they do. He wants to be a regular student there, but it seems the wizards and witches know a lot more than they say and this lack of knowledge makes him suffer. His quest is for identity, for self-knowledge, and for his place in the wizard society.

4.12. The Return

The aftermath of the confrontation with the Dark Mage represents the Apprentice Mage's growth and change of consciousness. The Mage Cycle is not an isolated adventure, however. The success or failure of the Apprentice Mage brings consequences to his friends, to the world he lives in. When the Apprentice Mage returns to his society, he is not the same. He has been through a lot, and he comes back with new knowledge. Although the ultimate advantages of a successful journey are primarily positive to the Apprentice Mage, his return to the mundane world means he is bringing a boon that can be especially useful to his society as well. The Apprentice Mage might be the one that can promote changes and redeem them.

Campbell explains the last steps of the hero in *The Hero with a Thousand Faces*: "His second solemn task and deed [...] is to return then to us, transfigured, and teach the lesson he has learned of life renewed" (20). In the Mage Cycle, the Apprentice Mage's mission is not over after he fights the Dark Mage and receives a reward. The knowledge he has gained must be shared with his society.

In the Harry Potter series, there are two kinds of returns: one from the battle scene to the Hogwarts Castle, and the other from the Magical World to the Muggle World. Either one, the Apprentice Mage must go back to his point of departure.

The Apprentice Mage in the Harry Potter series returns from the battle scene without trouble either after a defeat, or in a flight with some kind of magical help. The magical escape in *Harry Potter and the Goblet of Fire* follows Campbell's proposition: "If the hero in his triumph wins the blessing of the goddess or the god and is then explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his supernatural patron" (Hero 197). In *Harry Potter and the Goblet of Fire*, Harry uses a Portkey to leave the graveyard where Voldemort and the Death Eaters are. He also has the help of Fawkes, Dumbledore's magical phoenix. He flees from the battle scene because Voldemort and the Death Eaters powers are too much for Harry to

challenge alone. Harry must return, for the good of the magical society, so he receives the blessing of the Wise Old Mage in the form of supernatural help. In the Mage Cycle, the Wise Old Mage often acts as the gods of the mythological narratives, blessing or cursing their apprentices. This kind of last-minute help is common in fantasy narratives but not only in them. Examples of this are Gandalf's eleventh-hour appearances in many battles in *The Lord of the Rings* and Fizban interference in the end of the *Dragonlance Chronicles*. In the Harry Potter series, Dumbledore often sends creatures to help Harry or facilitates his return by any other means.

The return is also another challenge as it is not easy to confront the society that has not experienced the battles and has not gained the knowledge that the Apprentice Mage has. This difficult return, in the Harry Potter series, only happens in the fourth book, *Harry Potter and the Goblet of Fire*. Here, the majority of the mage society does not believe Harry after his return. Campbell discusses this disbelief of the society in face of the hero's return in this passage of *The Hero with a Thousand Faces*:

This brings us to the final crisis of the round, to which the whole miraculous excursion has been but a prelude—that, namely, of the paradoxical, supremely difficult threshold-crossing of the hero's return from the mystic realm into the land of common day. Whether rescued from without, driven from within, or gently carried along by the guiding divinities, he has yet to re-enter with his boon the long-forgotten atmosphere where men who are fractions imagine themselves to be complete. He has yet to confront society with his ego-shattering, life-redeeming elixir, and take the return blow of reasonable queries, hard resentment, and good people at a loss to comprehend. (216)

As shown in the fourth book, most mages do not accept Harry's encounter with Voldemort. They do not believe his account of his fight with the Dark Mage because they live in denial of Voldemort's return. To admit Harry's account means to go back to a time of fear and terror. In this case, differently from Campbell's description, the Apprentice Mage's boon is not a nice

one; it is a warning of dark times to come. Every time a hero returns from his quest with an unwanted knowledge, he often faces rejection, resentment, and denial. Harry Potter, in book four of the series, is no exception of this rule.

The second return present in the series is the coming back to the mundane world. As seen previously, Harry's life with the Dursleys is terrible, because his relatives are not part of the wizard society and do not understand what Harry is learning with the sorcerers. Harry's return to his own world is difficult even emotionally, as is his departure from it. After experiencing the wizarding world where he truly belongs, after spending time in a place where people really care about him, Harry has to go to a world that alienates him. It is like an inversion of the *Ugly Duckling* tale, the swan offspring must go again to the duck's world after spending some time with other swans.

Harry's returns to the Muggle world are always heavy with melancholy, as he returns to the miserable life with the Dursleys. Some things have changed though. Harry is a wizard and other people know about it too, so the relationship they will have with him will change: "It was uncle Vernon, still purple-faced, still mustached, still looking furious at the nerve of Harry, carrying an owl in a cage in a station full of ordinary people. Behind him stood Aunt Petunia and Dudley, looking terrified at the very sight of Harry" (309). Harry has just become aware of his being a wizard and has brought this new piece of information with him to the Muggle world.

The feeling of dissatisfaction for having to go back to the non-magical world steadily grows: "Though the weather was perfect, though the atmosphere was so cheerful, though he know they had achieved the near impossible in helping Sirius to freedom, Harry had never approached the end of a school year in worse spirits" (Azkaban 312). For an instant, Harry believes he will be able to leave the Dursleys to live with Sirius Black, who was the nearest of the role of a father. In *Harry Potter and the Goblet of Fire*, besides worrying about spending one more summer with the Dursleys, Harry is worried about the return of Lord Voldemort, is

feeling guilty for Cedric's death, and because of all this he is very tense and nervous. All the difficult challenges Harry goes through during his years at Hogwarts are forgotten when he has to go back to the Muggle world. Returning seems worse than confronting evil.

The seemingly incomprehensible fact that Harry cannot stay in the magical world living with Dumbledore but has to go back to the Dursleys and suffer instead is explained in *Harry Potter and The Order of Phoenix*: due to a charm he cast on Harry, Voldemort cannot touch him in the Muggle world. However, this does not explain why he cannot stay with Dumbledore, the only person who Voldemort fears, or why he cannot live inside Hogwarts castle, a place full of magical security measures. Instead, he must always suffer humiliation in the Dursleys home, after his life in the mage world.

The only logical reason for this to happen is the fact that Harry must reset his situation for the next book, when he starts his cycle again from the same point. In addition, the terrible conditions in his home create an identity with the young reader. Harry's magical world is an escape from the tedious and humiliating mundane life, the same way Harry's books take the young reader to another world. Escapism is the main tone of contemporary fantasy narratives, and Harry must reset his condition so he can escape again in the next book, an experience that the reader can emulate.

Nevertheless, Harry's return often changes some of his conditions in the Dursleys home. In the Mage Cycle, when he returns, the Apprentice Mage has to face everyone who has seen him leaving. Most of these people do not understand why the apprentice has to leave in the first place, and when he returns from his time of learning, he is continually received with fear. The apprentice frequently comes back changed, transfigured—he is barely the same person who has left his world some time before and the people from his original place will have to adapt to his new condition. In the series, Harry returns and determines new conditions. In the first book, he threatens to perform magic if the Dursleys do not comply

with his demands. However, in the beginning of each book, the new conditions are somewhat annulled and Harry is back again to the humiliating position of the beginning to his cycle.

Harry's wish to stay in Hogwarts is often present in the narrative, but later in the series, this wish is not so strong. It wavers in *Harry Potter and the Order of the Phoenix*, when he preferred to leave it for the Christmas holidays. This marks a difference from the other books of the series, in which Harry would leave Hogwarts miserably. This shows that the appeal of the supernatural world to the Apprentice Mage Harry Potter is not a steady one.

The return in the Harry Potter series emphasizes the fact that the Apprentice Mage gains knowledge on who he is and his role in society. He does not bring the secret of eternal life or any other kind of power over things in the world, but power over the hero's own life. Whereas other hero mages are welcomed and praised in their own home, this does not tend to happen to Harry. His peers and teachers repeatedly criticize and misunderstand him, and sometimes even punish him. However, this is also a lesson the Apprentice Mage has to learn, because it is part of the process of becoming a wizard. He must understand the power of his choices, and be responsible for the consequences. In addition, this series is different from many other fantasy series because the hero does not like to return to the mundane world. Different from Dorothy's joy to return to Kansas in *The Wizard of Oz*, or the way that Wendy and her brothers miss their home and return gladly to it in *Peter Pan*, Harry does not want to go back to the mundane world. The difference is that Harry is an Apprentice Mage, his essence belongs to magic, his identity is linked to the magical world, the only place his abilities give meaning to his life. The Apprentice Mage's place is beside his master, learning.

5. The New Mage: Harry Potter Challenges the Archetype

The Harry Potter series shares many characteristics found in other fantasy books and follows quite closely the path of the hero traced by Joseph Campbell. Although maintaining many clichés and traditional features that pervade young mage descriptions and motivations in fantasy literature, the reflex of the archetype of the Apprentice Mage in the series presents many changes as well, qualifying Harry as a modern mage. His path can be understood as the Mage Cycle, a variation of Campbell's cycle of the hero.

The Mage Cycle, in which the mage is the hero, was analyzed based on three main archetypal motifs—the Apprentice Mage, the Dark Mage, and the Wise Old Mage. In this study, the series was examined following the path covered by the Apprentice Mage. The cycle is repeated in each book: the Apprentice Mage leaves his mundane world, enters the magical world where he meets his guides, specially the Wise Old Mage; faces challenges and tests to improve his skills, and after the final confrontation with the Dark Mage he is transfigured. This is the center idea of the Mage Cycle, and is present in many other fantasy narratives involving mages. The core idea of the series is to renew and to present the mage cycle for new audiences. To do so, the series has many variations of some aspects found in fantasy narratives. As the result of a mix of fantasy narratives with school novels, the Harry Potter series renews the Mage Archetype in many aspects.

One of the clichés maintained by Rowling in Harry's quest is the fact that he is an orphan and has never known his parents. Harry brings a scar on his forehead to show he is an Apprentice Mage marked by an encounter with his evil father, who is also his shadow. This shows the story will lead to a quest for revelation about the past, about truth, and for revenge. His job is to find out his place in the (magical) world. His miserable life with his relatives shows there is something wrong going on and this demands reflection, and an inquisitive mind. For this to happen, he has to challenge rules, break them, and defy authorities.

Harry receives many calls along the different books, each time from a different perspective, a different herald: an owl, letters, Hagrid, Dobby, the Death Eaters, the Dementors. The call of the supernatural world is insistent, and cannot be ignored. It is accepted every time, and so Harry goes to Hogwarts every year. These calls are not much different from the ones in other fantasy narratives. The difference lies on the way Harry responds to them. He has more freedom than the traditional hero of the Mage Cycle does, he can choose whether he takes the call or not.

Harry reaches the magical world in different ways, sometimes by the magical train for students, or using a flying car. As in most fantasy narratives, the Apprentice Mage is struck with awe when he first has a glimpse of such an extraordinary world. With Harry, it happens in the same manner. But as he keeps going to Hogwarts every year, his stupefaction lessens more and more, and he feels instead that it is as natural as home. Differently from other books, there are indeed two distinct types of borders to cross. One is the crossing from the Muggle world to the magical world; the other is from protected to risky areas within the magical world. In addition, these crossings are tests of courage and trust. They separate the real Apprentice Mage from the others, who would not be able to traverse them.

As in other fantasy narratives, Harry crosses thresholds to reach the supernatural realm, and finds himself in an alien magical world. However, Harry is not an outcast in this world (unlike Dorothy in *The Wizard of Oz* and the kids in Narnia series) he is a true member, and has to follow its rules, with rights and duties. This is also uncommon. The Apprentice Mage's home is not in the world he departs from, but in the parallel world, the world to which he escapes. That is where his origins are. He is an outcast in the Muggle world, as in the *Ugly Duckling* story. After he experiences the magical world, the alien world is no longer the wizard community, but rather the common, Muggle society. Differently from other fantasy narratives, the hero mage feels comfortable in the new world, with his new friends.

This supernatural world is an alternative version of England instead of a parallel world. A spell cast by powerful wizards made the magic world invisible to the common people and the transit of wizard folks from one place to the other very easy. This gives the reader the sense that there might be wizards among us, and the idea that magic is a fact in the world, and not something whose existence can be doubted. This affects the way magic and mages are described. Magic in the wizard world is a science, something to learn at school, and not something inherited or sensed. The magical world in the Harry Potter series has magic as technology, and mages, following the magic definition, act as scientists, specialists in the many areas of magic. Magic lacks spirituality; it works as an alternative science, following its own logic.

The depiction of magic is another variation when the series is compared to other fantasy narratives. In the Harry Potter books, the magical world coexists with the secular world. Wizards and Muggles live together, and cannot see each other only because of a spell. The wizards are responsible for maintaining a peaceful relationship with the Muggles through strict rules and duties. These rules are organized by institutions, which are just like the ones in the Muggles world. Magic is a neutral power, with no inherent qualities. There are no rituals, no mysticism, and no superstition. Magic is as rational a subject as technology. Because wizards have different levels of magical abilities, they have to work hard to better it, hence the schools. This way, classes in Hogwarts reflect this rationality and lack of transcendence. Students have to know spells and potion making by heart, and Divination classes are repelled as superstition. Magic has also limitations. It cannot resurrect people, cure them of certain maladies, make them rich, give them anything they want or make them more intelligent. Harry has to follow rules in the magical world, which limits his actions—he is a loner but a member of the magical society, with rights and duties. This concurs to the idea that the magical world in contemporary fantasy has become more human and realistic.

The supernatural world defines the Apprentice Mage. It is a fundamental part of his learning process. Different from the Muggle world in the sense that it is wild, disorganized, and absurd, it is the realm of the illogical, of the surprises. The supernatural world of Hogwarts has a grandeur very often encountered in such magical realms. Other fantasy narratives also describe them as vast, open, and labyrinthine. Its dark and hidden places are necessary to train the Apprentice Mage so he can commit mistakes and learn with them. Only the Apprentice Mage can find these places. A curious aspect of the magical world in this series is the town of Hogsmeade near Hogwarts, where students go to spend their money on candy, tricks, and magical devices. Even this part of the Muggle society is emulated in the magical world. Wizards can create money with their magic, but they can spend it on a shopping spree, reproducing the Muggle consumerist society as well.

The morality in the supernatural world is often more explicit than in a realistic world and in the Harry Potter series, it is no different. For instance, there are artifices used to distinguish good from bad wizards. In Hogwarts, the houses Gryffindor, Hufflepuff, Ravenclaw, and Slytherin fulfill this role. Each student shows the qualities from his or her house, as they are categorized differently, and the reader can foresee who is bound to be good or bad. Hogwarts also greatly relies on magical devices, and their roles on the story are important in the quest of the hero mage. They also help distinguish what path the mage will follow, again reinforcing the idea of decision and choice, as the Sorting Hat. In the contemporary mage narrative, the supernatural world delineates the morality of the characters.

The racial issues are also dealt within the series. A very persistent presence of wizards and beings that do not belong to some group throughout the series leads the reader to empathize with them. Racial concerns in fantasy narratives are something new, and in the Harry Potter world, it involves the mage archetype. Mages are divided between the ones who believe in “true blood” and the others that are tolerant with the ones that cannot perform

magic or are “mudbloods,” sons and daughters of non-magical people. Tolerance is an issue dealt throughout the series and it brings a new element to the Mage Archetype.

Hogwarts guides are important because they also help define Harry’s quest, with their rules and challenges. In the series, they may be the Wise Old Mage (Dumbledore), Professor Quirrell (who taught about corruption and control), Gilderoy Lockhart (about hypocrisy, vanity, and emptiness), Severus Snape (about the complexity of the mage society), Hagrid (about human feeling), Sirius Black (about friendship, trust, and luck). The variation on the traditional portray of the guides in the mage cycle lies in the fact that Harry’s tutors are more accessible and humane, which leads to a greater identification from the reader’s personal experiences. Harry’s experiences with his guides are a reflex of the school experiences of the reader.

Then, Harry journeys in the world he calls “home.” At the end of each book, he goes back to the “alien” world that is his relatives’ house. Harry does not journey there; there are no challenges or help of any kind in the mundane world. No one protects and guides him in the common world. In addition, he takes no reward, no prize to help his community; he can teach them nothing, nor can he add anything to their lives because they do not want to learn anything either.

The tests that Harry faces are different from other fantasy narratives in the sense that they demand wit and confidence. His orphan condition, his encounters with Draco Malfoy (his twisted version), the Sorting Hat, and flying lessons are all examples of the challenges he faces. But the Wise Old Mage, along with other helpers like Ron and Hermione, always appears and helps Harry to face the Dark Mage as he tries to seduce the Apprentice to join him. The quest culminates when Harry confronts Voldemort, a conflict that Harry often wins helped by his wits or intuition.

Harry faces challenges and is helped by many guides, who are not fantastic creatures but humans with magical powers. They are not supernatural creatures but teachers, whose

accessibility and humanity make them different guides. These teachers have a close relationship with their students, and just like in the Muggle world, they act as parents. They are compassionate, loving, caring, and in a human fashion, they make mistakes. They doubt their own decisions. The apprentice Harry questions his guides, who do not always have ready answers. This new variation in the way guides are presented humanizes Harry's journey

Another variation is the freedom in the relation between Harry and his master, Albus Dumbledore. Harry always questions the Wise Old Mage, in a manner more in tune with the modern psychology of children. The traditional behavior of the isolated teacher is changed for a more contemporary pedagogy. Dumbledore teaches magic and guides Harry not imposing his rules, nor educating through fear but through reasoning. Dumbledore is also shown as flawed, and he does not hide his weaknesses. He is not pure: the Wise Old Mage in this series manipulates events using Harry as a weapon to defeat Voldemort, in the same manner as Merlin's manipulates everyone in the Arthurian Myth. He makes mistakes, as when he teaches magic to Voldemort, allows a student to die, and admits it was his fault. He cannot answer all of Harry's questions and feels impotent to help, which differs him from the immense knowledge of other Wise Old Mages such as Merlin, Gandalf, and Fozzie. On the other hand, he shows love for Harry and is a father figure, sensitive to Harry's problems. Their relationship allows Harry to question Dumbledore's decisions.

The return from the adventures is also different from the norm in fantasy narratives. Harry does not want to leave the supernatural world, a place that he feels he belongs to. At the end of each book, he has to go back to his dreaded relatives' house to spend the summer vacations there. This happens because Harry's cycle must be reestablished every time so he can escape repeatedly, until he is able to defeat Lord Voldemort. This device answers the readers' will to escape with Harry to the magical world and then return from it.

The Mage Cycle described in this study encompasses the steps described in the Hero's Journey, with some important differences, though. The departure is often towards a magical

or parallel world; the guide is often a representation of the Wise Old Mage archetype; the confrontation is made in terms of magic power and wits, as well as the quest, and the prize is often personal power and increased experience. The Mage Cycle is an intellectual one, following the traditional predisposition of the mage archetype. The mage's strength does not lie in his physical abilities, and his journey is full with reasoning, considerations, and questionings. Rationality takes place of emotion, and power comes through studying and learning. In this journey of self-discovery, the source of the Apprentice Mage's power, which is his knowledge of his own soul, is also the ultimate power. Even when the mage receives a material prize, the biggest conquest still is the gained awareness that he was capable to get the prize.

But the Harry Potter series has many variations of the Mage Cycle commonly found in fantasy narratives, the most important one concerning his free will and his individual liberty of choice. In the beginning of each book, Harry receives a call to leave his mundane world and departs to a distant land. Because Harry's relatives despise him, he finds it easy to leave them behind. The severe treatment he receives at home, the visible signs of a supernatural nature as his scar and his magical talents shown in the first book, and the prophecy later all lead the reader to believe Harry will accept follow the call without blinking. However, Harry can choose whether to go or not. This freedom of choice is rarely found in fantasy stories, in which the hero is not always able to pick his destiny.

Although fantasy narratives whose protagonists are mages may differ, the Apprentice Mage in the Harry Potter series belongs to a magical world, and therefore magic surrounds his journey. As the objective of the quest is to gain knowledge about his identity, the Apprentice Mage takes the form of a pupil, a student, a learner of magic, and this way he allows himself to grow, to develop, to learn. Magical creatures and beings, or other wizards like Hagrid and Dobby call him; he reaches the supernatural realm by taking a train to Hogwarts and meets the supernatural helper, Albus Dumbledore; his tests involve magic and his confrontation is with

his magical nemesis, Lord Voldemort, his shadow. He receives a prize and then returns to Muggle London.

The prize he receives is not from a magical nature, though. He gains knowledge about his own identity and past, with which he fulfills his quest. This is another difference from a hero fighter's prize. The Apprentice Mage is more concerned with his identity and less with material riches, a contemporary twist in the old archetype. In old mage narratives, the identity quest was hidden in the metaphors of magical powers or the defeat of enemies, but in the Harry Potter, the personal issues are revealed completely. This may indicate that self-knowledge is the main goal of the contemporary mage quests.

In addition, the Apprentice Mage is not the sole pupil of the Wise Old Mage. He has classmates, tests, different teachers, just like in the mundane world. However, differently from his classmates, Harry does not study simply to learn and master his abilities. He seeks vengeance against the Dark Mage, for having killed his parents. He wants to defeat the one responsible for the death of his parents. Along with it, he will rid the world from an evil power that brings harm to all in the magical world. The Apprentice Mage in this case appears with a very curious variation; it does not seek magical power but revenge.

Harry will attain revenge only if he has knowledge of his own identity. Harry's modernity lies in the fact that he wants magical power to be able to defeat Voldemort. He also questions the true nature of Voldemort's actions. Following the contemporary sensibility, Harry is undertaking an existential quest; he wants to know who he is and what part he plays in the magical world. The nature of evil also fascinates him; he seeks Voldemort because he does not understand his actions; which is a very different orientation from the traditional seek-and-destroy attitude of good mages in fantasy tales. Instead of power over destiny, he searches power over his own life. The new hero wants to know his place in the world, his role in his society, and contribute to its development. As the main hero of the series is an adolescent, his personality is still in the making and the hard path to gain self-confidence affects the way the

Apprentice Mage is portrayed. This contemporary variation of the Apprentice Mage is concerned with his soul; his quest is a search of identity.

Hence, the main idea that the analysis of the Harry Potter series, arguably the most prominent contemporary work of fantasy fiction, reveals is this search for identity that afflicts the mage hero. This is a key concept and the main difference between contemporary fantasy and past fantasy novels. In the series, Harry goes through the Mage Cycle, follows all its steps, fights the Dark Mage and returns home, but his inner questionings remain unanswered, his curiosity and confusion grow as he gains more information about his past (revelations by other mages), his present (his role in the mage society), and his future (the prophecy).

In earlier fantasy works the mage heroes were complete, fulfilled, and did not ask questions. They accomplished their tasks without wondering about their own selves. Merlin, a semi-god, saw the past and the future, and did not question them or himself. He knew everything, and this was the source of his power. Although Faust may have raised some questions, his main goal was not to answer them, but to acquire power over the material world. Even Gandalf, a more recent representation of the hero mage, is powerful in the sense that he knows many things, his power lying in control and manipulation of other beings.

The Apprentice Mage's search for his identity is also present in other works. Like Harry, other mage heroes like Ged, in *Earthsea*; Candy, in *Abarat*; Gentle, in *Imagica*; and the children in *Narnia*, are all in a journey in which the main concern is not to defeat the Dark Mage or an evil monster per se. The journey is the means for the mage to become peaceful with his existential issues. Differently from earlier fantasy novels, in which the hero took a fight and the acquisition of magical knowledge as an end in itself, the contemporary mage is interested in self-knowledge. The acceptance of the call for the journey means he has accepted an inner call. Because of this, he is plagued by existential questions. This may indicate that the contemporary mage is looking for answers for fundamental questions: Who am I? Where do I come from? Where am I going?

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