TC
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AN ARCHETYPAL STUDY OF URSULA K. LE GUIN'S EARTHSEA TRILOGY AND REFLECTIONS IN LANGUAGE TEACHING TROUGH TASK-BASED LEARNING

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Danışman

Yrd.Doç.Dr. Feryal ÇUBUKÇU

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Abstract

This thesis aims at exploring the archetypes in 20th century fantasy literature and seeks to discover the traces of Carl Jung's theories concerning such archetypes as the Hero, the Child, the Self, the Anima/Animus, and the concepts of individuation and self-development through works of fantasy.

The approach to the study of fantasy has been a psychoanalytical one and it is argued that there are certain attributes to Jungian concepts and theories in works of Ursula K. Le Guin. Throughout the study, the following question has been kept in mind as a general guide:

How did Ursula K. Le Guin employ and depict the archetypal characters and themes in her fantastic trilogy "Earthsea", and in what ways can the trilogy be taught in a language classroom?

The three books examined are The Wizard of Earthsea, The Tombs of Atuan and The Farthest Shore. All these employ as their theme the concepts of maturity, individuation and self-realization, which are found within the structure of The Hero Archetype. Within this framework, after an archetypal analysis of those three books, the practical applications were applied in teaching them in language classroom.

Özet

Kökeni nesilden nesile aktarılan masallara, mitlere ve efsanelere dayanan fantastik edebiyat yirminci yüzyılda ardı ardına yazılan başarılı eserlerle önem kazanmış ve yirmibirinci yüzyılda başlı başına alternatif bir edebi akım halini alarak günden güne artan popüler bir ilgiyle izlenir olmuştur.

Fantastik edebiyat çağlar boyunca çocuk edebiyatı olarak algılanmış, hakettiği ilgi ve değeri görmemiştir. Ayrıca, fantastik yapıtlara üniversitelerin eğitim ve öğretim programları müfredatlarında yeterince yer verilmediği ve bu türün eğitiminde kullanılabilecek yaklaşım ve yöntemlerin etraflıca araştırılmadığı görülmüştür.

Bu tez, bu düşüncelerden hareketle hazırlanmış ve bu alandaki boşluğu doldurmayı amaç edinmiştir.

Bu tezde kullanılmış olan arketipçi eleştiri 20. yüzyılda doğmuş bir eleştiri yöntemidir. Bu yöntemin amacı çok eski çağlardan beri insanları etkileyen ve her insanda bulunan bir takım ölümsüz arketiplerin bir eserdeki izlerini sürmektir. Bu bağlamda, bu tez, Ursula Le Guin'in "Yerdeniz" üçlemesindeki arketiplerin bir incelemesini içermektedir.

Arketipler edebi eserlerde sıkça tekrarlanan evrensel ilk modellerdir ve masal, mit ve efsanelere kaynak olmalarıyla günümüz fantastik edebiyatın bel kemiğini oluştururlar. Jung'a göre bu arketipler insanların ortak bilinçaltında yatan ve bizlere bilinçaltının derinliklerinden gelen kodlanmış psişik davranış formlarıdır.(1996: 42)

Bu tezde, Le Guin'in Yerdeniz üçlemesinin psikanalitik eleştirisini sunarken Jung'un arketipler ve ortak bilinçdışı gibi kuramları gözetilmiş ve öğretim yöntemleri bölümünde bu üçlemenin nasıl öğretilebileceği üzerine durularak pratik aktiviteler geliştirilmeye çalışılmıştır.

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Finally, I would also like to thank my friends and colleagues who helped, encouraged, and made me finish this thesis.

If you believe in joy, it's because of sadness..
If you believe in light, it's because of obscurity...
And if you believe in God, it's because of the Devil...

Enigma **.The Rivers of Belief**. Mcmxc A.D "The Limited Edition"

1. PART I

1.1. Introduction

Books are like mirrors. We read books in order to learn who we are. The most essential guide to the inner depths of ourselves is learning what other people think, feel and do in certain conditions. The story, the tale, the myth and everything we read and listen to is a mirror reflecting our inner selves. Fantasy acts as a reflection of reality and actually there is reality in all works of fantasy. Fantasy is the language of subconscious and thus, a translation of the perceptions of unconscious mind into verbal images. Rooted in old myths, fairy tales and folkore of different nations, fantasy is a literary expression of imagination freed from the chains of reason and reality. It involves many forms and genres, including myths, fairy tales, heroic romance, Gothic, horror, science fiction and magic realism. As Rosemary Jackson (1981:34) asserts "Fantastic acts as a parasite upon the real, it is secondary, it borrows its own vitality from the real, it even suck the life out of the real"

It is an alternative reflection of reality which voices the suppressed desires of the unconscious. It is   response to modern materialism and reason by drawing the reader into a spiritual and mysterious experience.

Ursula Le Guin (1976:43) notes that "those who refuse to listen to dragons are probably doomed to spend their lives acting out the nightmares of politicians. We like to think we live in daylight, but half the world is always dark and fantasy, like poetry, speaks the language of the night.". What she maintains is the fact that there is and must be a balance between all opposites; night and day, light and darkness, good and evil, conscious and unconscious.

That is to say, fantasy, like all other literary genres deals with significant human aspects and should be taken seriously. Writing about fantastic worlds full of alternative figures with supernatural deeds is a creative experience and creative process which gets its inspiration from reality itself. In a way, it is providing new perspectives on everyday human situations. Le Guin (1971:56) asserts "I know what I am going to experience is reality, as expressed and transfigured through art. Reality translated to a higher plane, a more passionate intensity, than most of us can experience at all without the help art or religion or profound emotion; but reality. The shared world, the scene of our mortality."

Although much has been written about fantasy literature, very little has been written about teaching fantasy, as it is a relatively new domain. The purpose of this study is to look into the world of fantasy and examine the evolution of it as a genre, and to determine if teaching fantasy offers benefits in a language classroom. This study focuses on the fantastic trilogy of Earthsea by Ursula K. Le Guin and its influence on the world of the Fantastic. It attempts to analyze the work through Jungian theories of psycho-analysis and to determine if this technique produces greater results than more traditional methods.

In the first part of this thesis, fantasy genre is examined in a general outline, with brief introduction to its characteristics, functions and subgenres. When this study began, the aim was to unearth the traces of Jungian archetypes in Le Guin's Earthsea and to develop practical teaching activities within the framework of Task-Based Learning methodology. The second part includes a brief summary of the trilogy, arguing its place in fantasy genre.

The third part is an introduction to Jung's theories relating archetypes, collective unconscious, personal unconscious...etc., followed by archetypal study of Earthsea

trilogy. In the final part, practical teaching activities are developed on the basis of Task-Based Learning.

1.2. What is Fantasy?

Longman Dictionary of English Language and Culture (1998:466) defines the word "fantasy" as "a term which was derived from a Latin root 'phantasia' and which means something produced from free imagination, whether expressed in words or not." In the same source, it is stated that the term itself is "synonymous with imagination, especially when unlimited and allowed complete freedom."

Fantasy is not a genre of literature; it is an expression and reflection of the imagination and a reaction to reality. Rosemary Jackson (1981:45) acknowledges that "fantasy is a literature of liberation and subversion". Its target may be politics, economics, religion, psychology or sexuality. It is a type of fiction that evokes wonder and mystery beyond the material and rational world in which we live.

Unlike realistic fiction, fantasy does not require or suggest any technology to explain the extraordinary and startling actions in alternative imaginary settings, such events may be explained by magic or not explained at all.

Modern fantasy is regarded as a continuation of the ancient and traditional process of mythmaking in contemporary times. It is clearly related to the magical stories of myth, legend, fairy tale, and folklore from all over the world. What is more, fantasy is not the avoidance of the actual but a means of more complete understanding of it. It liberates the imagination from tyranny of reality and domination of observed fact. It is widely

regarded as a kind of a modern fairy literature with fantastic occurances figures and places. It might be labeled as fairy tales for adults including parallel stories to science fiction and having connection to old fairy tales and myths.

Fantasy is closely allied to other variations of genres, including gothic horror, science fiction, utopian fiction, and satire and in order to clarify its generic identity , one must consider it in relation to these. Significantly, each of these kindred genres directly depends on and exploits the tradition and contexts of realism.

It is a style of writing rather than a certain genre. Fantasy may be regarded as a part of sub-culture since it is read and recognized by a certain group of readers who share the realization of different archetypes typical to the genre. Every fantasy work generally includes:

-good versus evil as a theme
-quest within the Hero cycle
-shadow as an archetype
-magic, or magic schools as motif
-Archetypal Figures: (common denizens of a fantastic realm)

A Wise Old Man, Men, Dwarves, Elves, Goblins, Giants
Wizards, Trolls, Dragons, Witches, Unicorns

Fantasy literature is an opposition to materialism and reaction to raw realism. It should not be regarded as a mere avoidance of the real but rather as a medium of understanding the actual. It explores the individual struggle to understand and explain the complexity and mystery of the soul.

It is free and unrestrained. It breaks down conventions and boundaries while still reflecting reality. Fantasy fiction can be traced back to the rich universal tradition of

myths and folk tales.It is a product of flexible flow of imagination, emotion, chaos and mystery.

1.3. Common Features

1.3.1.Otherness

A fantastic story is supposed to evoke a sense of otherness in the reader. That is, it should employ 'other' figures, occurances and places in other alternative universes.

1.3.2. Magic

Magic is one of the most common motives in nearly all fantastic works. It is whether a source of power the possession of which is a key element in the story. Magic is possessed either by the protagonist of the story or there is a quest to find it. Magic is strongly incorporated into the structure of the world, and it appears in all parts of Archipelago . Generally, magic is depicted as an inborn talent, and with the exception of witches, usually restricted to men.

A magic school where young talented boys are instructed to be wizards is a common motive in all fantasy stories as it is in Le Guin's Earthsea trilogy. Fantastic events in the story are explained by magic and sometimes not explained at all. Very frequently, there is an element of power the possession of which is the only aim of good and evil as it is a ring in Tolkien's Lord of the Rings. Supernatural occurances such as shape-shifting and immortality are frequently employed within the story.

Magic in fantasy worlds may include (Armitt, 1996:43):

- Creating an earthquake
- Calling animals to command
- Transforming into a dragon, or a bird (shape-shifting)
- Preventing an individual from moving
- Walking in the land of the dead
- Making up a magical wind

One of the most distinctive aspects of the Earthsea universe is Le Guin's magic system. Le Guin imagined the magicians of Earthsea in connection with power and responsibility. In Earthsea, magicians are of two types: the good ones, who use their power responsibly and bad ones who destroy the balance of the world. The mechanics of magic in the story is based on words. In Earthsea, all objects have a true name, in an old language which is related to the Dragon-tongue. By using this language, it is possible to have power over the object, or the person. Hence, most characters have two names: one for everyday use, and one, the true name, known only to close friends and family. For example, Ged is known only as Sparrowhawk to most people.

1.3.3.Subculture

Fantasy is read and recognized by a certain group of readers who are familiar with the common rules and features of a fantastic world. All the archetypes are familiar and accepted by that audience.

1.3.4.Chaos

Fantasy creates order out of disorder. That is, even though it creates uncommon, chaotic universes, it reflects special system of beliefs, cultures and rules within these universes. It has its own ethics, significance and traditions.

1.3.5. Nature/Maps

Most fantastic writers present maps of their utopic worlds at the very beginning of their stories, as it is in Le Guin's Earthsea. Nature has a peculiar and rather spiritual role.

Bestiary: Most of fantastic novels include dragons, unicorns, common animals such as eagles, horses….etc.

Plants**:** The diary of characters is frequently described, trees and special plants are always present.

1.3.6. Time

Most fantastic stories are set in medieval worlds. The history of places and characters are frequently presented.

Time travel is a common motif, especially in the sister genre, science-fiction.

Infinity is a significant motive which is frequently urged by the heroes of many fantastic stories. Immortality and mortality appear as common opposites depicted in fantastic worlds.

1.3.7. Quest

The hero's journey is usually a quest with a specific goal at the end. Defeating the antagonist is the common objective.

1.3.8. The setting

In fantastic works, the setting differs from Earth. There are alternative universes inhabited by unfamiliar peoples and animals. Places or things mostly violate the normal laws of physics.

1.4. Motifs

In most of fantastic stories, motifs such as dragons, elves/fairies, swords, magical items, spirits, prophesies, wizards, witches, monstrous beings, castles and towers, dungeons, mazes and rituals are present. The athmosphere is mostly a gloomy one with fights-in a bar/tavern, staircase, castle, dark forest, remote wilderness area, and villain's stronghold.

There is always some kind of search or quest for a magical or a precious object, kidnapped person, prophesized person, lost place or thing, solution to a puzzle/trap. Furthermore, escape from a prison, trap, monster, collapsing cave are common occurances.

1.5. What distinguishes fantasy from science fiction?

As sister genres, fantasy and science-fiction share many similar features. They may adopt very similar characters, themes or settings. However, differences should not be taken for granted.

Firstly, science-fiction seeks to explain magic on scientific grounds whereas fantasy is based upon magic and does not suggest any explanation at all. Secondly, science-fiction follows the rules of reason of our universe. However fantasy creates its own alternative universe with its own authentic rules alien to our universe.

Furthermore, fantasy differs from science-fiction in that it employs a vocabulary of its own which is much different from daily life. Science fiction, on the other hand, changes the meaning of this vocabulary or adds to it. (Attebery, 1980:76)

1.6. SUBGENRES

Types of fantasy can be examined in two major groups:

Figure 1.

Subgenres of Fantasy

FANTASY

High
The less Earthlike the worlds,
the higher or more fantastic the level of
fantastic. Heroes care little about mundane,
everyday problems and deal instead with
earth-shatterring threats.

Low
The more Earth-like the world,
the lower or mundane the level of fantasy.
It takes place within our real world and
shows odd happenings that remain unexplained.
It contains beings of supernatural and/or magical realms.

1.6.1. Epic Fantasy   (Sword and Sorcery)

The story takes place in a fantasy world, often during medieval time with lots of battles and magic.

It is epic fantasy which is set in a feudal world. There is a battle between good and evil to possess or destroy something magical,good generally prevailing.It was started by Edgar Rice Burroughs "Barsroom"

Example: Works of David Eddings

1.6.2. High Fantasy:

There are richly developed worlds inhabited by believable characters, with an atmosphere of magic and wonder. The characters are the noble kings, queens and mighty wizards and there are battles between good and evil. The language is poetic and the style is elaborate. It can also be termed as lyrical fantasy.
Example: *The Lord of the Rings*, by Tolkien

1.6.3. Traditional Fantasy

It resembles high fantasy, but it does not operate on set rules. In traditional fantasy, what is going on in the minds of the characters is more important than the real world. Illogical and impossible things happen all the time, and are not questioned.
Example: *A Wizard of Earthsea*, Le Guin

1.6.4. Dark Fantasy:

It is a combination of fantasy and horror with horrific and disturbing elements.

In dark fantasy and horror, the physical world is a reflection of the subconscious, dark, and animalistic side of our psyches. Dark fantasy resembles the Gothic. Characters are usually vampires and demons.

Examples:

Interview with the Vampire, by Ann Rice.

Works of Stephen King.

1.6.5.Urban Fantasy:

It is set in a modern day real world with fantasy elements in it. The setting is not some other world, or the past, it is our world and the present, but there is still magic, and still magical creatures. Level of fantasy is low, and the characters still have to deal with everyday problems. Example:

The Phantom of the Opera by Gaston Leroux

1.6.6. Historical Fantasy

It is fantasy which is set in historical times. It employs ancient cultures. It may or may not include magic.
Example:

The Mists of Avalon, by Marion Zimmer Bradley

1.6.7. Light Fantasy/Comic Fantasy

Light fantasy is a kind of humorous fantasy including comic elements and incidents.

Example: Works of Terry Pratchett

1.6.8. Romantic Fantasy

Romantic fantasy has love and romance in its centre.

1.6.9. Science Fantasy

It is an amalgamation of fantasy and science-fiction. Scientific elements are treated in a more typically fantasy manner, or vice versa.

Example: *The Iron Dragon's Daughter* by Michael Swanswick

1.6.10. Contemporary Fantasy

The story takes place in our world, during our time. The magic is a part of the world.

Example: Works of Terry Brooks

1.6.11. Psychoanalytical Fantasy

Characters have emotional crisis and relationship troubles.

Example: *Earthsea* trilogy by Ursula Le Guin partly involves psychoanalytical elements related to Jungian theories.

1.7. REVIEW OF THE LITERATURE

Fantasy is an ancient tradition which has its roots far back in the history of man. It starts with the very first fairy tales and myths which have been retold from one generation to the other through centuries. 20th century fantasy can be regarded as the continuation of the tradition of story telling and myth making.

By the 19th century, fantasy literature began to be studied in three developmental periods:

Figure 2

Developmental Periods of Fantasy Literature

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            ┌─────────────────┐
            │ Literary Periods │
            └─────────────────┘
      ┌───────────┼───────────┐
┌──────────┐ ┌──────────┐ ┌──────────┐
│ Ancient  │ │ Medieval │ │  Modern  │
└──────────┘ └──────────┘ └──────────┘
```
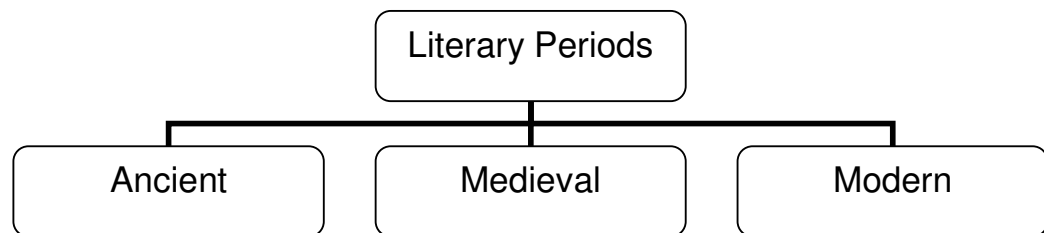
The ancient development of fantasy literature which was basically rooted in fairy tales, legends and myths was chronologically explained by Richard Mathews as follows (1997:4):

2000 B.C-   Egyptian Tales-the tale of Shipwrecked Sailor is the earliest fantastic voyage depicting finite relationships with forces of the infinite. Babylonian/Assyrian=The Epic of Gilgamesh includes archetypes defining characteristics of fantasy genre and introducing contrasting companion protagonists with its hero-king and savage.

1000 B.C.- Old testament and the Egyptian Book of the Dead(exerted strong influences on the   creation of the genre)

750 B.C- Homer's Oddyssey

620-560 B.C.- Aesop's Fables. Fabulous talking animals have become a staple of the genre.

The four greatest ancient works influencing the Western Fantasy tradition are the two Greek epics by Homer:

1. Illiad (the prototype of all great war tales)

2. Oddyssey (the model for the hero on the road)
   and the Roman epic by Virgil:

3.The Aenid and the Arabic of Alf Laylah Wa Layla:

4.The Thousand and One Nights

In these ancient texts we find great tales and legends of antiquity which are regarded as roots and archetypes of modern fantasy. The purpose in these early works is to transform the infinite into finite terms, to translate the supernatural and the spiritual into down-to-earth language.With the use of imagination, the abstract is converted into the concrete to aid the comprehension of overwhelming forces.

In, pre-Christian writings of Plato and the Old Testament and New Testament , fantasy acted as a medium for the exploration of philosophic concepts. Authors tended to employ fantastic scenes as a means of expressing deeper philosophic or

religious truths. The Arabian Nights (1450) (The Thousand and One Nights) in Dark Ages in Europe with its framing story of Scheherazade, Alladdin's Lamp, Sinbad the Sailor and Ali Baba and the Fourty Thieves emphasized the life-saving power of story telling.

After a fruitful ancient period, fantasy literature experienced a decline during medieval times. Even though fantasy worlds kept survival in fairy tales and legends during the Dark Age, it was widely regarded as primitive and unenlightened.

During the Rennaisance period, when there was a trend towards reason and reality,

fantasy could not become a specialized mode of fiction and remained restricted to children story telling and fairy tale fashion. It was not until 19th century that fantasy began to flourish. Influential modern authors, who viewed fantasy as an alternative literary form, started to create complex modes as a reaction to popular fiction. Lewis Carroll's Alice in Wonderland, William Morris' sequential works, Frank Baum's The Wonderful Wizard of Oz helped fantasy be marked as a seperate mode of fiction.

In the 20th century, fantasy reached its peak and rose to popularity thanks to works of Tolkien, C.S. Lewis, Roger Zelazny, Edgar Rice Burroughs, and Ursula K. Le Guin. These were the first significant steps taken as rebellion against the realistic and thus helped fantasy develop a clear identity of its own incorporating a radical departure from the real.

1.8. WHY FANTASY?
Fantasy versus Reality

Fantastic works tend to take us outside reality. They help us enrich our imagination, prividing us with alternative universes, lifestyles and characters. We, as socialized individuals, are restricted within the boundaries of social institutions.That is to say, we live among the accepted values which we seldom question.We are tightly interwoven within social webs which cause us to take for granted our imaginative attributes.

Fantasy offers one step outside the dull reality of life we live in, we are taken away to alternative settings full of amazing incidents. In this sense, fantasy is widely ciriticized for being escapist. It loosens our ties with reality and causes us to ignore the actual. However, fantasy is not so irrelevant to reality as it may seem. It must be regarded as the blurred reflection of reality itself which is surpassed down to the dark passages of the subconscious mind.

Showing us a great deal about the inner workings of our mind and soul, fantasy is offering us something similar to that of religion, getting us to look closer into the realms of imagination and spirituality. Furthermore, fantasy gives symbols amd images to those things most difficult to understand. Fantasy is a response to complex reality of the human soul and it frees us from mundane reality.

Matthews (1997:45) holds "Fantasy unlocks imagination. It releases imagination from its chains of reason."

It is no surprise that most of the fairy tales and children stories are fantasies which help children get mature by teaching the rules of the real life.

In this sense, fantasy functions as a bridge form unfamiliar to familiar; from subconscious to conscious. It uses extraordinary settings and symbols to explain the workings of ordinary life.

2. PART II

2.1. Ursula K. Le Guin

Ursula K. Le Guin was born in Berkeley on October 21, 1929. Her parents, Alfred and Theodora Kroeber, were intellectuals of a high order; father being a famous anthropologist and mother a writer who frequently explored the stories within her husband's career. Being a field worker among California Indians early in his career and a theorist of culture after heart trouble, Alfred Kroeber was a fine storyteller. Le Guin's later tales of alien cultures were formed partly through the stories she heard and the people she met while growing up.

Although Le Guin wanted to be a writer from early childhood, she studied French and Italian Renaissance poetry at Radcliffe College, where she received her B.A. in 1951, and at Columbia University, where she received her M.A. in 1952. She received a Fulbright Fellowship while at Columbia University, and continued her doctoral work in Paris, where she met her husband, Charles Le Guin, a historian teaching at Portland State University.

Le Guin wrote several novels accompanying her husband from college to college, but she had difficulty getting published. Le Guin found she could sell her work as science fiction and fantasy which she had enjoyed reading years earlier. Her first stories began to sell in the early 1960s, and soon the fabric of a science fiction series of novels was created, the *Hainish* cycle, as well as a fantasy series, *Earthsea*, of which *Tehanu* is the concluding part.

Le Guin has achieved much success as a writer, winning Hugo and Nebula awards for many novels and stories as well as the National Book Award in 1973 for *The Farthest Shore*, the immediate predecessor of *Tehanu* in the *Earthsea* series.

More than any other writer she has brought science fiction and fantasy mainstream acceptance, while she has also raised the artistry of the genre.

2.2. Ursula Le Guin's Earthsea

Earthsea is a tale of a wizard. The subject of the book is a voyage of maturation and coming of age. Le Guin started to write her story after Tolkien's "Lord of Rings" and that is why she defines wizards as elderly or ageless Gandalfs. In her article *Dreams must explain themselves* (1973: 45), she plainly puts forward the incentive behind her trilogy "....But what were they(wizards) before they had white beards? How did they learn what is obviously an erudite and dangerous art? Are there colleges for young wizards?"

In order to answer all these questions, she wrote her story. However, for her, it is not a process of creating or inventing a new world but exploring it. In the same article (1973:46) she acknowledges "I am not an engineer,but an explorer. I discovered Earthsea.....The trilogy is, in one aspect, about the artist. The artist is a magician.....the trilogy is then, about art, the creative experience, the creative process."

As Le Guin puts it herself, Earthsea's subject is the coming of age and the process of maturation. However it remains a more implicit and subtle in the second book "The Tombs of Atuan" and the third book "The Farthest Shore".

The subject in "The Tombs of Atuan" is sex and in Le Guin's terms the subject is, this time, feminine coming of age. Birth, rebirth, destruction, freedom are the themes and the story is full of symbols. The third book, The Farthest Shore is about death. In the writer's view the hour when children are intensely aware of death is the hour when childhood ends, and the new life begins.

2.3. Earthsea as a Trilogy

Map 1.

Eathsea by Katherine Stock,1991

2.3.1. SUMMARY OF THE TRILOGY

2.3.1.1.A Wizard of Earthsea

A Wizard of Earthsea was published in 1968 and it is the first book of the trilogy written by Ursula K. Le Guin. It is set in a fantastic world of many islands which is called "Archipelago".

The world of Earthsea is composed of water — a vast archipelago of hundreds of islands, surrounded by seas and oceans.

The word "Archipelago" is used by characters in the books to refer only to the central islands around the small *Inner Sea*. Those are grouped as four "Reaches" and the *Kargad Lands* (four large islands to the north-east inhabited by the Kargs). Some of the islands featured in the stories include *Havnor* and *Roke* in the Inner Sea; *Gont* in the North Reach, and *Atuan*, one of the islands of the Kargs.

In the novel, a young man, Sparrowhawk, born with the name Duny, learns magic tricks from his aunt, the town witch, who sees in him the possibility of great power. When his home island of Gont is attacked by the violent Kargs, Duny casts a simple fog spell which hides the villagers from the enemies and saving the village from certain massacre. Thus, he discovers that he has the inborn aptitude to practice magic. His reputation spreads to Ogion, the great mage of Re Albi. Ogion comes to Duny's village, gives Duny his "true" name, Ged, and takes Ged as his apprentice. Ged, called Sparrowhawk, learns much about magic, but he wants to learn more . Ogion allows his prentice to choose between staying at Re Albi or journeying to the isle of Roke, which Ged takes the latter.

Roke Island is the magical heart of Earthsea. On the island, which is protected by potent spells and a perpetual magical wind and fog, lies several places of power, such as Roke Knoll and the Immanent Grove.

The school of Roke was set up by Elehal and Yahan of Roke, and Medra of Havnor, as a centre of learning against warlords who used magicians to do harm. The school rapidly grew in power and influence, until it effectively acted as a central government for the Archipelago. By gathering young potential mages and teaching them magic, the school controlled and guided their powers. Teaching in the school is guided by a variety of Masters, each with a speciality.

Master Windkey, teacher of weather control

Master Hand, teacher of illusions

Master Herbal, teacher of healing

Master Changer, teacher of transformation

Master Summoner, teacher of calling

Master Namer, teacher of the True Speech

Master Patterner, teacher of meaning and intent

Master Finder, teacher of seeking and returning

Master Doorkeeper, watcher of the gates and protector of the school

The Archmage, leader of the school

The position of Finder was abolished by the first Archmage, Halkel, and replaced with Chanter, who teaches music and sang spells. Halkel also banned women from the school.

Ged makes good friends on Roke and he learns at unusual speed. There he meets with two other scholars: Vetch who will soon become his friend, and the arrogant Jasper who always looks down on him, and who will become his rival.

After several months spent in the school, with hatred steadily growing between them, Ged, one day, challenges Jasper in a magic duel. As Ged is trying to wake the dead, he accidentally unleashes an evil shadow, also getting himself killed in the process.

Although he recovers, his face is scarred for life and he must live in fear of the creature which will return and try to finish him.

He graduates from Roke. And now he must flee from his enemy against whom he does not know how to fight, and he does not even know if it is possible to flee. Somehow it has power over him, but he, a most mighty of the great wizards, does not even begin to see how to defeat it. He is finding that power without control is nothing. Eventually he returns to Gont to seek the wisdom of master Ogion who perceives that he must turn and face his enemy to defeat it and not run, which is the sign that he is already defeated.

Ged travels to the Master Namer where he lives for a year learning the names of everything. Though bored, Ged knows the importance of learning the names, the true names of everything. For when one has knowledge of the true name, the name of making of a person or an object, he has power over it.

The mage Sparrowhawk is sent to Low Torning to prepare for the imminent coming of the brood of dragons newly spawned. Ged becomes friends with a boat-maker named Pechvarry. Pechvarry's son grows ill, and the boy's parents beseech Ged to save the youngster's life. The boy is dying. Ged chases the boy's fleeing spirit into the Land of the Dead. He cannot save the boy. Turning to leave the dark place, Ged encounters the evil shadow that he loosed. It stands on the side of the living while Ged is on the side of the dead. Using his power, Ged is able to return to the land of the living; however, seeing his nemesis, Ged realizes that the shadow means to take over his body and his power.

He knows he cannot stay, but, before leaving, he feels he must fulfill his duty of ridding the island of the threat of dragons. Ged sails to the island of Pendor, kills some of the dragons, and bargains with the old dragon. Ged guesses the name of the old dragon and thus has power over him.The dragon agrees that he will not attack the islands to the east. Ged, now a dragonlord because he has spoken with dragons, begins his journey to escape the un-named terror of the shadow. After many narrow escapes, Ged goes to Ogion, his mentor on Gont. Ogion advises Ged to find the

shadow: he must be the hunter, not the hunted. Ged and Vetch, old friends from Roke, sail to find the shadow. Ged, who has realized the responsibility he has acquired by loosing the evil finds it and comes to terms with him,with himself. For the shadow was merely him, his own dark side. This journey was necessary because without it he was incomplete. Without his shadow, he lacked the balance, the equilibrium.

2.3.1.2. The Tombs of Atuan

The Tombs of Atuan follows on from *A Wizard of Earthsea* and is continued in *The Farthest Shore*.

The story centers on a child who is taken from her family and dedicated as the high priestess in the service of the "Nameless Ones". Her true name is Tenar, but she gives up her name and identity to become Arha, "the eaten one", as all the high priestesses have done before her. Tenar is considered the reincarnation of Arha because she was born on the night the previous Arha died. Gradually she comes to accept her lonely, anonymous role, and to feel at home in the unlit underground labyrinth, the eponymous Tombs, where the Nameless Ones dwell. Indeed, as she becomes aware of the political relations among the older priestesses, the Tombs become a refuge to her. Ged, the protagonist of *A Wizard of Earthsea*, enters the story only as Tenar is coming of age. Tenar catches him attempting to rob the Tombs. To punish his sacrilege she traps him underground to die of thirst. Yet as he is dying, in her loneliness she listens to him. He patiently explains to her of a wider world, and reveals that she might lead a different life. Tenar is eventually impressed by Ged's kindness and patient instruction. She realizes that the Nameless Ones demand service but give nothing and create nothing. She trusts Ged's story that he is indifferent to the coffers of gold in the Tombs, and has come only to find the missing half of the Ring of Erreth-Akbe, an heirloom necessary to peace in Earthsea. Finally she helps him escape from the Tombs with the ring, as he helps her escape from the priesthood.

The Great Palace crashes into the tombs as Ged and Tenar escape. Darkness has lost its power and the equilibrium is re-established. Traveling over the barren desert of Atuan, Tenar begins to hate Ged for taking her away from the only life she knew, for opening in her an emptiness that the darkness had filled. She comes to realize, however, that rather than having taken her life, he has actually given her life back. They journey to Havnor and restore the reunited ring.

The story begins years after Ged's adventures with the shadowing the first book, and the first several chapters do not involve him at all.

In this book Le Guin portrays Arha's awakening spirituality and her questioning of the "truths" she has always accepted. She not only must free Ged from his underground prison, but must also free herself from the weight and darkness of the Nameless Ones and regain her identity and her name. Le Guin employs the themes of light and shadow, good and evil, and the power of names that she introduced in A Wizard of Earthsea.

Like Ged, part of Tenar's journey into adulthood is taking responsibility for her actions and becoming a whole person instead of a dark half. As Arha, she only served the dark ones, the evil. There were no consequences for her actions because she was the High Priestess. She answered to no one. When Ged gives back her name, the light and the dark come together to form one whole. The rejoining of the ring of Erreth-Akbe symbolically represents this wholeness.

2.3.1.3. The Farthest Shore

In the Farthest Shore, we find Ged many years older. He has become the Archmage of the Archipelago, head of all wizards. The book focuses, however, on the other major character, young Prince Arren of Enlad. The novel is Arren's coming-of-age story.

Arren has come to Roke to report that magic is disappearing from the world, since wizards are being maimed or killed, witches and chanters are forgetting the words to their spells. The natural balance is being destroyed.

Ged and Arren set off by sea as an attempt to find out the evil haunting the Archipelago and fight against it. Their first stop is Hort Town, where they discover a wizard whose hand was cut off by the townspeople so he could no longer weave spells. He leads Ged to a place beyond reality, assuring him that this is where he will find true power, true immortality. But while Ged's spirit is there, his physical body is in danger where it lies in the maimed wizard's miserable rented room.

Arren saves Ged's life but is taken captive and enslaved. In turn, Ged saves Arren, and their adventures continue as they sail through Earthsea looking for the man who is offering immortality to people who will give up their magic.

After nearly being sold into slavery, losing hope, rescued by among the legendary raft-people, and being sought by dragons seeking help, Ged and Arren encounter Cob, the wizard responsible for the evil incidents in Earthsea. This wizard, whom Ged had met before, has opened a doorway in the land of the shadows. He offers eternal life to the men of power, the mages, but it is actually eternal death, life in the land of the shadows. Arren and Ged journey there. Using his power, Ged closes the breach; Arren struggles to get Ged and himself out of the land of the shadows. Kalessin, the old dragon, carries them to Roke, leaves Arren, the future king, and

takes Ged back to his home island of Gont. The Equilibrium is restored: Ged closed the door of darkness, but, in the process, he wasted his strength. Dark and light, evil and good give to and take from one another. Through Ged's willing sacrifice, the Equilibrium gains order.

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2.4. Earthsea

Le Guin is a novelist who uses fantasy for serious symbolic purposes. She is not simply a juvenile novelist attempting to entertain children, but a fantasy writer interested in states of being and aspects of survival. She is observed to be a symbolic writer of fantasy, and with her success in reflecting and implementing Jungian archetypes within her trilogy, she is perceived to be one of the most influential representatives of her generation.

Le Guin is regarded as an ethical writer for her search for a universal meaning of human existence. She examines the destructive consequences of human pride, and the quest of the individual for self-realization.

Her experiences in her childhood and her familiarization with eastern philosophies fashioned much of her personal and literary outlook. Earthsea expresses, in poignant terms, Ursula Le Guin's approach to Jungian archetypes and concepts. Her knowledge of and interest in anthropology is reflected in Tombs of Atuan, which has labirynth-like underground structures as its setting. Much the same way, there are vivid, explicit implications of Taoist concepts of ying-yang throughout the whole trilogy. In this sense, it can even be considered an autobiographical work.

Ursula Le Guin's recognition mounted after she wrote Earthsea. It brought her a great deal of critical recognition and stroke the immediate response in children's heart. It is no doubt that she has been influenced by J.R.R. Tolkien in creating her own fantasy world. Tolkien has already given us, wizards, trolls, dragons, dwarves, elves ...etc. We must learn something new about wizards and dragons, which we do

in Le Guin's stories. She managed to cling to her own style, artistry and imagination. Attebery (1980:123) notes that "she has absorbed Tolkien, comprehended him, and gone on in her own direction."

2.4.1. Themes

Earthsea deals with the serious and complex issues of morality and philosophy. The first book introduces the reader to the main character Ged. It shows how the quest for self-realization is accomplished by uniting with one's evil side (shadow):"I am whole. I am free."(165)

This quest becomes a journey into one's self. The second book follows the same theme around a female protagonist, Tenar. But this time the emphasis is laid on the theme of death and rebirth:"O my masters,death will deliver him to you, and he will never be reborn again" (265)

Final book depicts the theme of death: "I would give you life if I couls Cob. But I cannot. You are dead. But I can give you the death."(463)

To put it briefly, light and shadow, individuation, self-realization, death, rebirth, names, balance are ever present themes in three books.

2.4.2. Style

The conversations between the characters are generally indicated by the concise, simple language used in Le Guin's works. Rarely do the characters speak at length; often one line represents the speech of each person. The language is indicative of the speaker and his attendant personality.

Most of the residents of Earthsea speak a single language, which is rooted in dragonish speech. Tales and legends pass freely from island to island. Chief ritual is

the Long Dance, which celebrates the summer and tells the story of Earthsea's creation.

2.4.3. Geography

We learn fom the first two stories that Earthsea is composed of mountains, villages, forests of oak and alder, and a sea that cuts the world into a great archipelago of small to middle-sized islands; it is a world of fragments.

2.4.4. Society

We know from its inhabitants that Earthsea is a fantasy world. The form of its society is determined largely by its geography, history, and existence of magic. The most evident determiner in the culture is sea. A world of island is different from a world of solid land. Each community in Earthsea is separated by the sea and thus is isolated. Each is different, stable, and self-absorbed. Very few of the islands are large enough to support cities or armies, so politics is an undeveloped art. Most people do not think of themselves as belonging to nations. Those who travel refer themselves as residents of this and that island, and even by region.Villages are organized in a sort of tribal democracy. A few of the largest islands have princes. The people of Earthsea vary according to the region they inhabit. Kargish people are pale and fair-haired whereas people in the East Reach are dark-skinned.

2.4.5. Magic

Magic in Earthsea is based on words and names. Everything has a secret name which expresses its essence and knowledge of the name gives us power over the thing. Wizards who have knowledge of true names and power of speaking them effectively can create illusions, sumon faraway things, and transform themselves or anything else they choose. The true names of things, we learn in A Wizard of Earthsea, make up a language, which is the native language of dragons and the source of their wisdom, as it is the source of wizards' powers. Names are vehicles of magic. The knowledge of one's name gives the wizard power over the person.

The story of Earthsea's past begins with its creation and continues with the acts of kings and wizards, expressed poetically in the songs that the people of Earthsea sing to remind themselves of their heritage and to guide their actions in the present.

The presence of magic makes a great deal of difference to the lives of Earthsea's people. Everyday, they face miracles and thus they are made aware of the existence of natural forces and processes. Most importantly, once one has the power to change the world's natural balance, it becomes an act of will to let it go its own way. One must decide either to destroy the natural order or to be responsible to maintain it. Wizards have power to impose their individual will upon the earth. Wizards and the rest of humanity contribute to the world's essential balance.

Magic is responsible for the rituals in Earthsea. There is religion and no Gods except in the Kargish Empire. Instead of priests there are wizards and instead of churches there is school of wizardy. As priests do, wizards heal illnesses and bless crops. They gather together on the Isle of Roke with the purpose of developing skills and exchanging knowledge. They are not regarded as spiritual leaders but rather as counsellors and professionals.

2.4.6. Imagery

Death

Death and darkness are essential images found in the trilogy. There is a world of death which exists in parallel with the world of living. Wizards are capable of crossing over the death world by will, which is perilous venture. The world of death is portrayed as disturbing with unknown stars in the sky and death walking aimlessly in silent towns. There is tranquil and eerie atmosphere. In the third book, the image is depicted in detail until it becomes as vivid as the living side of Earthsea:

> But overhead where Arren had thought to see a heavy overcast of cloud, the sky was black, and there were stars. He looked at them, and it seemed as if his heart shrank small and cold within him. They were no stars that he had ever seen. Unmoving they shone, unwinking. They were those stars that do not rise, nor set, nor are they ever hidden by any cloud, nor does any sunrise dim them. Still and small they shine on the dry land.(455)

It is very risky to commune with the dead. In Le Guin's world, people go to a terrible dry place when they die. They exist on as spirits but do not know anyone. Between life and death is a stone wall.

2.4.7. Balance and Language

In Earthsea, language is the foundation of the whole world, not simply of the magical system. The wizardry used on Roke and elsewhere relies on a kind of primordial relationship between words and meanings. This is a world where the name of the rose and the rose really are the same thing.

Speaking a word in the Old Speech gives power over that thing, thus Ged speaking the true name of a specific type of bird can make it come to him. People's true names are not revealed to strangers for this reason. They have second names for everyday interactions. Only a few trusted people know the true name. Names are given in a ceremony when a child becomes thirteen. Much later Ged describes the power of words:

> All power is one in source and end, I think. Years and distances, stars and candles, water and wind and wizardry, the craft in a man's hand and the wisdom in a tree's root: they all arise together. My name, and yours, and the true name of the sun, or a spring of water, or an unborn child, all are syllables of the great word that is very slowly spoken by the shining of the stars." (164).

In the Old Speech no one can lie though seemingly dragons can give misleading answers because they tend to talk in riddles. Le Guin says:

> . . .   that which gives us the power to work magic, sets the limits of that power.
> A mage can control only what is near him, what he can name exactly and wholly.
> And this is well.   If it were not so, the wickedness of the powerful or the folly of
> the wise would long ago have sought to change what cannot be changed, and
> Equilibrium would fail. The unbalanced sea would overwhelm the islands where
> we perilously dwell, and in the old silence all voices and all names would be lost.
>
> (47-48).

A significant implication hidden between the lines in the trilogy is that giving someone a new name is giving that person rebirth. While healing a witch who has lost her art of magic, Ged explains Arren "I took her name from her, and gave her a new one.And thus in some sense a re-birth.There was no other help or hope for her."(378)

In A Wizard of Earthsea, when Vetch reveals his true name to Ged, it is narrated "who knows a man's name , holds that man's life in his keeping."(70)

In each book of the trilogy, balance is a common theme which is given a special emphasis. The idea is that all the opposites are complementary and must be unified to form a harmony. Death-rebirth, light and darkness, good and evil are recurrent opposites depicted in the trilogy.

In the third book, Ged explains Arren the system of balance:"Only what is mortal bears life, Arren. Only in death is there re-birth. The Balance is not a stillness. It is a movement-an etenal becoming."(423) The halves can only get meaning when they form a whole; as Ged points out "to see a candle's light one must take it into a dark place."(425). The special term used by the writer to refer to balance is *Equilibrium.* In the third book, Le Guin warns the reader   "we must learn to keep the balance. Having intelligence, we must not act in ignorance. Having choice, we must not act without responsibility"(361).

Le Guin's interest in anthropology and ethnology also contributes to the success of these novels. She creates an elaborate geography for Earthsea, only some of which she actually presents to the reader. The maps and prose descriptions increase the believability of her imaginary world. She creates convincing characters in the same way, by providing realistic details about them and the history of their various societies while giving the impression that there is more she's not revealing. This technique gives her stories depth.

Le Guin's simple but vivid writing style is perfect for these novels. It conveys a sense of balance. Earthsea is a place to be visited again and again to find hope for our real world.

3. PART III

3.1. Jung's Theories

Jung's theory divides the psyche into three parts:

Figure 3.

The Parts of Human Psyche
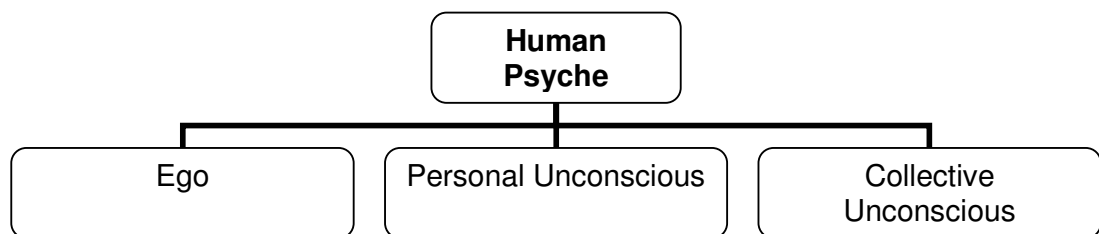
The first part of the human psyche is the ego, which Jung identifies with the conscious mind. Closely related is the personal unconscious, which includes anything which is not presently conscious. The personal unconscious includes both memories that are easily brought to mind and those that have been suppressed for some reason. But it does not include the instincts that Freud would have it include.

But then Jung (1966) adds the part of the psyche that makes his theory stand out from all others: the collective unconscious. You could call it your "psychic inheritance." It is the storage of our experiences as a human kind, a kind of inborn knowledge we all have. Yet we can never be directly conscious of it. It influences all of our experiences and behaviors, most especially the emotional ones, but we only know about it indirectly, by looking at those influences.

There are some experiences that show the effects of the collective unconscious more clearly than others: The experiences of love at first sight, of deja vu (the feeling that you've been here before), and the immediate recognition of certain symbols and the meanings of certain myths, could all be understood as the sudden conjunction of our outer reality and the inner reality of the collective unconscious. Grander examples are the creative experiences shared by artists and musicians all over the world and in all times, or the spiritual experiences of mystics of all religions, or the parallels in dreams, fantasies, mythologies, fairy tales, and literature.

3.1.1. Collective Unconscious

Jung did not accept Freud's theory that the basic motivation behind behavior was sexual drives. Instead of Freud's instinctual drives of sex and aggression, Jung believed that people are motivated by a more general psychological energy called *collective unconscious* which pushes them to achieve psychological growth, self-realization., psychic wholeness and harmony. Unlike Freud, he believed that personality continues to develop throughout the lifespan, as it happens to Ged in Earthsea. He sets off a journey in a quest to find his shadow.

Material in the collective unconscious is inherited. It never came from our current environment. It is the part of the mind that is determined by heredity. So we inherit, as part of our humanity, a collective unconscious; the mind is pre-figured by evolution just as is the body. The individual is linked to the past of the whole species and the long stretch of evolution of the organism. Jung thus placed the psyche within the evolutionary process.

It is for his ideas of the collective unconscious that students of literature and mythology study Jung. In studying different cultures, he was struck by the universality of many themes, patterns, stories and images. These same images, he

found, frequently appeared in the dreams of his patients. From these observations, Jung developed his theory of the collective unconscious and the archetypes.

The common themes relating to collective unconscious are evidently recurrent in Earthsea trilogy. The themes of rebirth, death, self-realization, love and many others depicted in Earthsea are rooted in the collective unconscious; those are the elements which are found in all human beings.

Like Freud, Jung proposed the existence of a conscious and an unconscious mind. The part of the iceberg that is above the surface of the water is seen as the conscious mind. Consciousness is the part of the mind we know directly. It is where we think, feel and sense. It is through conscious activity that the person becomes an individual. It is the part of the mind that we "live in" most of the time, and contains information that is in our immediate awareness.

3.1.2. The Personal Unconscious

Below the level of the conscious mind, and the bulk of the ice berg, is what Freud would call the unconscious, and what Jung would call the "personal unconscious." It is considered to be the matrix out of which consciousness emerges in each succeeding generation. It lies immediately below the consciousness and its character is determined by the personal past. Its contents are the personal experiences of the individual's own lifetime, some of which have been repressed and others which have simply been forgotten. Here we will find thoughts, feelings, urges and other information that is difficult to bring to consciousness. Experiences that do not reach consciousness, experiences that are not congruent with who we think we are, and things that have become "repressed" would make up the material at this level. Although not directly accessible, material in the personal unconscious has gotten there sometime during our lifetime.

The contents of the personal unconscious are available through hypnosis, guided imagery, and especially dreams. Actually, dreams are considered to be reflections of personal unconscious. Within dreams complexes are revealed. They are emotionally coloured ideas which are usually disturbing or harmful, they can act positively by challenging the individual to seek new possibilities. To Jung, such unsolved problems are essential for psychic activity.

In Earthsea, all Ged's dreams are indicative of the shadow:

> Soon after he dreamed of the thing like a bear with no head or face....the thing was not flesh, not alive, not spirit, unnamed, having no being but what he himself had given it-a terrible power outside the laws of the sunlit world....
>
> ....Again he dreamed, but this time in the dream the shadow was inside his house, beside the door, reaching out to him through the darkness and whispering words he did not understand.(83)

Dreams are the reflections of Ged's personal unconscious. The unsolved problem is the shadow which appears to him in his dreams enabling Ged to know it before he actually meets it. Thus, the personal unconscious may act as a guide to the hero.

3.1.3. The Persona

It is the mask we wear to make a particular impression on others; it may reveal and conceal our real nature. It is called an artificial personality that is a compromise between a person's real individuality and society's expectations--usually society's demands take precedence. It is made up of things like professional titles, roles, habits of social behaviour, etc. It serves to both guarantee social order and to protect the individual's private life. That is, when the ego identifies itself with the persona, the individual becomes particularly susceptible to the unconscious.

3.1.4. Differentiation and Integration

Pairs of opposites and the conflict between them provide the psyche with its energy. This theme of opposites is the most persuasive and problematic in Jung's writings.

That is, conscious/unconscious, rational/irrational, feminine/ masculine, matter/spirit, etc. are all necessary for renewal and self-regulation. To Jung's understanding of the unconscious, however, the unification of these pairs of opposites is always possible. Thus Jung sees individuation a never-ending process of differentiation and integration which repeats itself on higher and higher planes. One's analytical abilities function to distinguish, develop, and contrast the individual components of the individual psyche. The creative forces of the unconscious, on the other hand, provide symbols that bring the divided and one-sided elements into unity on a higher level. This is a process which Jung calls the transcendent function, i.e., it is a complex which brings conscious and unconscious together and allows for an organic transition from a 'lower' attitude to a 'higher' one.

Figure 4

Unification of Opposites

Ying-Yang   Conscious-Unconscious

conscious   unconscious
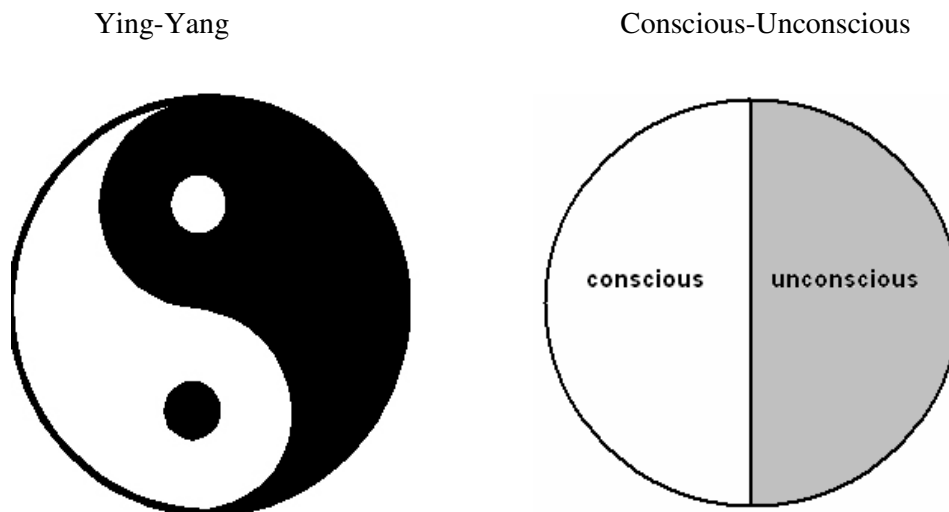
3.2. ARCHETYPES

The word "archetype" comes from the Greek "arche" meaning "first, and "type" meaning "imprint or pattern." Psychological archetypes are thus first prints or patterns that form the basic blueprint for major dynamic counterparts of the human personality. For Jung, (1966:67) archetypes pre-exist in the collective unconscious of humanity. They repeat themselves eternally in the psyches of human beings and they determine how we both perceive and behave. These patterns are inborn within us. They are part of our inheritance as human beings. They reside as energy within the collective unconscious and are part the psychological life of all peoples everywhere at all times. They are inside us and they are outside us. We can meet them by going inward to our dreams or fantasies. We can meet them by going outward to our myths, legends, literature and religions. The archetype can be a pattern, such as a kind of story. Or it can be a figure, such as a kind of character.

Archetypes (Lazso, 1990: 45) are "forms or images of a collective nature which occur practically all over the earth as a constituent of myths and at the same time as individual products of unconscious origin."

Jung (1969) used the term "archetypal behaviors" to include all psychological realities that are typical, stereotypical, or universal. Archetypal behaviors are typical, eternally repeated behaviors among human beings.

Jung (1969) also believed that many of our more complex social behaviors and/or "rituals" are also inborn, universal, archetypal behaviors.

Jung (1969) found a couple of primary places where "archetypal images" could be found and then systematically studied. Firstly, he found many of the archetypal images are projected into the symbols of mythology, religion, and alchemy. Secondly, Jung found the "archetypal images" residing in our dreams and in our

imagination. This includes both our day dreams (fantasies/imagination) and our night dreams.

The archetype may emerge into consciousness in loads of variations. To put it another way, there are very few basic archetypes or patterns which exist at the unconscious level, but there is an infinite variety of specific images which point back to these few patterns. Since these potentials for significance are not under conscious control, we may tend to fear them and deny their existence through repression.

In his earlier work, Jung tried to link the archetypes to heredity and regarded them as instinctual. We are born with these patterns which structure our imagination and make it distinctly human. Archetypes are thus very closely linked to our bodies. In his later work, Jung was convinced that the archetypes are psychoid, that is, "they shape matter (nature) as well as mind (psyche). In other words, archetypes are elemental forces which play a vital role in the creation of the world and of the human mind itself. The ancients called them elemental spirits.

Jung found the archetypal patterns and images in every culture and in every time period of human history. They behaved according to the same laws in all cases. He postulated the Universal Unconscious to account for this fact. We humans do not have separate, personal unconscious minds. We share a single Universal Unconscious. Mind is rooted in the Unconscious just as a tree is rooted in the ground.

Archetypal symbols build a bridge to the collective unconscious; these archetypes are to be found in religion and mythology, in fairy tales, dreams, and fantasies. Ursula Le Guin's Earthsea contains many of these elements, which interact intensely with the psyche of its readers.

It was evidently created with the use of a Jungian "recipe" and thus it is a story that invites a Jungian interpretation.

3.2.1. The Self

Self is the central archetype of wholeness and totality. It does not refer to the individual self but to the whole of the personality; ego, personal conscious and collective unconscious. The self appears in dreams, myths and fairytales as king, hero, prophet, saviour; it is the total union of opposites, it is a united duality as yang and ying

3.2.2. The Shadow

The most basic potential for patterning is the Shadow Archetype. This is the potential of experiencing the unconscious side of our unique personalities. As we move deeper into the dark side of our personality personal, identity begins to dissolve into "latent dispositions" common to all men. We experience the chaos which indicates that we are drawing close to the material structure of psychic life. This "Other Side" may be manifested in a wealth of images. The image of "wilderness" is fundamental.

The Shadow is the easiest of the archetypes for most persons to experience. We tend to see it in "others." That is to say, we project our dark side onto others and thus interpret them as "enemies" or as "exotic" presences that facinate. The Shadow is the personification of that part of human, psychic possiblity that we deny in ourselves and project onto others. The goal of personality integration is to integrate the rejected, inferior side of our life into our total experience and to take responsibility for it.

3.2.3.The Anima / Animus

They are the inner opposites.Males meet their Anima (feminine soul); females their Animus (masculine soul).

3.2.4. The Child

The Child Archetype is a pattern related to the hope and promise for new beginnings. It promises that Paradise can be regained.

3.2.5. The Wise Old Man

It is the archetype of meaning or spirit. It often appears as grandfather, sage, magician, king, doctor, priest, professor, or any other authority figure. It represents insight, wisdom, cleverness, willingness to help, moral qualities.He warns against danger and guides the hero in his quest. As with the other archetypes the wise old man also possesses both good and bad aspects.

3.2.6. The Hero

In classic literature they are often fearless protagonists who realize their own special power and go on to take great personal risks in order to change their reality. They embrace risk and change which can trigger an inner conflict with the need for safety, structure and security.

When these archetypes are active in people, they want to take action to have an impact on the world. Emotions related to such aspirations tend to be fiery and energetic, ranging from anger to ambition, to fierce determination. He uses that energy to leave a thumbprint on the world or to mobilize in order to destroy or transform rigid structures.

Heroes often have a slightly rebellious quality to them, and outlaws carry on the wilder.

The hero, the outlaw, and the magician all take a stand against some limiting, restrictive, or harmful reality. The hero, who is seen as a warrior, takes a great

personal risk in order to defeat evil forces to protect society or sacred values. The outlaw acts as a disruptive force, violating cultural norms and rules for the good of others, for adventure or personal gain, or out of desperate alienation.

Hero triumphs over evil, adversity, or a major challenge, and in so doing, inspires us all. He wants to make the world a better one. His underlying fear is failing to have what it takes to persevere and prevail. This archetype helps us develop energy, discipline, focus, and determination. When the hero archetype is active in individuals, they may be ambitious and seek out challenges, or they may be more reluctant heroes who recognize injustice or problem and simply rise to the occasion to do what needs to be done to remedy it. Either way, the hero is invigorated by challenge, feels outraged by injustice, and responds quickly and decisively to difficulty or opportunity. They are instinctive protectors of those they see as innocent, fragfile or legitimately unable to help themselves.

The hero archetype is also known as the warrior, the crusader, the rescuer, the superhero, and the soldier.

3.3. ARCHETYPES IN EARTHSEA

3.3.1. Shadow Archetype in Earthsea

A man who meets his shadow is a whole person. Jung maintains that shadow is not only the evil, the unwanted, the repressed part of our soul, but also a necessary and a completing half.

For Jung, the only way to form a wholeness in one's soul is to turn inward and identify with one's own deeper regions, the great unexplored regions of the self. These regions of our psyche is referred to as " collective unconscious". It is where we all meet; these are all the shared, common traits of human unconscious. Jung emphasizes that collective unconscious is the source of the community and the first step to get into that dark realm is to turn around and follow your own shadow.

Shadow acts as a bridge between the conscious and the unconscious mind. It is all the tendencies and qualities within us which have been repressed, denied or not used. Jung (1966:78) acknowledges that "everyone carries a shadow,and the less it is embodied in the individual's connscious life, the blacker and denser it is". That is to say, the less you accept and turn to it, the more powerful and menacing it becomes.

Obviously, there is a one-to-one correspondence between what Jung states and what Ged experiences. In the first book of Earthsea, he conducts a quest to find his shadow and form a whole with it. Otherwise, he will never be able to form his wholeness and will never have the strength to become the Archmage in the third book. For him to fight against the evil, he should first turn to his own shadow and without any projections should accept and embrace the evil, the shadow within him. Pride, arrogance and ignorance are the very first evil traits introduced in the first book and Ged has the inclination to project them to Jasper. It is his pride that leads him to

challenge Jasper in a show of wizardy, at the expense of which he happens to summon a dead spirit which will continuosly haunt him throughout the story.

Only after unifying with his own shadow has he grown toward the community and gained self-knowledge and wholeness.

As Le Guin points out in her article *Child and Shadow:*

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> ...in pre-adolescence and adolescence, the consciousness of self emerges".It is then that the shadow becomes even darker. Only way for a youngster to get past the parayzing self-blame, self-disgust of this stage is really to look at that shadow, to accept it as himself, as part of himself."(1975)

Essentially, in the first book, when Ged is in his age of adolescence, the guide of the journey to self-knowledge, to adulthood and thus to the light is again the shadow itself. It is obviously the shadow which frequently appears to Ged in different visionaries and leads him to their final meeting destination.

Shadow holds in it all the negative, repressed, unwanted, unaccepted deeds and aspects of ourselves. It is repressed unconsciously and is rejected. It substitutes the black, dark and evil side of our personality.We have tendency to fail to realize or accept our shadow in a way that we apt to see them in other people and criticize them. This, in Jungian terms, is called "projection". "The foreigner" is one of our favorite shadow projections. In *A Wizard of Earthsea*, the leading character Ged attributes all his evil deeds to his only rival in the school of wizardy. Jasper is a loathed antagonist who must be defeated.

However, meeting one's own shadow is considered to be necessary and a whole-making experience. That is to say, when you meet your shadow, you become a whole mature person.

Ged, throughout his quest of finding the evil he had accidentally set free, experiences several incidents where he comes to the treshold of finding the evil. However only at

the end of his quest did he realize that it was his own shadow that brought all the evil.

Confronting the shadow and unbreaking all the unexpressed is considered one's life work in the process of maturation. Without it, we can never become a full mature person. For Jung, it is a task for the hero or heroine who has the strength to descend into the underworld and fight dark forces. In Wizard of Earthsea, the first foreshadowing related to the shadow archetype is the name of the ship which takes Ged to the school of wizardy in Roke:"The mage's (Ogion's) face darkened at the name of the ship (shadow)"(33). It is a foreshadowing that Ged has taken the first step in his quest of searching for evil.

A substantial proportion of suspense in the first book of the trilogy is created within the presence of the shadow. Even on his first days at the school of wizards, Ged happens to feel its presence."Stepping forward then he entered the open doorway.Yet it seemed to him that though the light was behind him,a shadow followed him in his heels."(40)

The first projection of shadow within Ged is revealed in his confrontation with Jasper. After a failure of impressing Jasper in a duel of magic making, Ged puts all the blame on the other:"And Ged followed,sullen and sore-herated,knowing that he had behaved like a fool, and blaming Jasper for it."(46). Here, the word "blame" reveals the projection. From his first days at school of wizardy, all the evil sides of Ged's character are revealed in his hatred, vengence and pride against Jasper's rivalry. They are present in his subconscious mind. "Standing there with rage in his heart, looking after Jasper, Ged swore to himself to outdo his rival, and not in some mere illusion match but in a test of power.He would prove himself, and humiliate Jasper. And there Jasper stood alone as his rival,who must be put to shame."(49)

Ged's urge for revenge and his broken pride are parts of his evil side which easily trigger the release of the shadow."Summon up a spirit from the dead, challenges Jasper. 'I will' replies Ged trying to recollect his pride mocked by Jasper"(64). Pride, hatred and vengence, which are rooted in unconscious mind, cause the release of the shadow: "something like a dot of black shadow,quick and hideous,and it leapt sraight out at Ged's face...Japer bent down to the ground hiding his eyes from the terrible light. It was in the world now. In the world, somewhere it hid."(65)

This first encounter with the shadow causes the death of The Archmage Nemmerle: "Nemerle had spent all his power,and with it his bodily strength was gone.He lay dying."(65)

The experience proves that the quest to find and hunt the shadow is a great and painful one . However, Ged is not allowed to leave the school right after the incident, since the new Archmage Nemmerle believes that evil will possess Ged if they let him go: "if you left now the thing you loose will find you at once,and enter in you and possess you."(67)

Nemmerle's warning reveals the characteristics of the shadow: "...you are connected...It is the shadow of your arrogance, the shadow you cast. Has a shadow a name?.."(68)

Jung (1966:76) puts forward the idea that dreams are the product of our unconscious mind. Our shadow lies within the unconscious. The shadow can be met in dreams as it is the case with Ged:

> Again he dreamed, but this time in the dream the shadow was inside his house, beside the door...(83)

Until the final confrontation with the shadow it seems to exist only in dream and darkness, and in Ged's thoughts. We see a clear connection with the being of shadow and Ged's own being. He comes to realize that "his death would put an end to the evil he had loosed by living."(125) "....it had drawn powe from him, sucking him into itself.... (126).

As his quest to find and defeat the evil comes to an end, Ged gradually realizes the great similarity and association with his self and the shadow: "All my acts have echo in it.; it is my creature. Perhaps it is only from my weakness that it draws the strentgh to speak. Almost with my own tongue it speaks...."(147-148).

He begins to realize that the shadow is almost identical with him, the evil side that reflects and feeds upon all his weaknesses." If ever I weaken again,and try to escape from it, to break the bond, it will possess me."(148)

It is implied that it is of no use trying to hide or escape our shadow. The more we escape and ignore, the denser it will become. The only way is to confront it and accept is as our part. This is the only way to form harmony within the self.

On the final scene, in the open sea, where Ged comes to the end of the quest and meets his shadow, projection is revealed once more:"..he saw that it was not an old man but a young one: it was Jasper...."(163)

At the school of wizardy, Jasper was his greatest rival in challenge with whom Ged released the shadow. He projects all his evil aspects: pride, ignorance and arrogance upon Jasper and that is why the shadow first appears as Jasper: "....look of Jasper fell from the figure that approached, and it became Pechvarry....Ged saw in it for an instant Skiorh's white face."(164)

After multiple different projected appearances, Ged meets his own shadow and becomes whole with it:

> Ged spoke the shadow's name, and in the same moment the shadow spoke withut lips or tongue, saying the same word: Ged. And the two voices were one voice.....Ged reached out his hands, dropping his staff, and took holf of his shadow, of the black self that reached out to him. Light and darkness met and joined, and were one. (164)

The sory reaches its climax with Le Guin's vivid description of unification with the shadow; light and darkness, good and evil are met and joined to form a whole.

The wound is healed:"I am a whole. I am free."(165)

3.3.2. Ged: The Child Archetype

The archetype of the child symbolizes innocence and freedom. However, Jung's archetype of the child represents wholeness. Therefore, it signifies the union of the opposites such as childhood and adulthood, innocence and wisdom, freedom and responsibility.

The archetypal child endeavours in a journey on an on-going process of personal development.

In most ancient societies the child has the legendary role of the victorious warrior who rescues the tribe from the menacing enemy, the child appears as a symbol of innocence and renewal. The legendary child brings about a radical transformation in the social order. In the first book of the Earthsea story, Ged, then being a child, rescues his people from violent Kargs cloaking the land in fog. This is the beginning of the archetypal motif of the innocent who triumphs over the threat of evil:

> This was Duny's first step on the way he was to follow all his life,the way of magery,the way that led him at last to hunt a shadow over land and sea to the lightless coasts of death's kingdom….At first all his pleasure in the art-maigc 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. Seeing him the high pastures of often with a bird of pray about him,the other children called him Sparrowhawk, and so he came by the name that he kept in later life as his use-name, when his true name was not known.(17)

In Romantic Era the child, in a literal sense, is a symbol of wholeness and integration. In the poetry of Romantics such as Blake and Wordsworth, child represents the union of chilhood and adulthood that co-exist in a well-balanced personality. In Jungian theories, the child is a composite of opposite but complementary qualities. There is a balance of childhood and adulthood, as well as innocence and experience.

The child and adult complement each other; that is, the child is guided by the mentor, and the mentor benefits from the inspiration of youth. Archetypal theme of the child's restoring the broken adult to well-being is an archetypal theme, which is depicted through Ged's deed in the story of Eearthsea.

Jung (1966:89) asserts that the child archetype exists in the collective unconscious and emerges as forms of symbol in literary works. Those aspects common to all cultures ,which we call collective unconscious are passed from one generation to another. However the child, who needs to seperate from his parents in view of moving to the independence of adulthood, must experience abondenment. Through an experience of isolation, the child is trying to build the adult in his personality. That is why Ged is depicted as an orphan who, as well as suffering from isolation and solitude, sets out a quest to find his own self.

Jung (1966:123) emphasizes that it is a striking paradox in all child myths that the child is, on one hand, delivered helpless into the power of terrible enemies, while, on the other, he possesses powers far exceeding those of ordinary humanity. For Jung

the archetypal child is equipped with magical powers in order to overcome all difficulties.

The archetype of the child is characterized by wholeness. It is a well-integrated whole of contadictory but complementary forces. As in ying-yang of taoist philosophy, opposites are integrated to form a whole.

Figure 5

Innocence-unconsciousness

Experience-consciousness
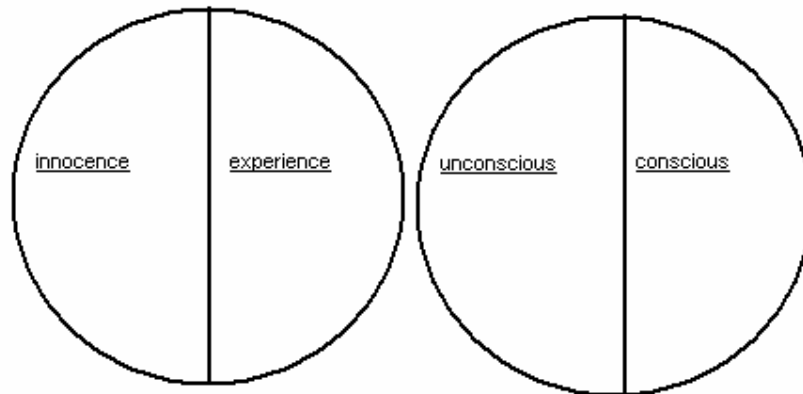
States of innocence and experience symbolize the union of the unconscious and the conscious. Growth for the individual, Jung claims, results from the integration of the contrasting forces of the conscious and the unconscious.

If one is to claim the gifts of the unconscious, concomitantly one must be willing to acknowledge the negative aspects of one's personality which Jung refers to as the shadow.

In order to become evil, we have to admit to a little bit of it in ourselves. Jung hails the archetypal child as a mediator, bringer of healing; that is, the one who makes whole.

He terms this on-going process of integration as individuation. He uses the term to denote the process by which a person becomes a psychological "individual", that is , a seperate, indivisible unity of whole.

People of all personality types must complement their basic personality profiles with opposite personality traits, either through their own resources or with the assistance of others. The ideal is when the individual no longer depends upon another person, but comes to wholeness oneself. Jung was convinced that harmony should be established within the individual, rather than in relationship with another person. Each of us has only to look within ourselves for the power to become the person we want to be. Jung's archetype of the child is a symbol of wholeness representing unity of the conscious and the unconscious realms.

3.3.3 Ged: The Hero Archetype

The hero is an archetypal figure recorded in literature and other art forms throughout history in cultures from all around the world. Some of these figures take fantastic journeys that test their heroic strengths and worth. Other figures undergo tremendous suffering for some greater, heroic purpose. The nature of the figure may receive a different emphasis in different cultures, and in some cultures, at some times, the anti-heroic figure may defiantly be proclaimed as the dominant archetype. Another common archetype is the superheroic figure, who has exceptional strengths to balance against exceptional monsters and fears.

<u>The Hero Cycle of Ged</u>

The Quest

This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land. In Ged's case in Earthsea, it is the shadow in the first book; the ring of Erreth-Akbe in the second one, and the secret of the Evil in the third one. Each of the quests of Ged is accomplished with success.

The Task

Gaining the responsibility of saving somebody or something, the hero needs to fulfill a menacing, painstaking task in order to be accepted as real hero. The hero is the most common archetype present in all fantasy works. It has both good sides and evil sides. In Earthsea's case, the theme of fulfilling a task is evident particularly in the third book, The Farthest Shore, where Ged is supposed to save the whole Archipelago from the evil intentions of the corrupted wizard Cob.

The Initiation

This usually takes the form of an initiation into life, that is, the depiction of an adolescent coming into maturity and adulthood with all the attendant problems and responsibilities that this process involves. An awakening, awareness, or an increased perception of the world and the people in it usually forms the climax of this archetypal situation. Ged's process of maturation in Earthsea trilogy constitutes a good example of hero's initiation. The first book gives us the depiction of adolescent Ged's coming into maturity and becoming a whole individual by unifying with his shadow. The second book centres on his youth within the framework of the love theme. Finally, in the last book, Ged becomes an accomplished adult during the hardship he experienced while hunting down the haunting evil in Earthsea.

Death and Rebirth

The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. Thus, morning and springtime represent birth, youth, or rebirth; evening and winter suggest old age or death.

These are the dominant themes particulary in the second book of Earthsea trilogy, The Tombs of Atuan. Even the name of the book is an implication of the theme itself. Tenar, as the protagonist, lives in an environment steeped in death, she is surrounded by underground forces and is made to pay tribute to Nameless Ones which reside in a labyrinth-like structure of tombs. She is believed to be reincarnated from former priestess, which is directly related to the theme of rebirth.

The common heroic figure is supposed to follow these paths according toGoodin (2004:2)

1) The hero usually suffers a great loss, which makes him set off on a quest. Ged summons a dead spirit which haunts him throughout the story.

2) The hero generally has a mentor or helper who helps him on his quest. Ogion is the wise old man the counsel of whom Ged frequently needs.

3) The hero must face a set of trials, which allow him to overcome "evil". Ged is given the opportunity to face the evil several times in different occasions.

4) The hero narrowly escapes death, usually more than once. Everytime he gets close to the shadow he feels in peril and loses the contact with it.

5) The hero escapes the "evil villain's" stronghold or destroys him. He finds his shadow in the sea, passing the border to the dark side and facing it courageously.

6) The hero is then reintegrated into society with a new status, wealth, or marriage to the princess. Ged is integrated with his shadow, which makes him a whole accomplished individual.

Ged's quest as hero can be illustrated as follows:

Table 1

The Summary of Ged's Quest

1. The Hero as an orphan.	Ged is an orphan left in the care of his aunt, the town witch from whom he learns magic tricks, and who sees in him the possibility of great power.
2. The Hero or his nation is under threat	When his home island of Gont is attacked by the violent Kargs, Duny casts a fog spell which hides the villagers from the enemies saving Gontish people from certain massacre.
3. The Magic	While casting spells against violent Kargads,Ged discovers that he has the inborn aptitude to practice magic.
4. The Apprenticeship	His reputation spreads to Ogion, the great mage of Re Albi. Ogion comes to Duny's village, gives Duny his "true" name, Ged, and takes Ged as his apprentice, which is the starting point of his quest.

5. Silent Mentor	Disappointing Ged's expectations, Ogion refuses to reveal the secret spells and remains silent during their friendship which irritates Ged.
6. The Gathering of the Companion (including one longtime friend) The socialization of the hero.	Ogion allows his prentice to choose between staying at Albi or journeying to the isle of Roke, which Ged takes the latter. Roke island is the magical heart of Earthsea. On the island, which is protected by powerful spells and a magical wind and fog, has several places of power, such as Roke Knoll and the Immanent Grove. By gathering young potential mages and teaching them magic, the school controlled and guided their powers. He makes a good friend on Roke and he learns at unusual speed. There he meets Vetch who'll soon become his friend.
7. Challenge	Jasper always looks down on him, and becomes his rival. And after several months spent in the school, with hatred steadily growing between them, Ged one day challenges Jasper in a magic duel.
8. Release of Evil	And as Ged is trying to wake the dead, he accidentally unleashes an evil shadow, also getting himself killed in the process. Although he recovers his face is scarred for life and he must live in fear of the creature which will return and try to finish him.

9.On the treshold of the quest	After he graduates from Roke, he now must flee from his enemy, which he does not know how to fight, and he does not even know if it is possible to flee. It has power over him, but he does not even begin to see how to defeat it. He is finding that power without control is nothing. Eventually he returns to Gont to seek the wisdom of master Ogion who perceives that he must turn and face his enemy to defeat it and not run. Ged travels to the Master Namer where he lives for a year learning the names of everything. Though bored, Ged knows the importance of learning the names, the true names of everything. For when one has knowledge of the true name, the name of making of a person or an object, he has power over it.
10.Encounter with the enemy	The mage Sparrowhawk is sent to Low Torning to prepare for the imminent coming of the brood of dragons newly spawned. Ged becomes friends with a boat-maker named Pechvarry. Pechvarry's son grows ill, and the boy's parents beseech Ged to save the youngster's life. The boy is dying. Ged chases the boy's fleeing spirit into the Land of the Dead. He cannot save the boy. Turning to leave the dark place, Ged encounters the evil shadow that he loosed. It stands on the side of the living while Ged is on the side of the dead. Using his power, Ged is able to return to the land of the living; however, seeing his nemesis, Ged realizes that the shadow means to take over his body and his power.

11.A Companion	Ogion advises Ged to find the shadow: he must be the hunter, not the hunted. Ged and Vetch, his old friend from Roke, sail to find the shadow.
12.Facing the Enemy	Ged, who has realized the responsibility he has acquired by loosing the evil finds it and comes to terms with him, with himself for the shadow was merely him, his own dark side.
13.Individuation/Coming of Youth	This journey was necessary because without it he was incomplete. He unified with the shadow.

3.3.4. The Archetype of Wise Old Man

The Wise Old Man is a common archetype in nearly all fantasy works. It is also known as the mentor (of the child hero). A mentor is a teacher in whom you can place your trust. Mentors do more than just teach; they pass on wisdom and refine their students character .

Wholeness in the archetypal child is achieved not only by an integration of complementary characteristics, but in terms of a life-giving relationship with another person. When the inexperienced child embarks on the journey of life, he or she invariably enters into a relationship with an experienced mentor. Jung (1996) states that the mentor appears in a situation where insight, understanding, good advice, determination, planning….etc. are needed but cannot be mustered on one's own resources. The role of the mentor is to facilitate the youth's transition into the next

stage of development. Frequently, in fantasy literature, the mentor appears as the archetype of the wise old man.

Friendship with an older and wiser companion offers the child guidance in cultivating the undeveloped parts of his or her personality. In stories dealing with encounters of the archetypal child and the mentor, invariably the child possesses gifts that the adult needs, while the adult has talents that the child lacks.

The Wise Old Man often adopts the quise of a magician and is essentially a spirit archetype. He gives the necessary magical talisman to the child hero, which in Ged's case is the art of magic. The role of the mentor is crucial in Ged's quest.

As an archetypal image, Ogion is the first person to be consulted in times of trouble.After Ged first proved his talent in magic, his reputation spread to Ogion, the mage: "The tale of his deed with the fog has come to Re Albi, which is my home.I have come here to give his name, if as they say he has not yet made his passage into manhood"(23)

He gave Ged his true name:"Ogion waiting, reached out his hand and clasping the boy's arm whispered his true name:Ged"(24)

Right after Ogion took him as an apprentice with the aim of teaching him the mastery of power, Ged felt disappointed with and annoyed at Ogion's silence and patience. He felt like he was learning nothing. He hungered to learn the mystery, whereas he found himself wandering aimlessly herding sheep. "Though a very silent man he was so calm and mild that Ged soon lost his awe of him"(25)

Ogion was depicted as typical wise old man:" He spoke little, ate little, slept less. His eyes and ears were so big that were very keen, and often there was a listening look on his face."(25)

The first lesson he thought to Ged "was to hear ,one must be silent". Only after his encounter with the shadow for the first time, as a result of the girl's temptation, did he recover his trust in Ogion: "he knew by now that Ogion never told him anything that he had not good reason to tell him."(31)

The wise old man always acts as a guide to the child or hero. Ogion is the one who gives Ged his true name and teaches his first lessons. It was again Ogion's decision to send him to Roke Island to the school of wizardy. After a short hesitation whether to stay with his first manner or go to the school, Ged chooses the latter.

The archetype of wise old man gains more significance in the school of wizardy, where Ged gets the help of all mages .Whenever he is in trouble he gets the guidance of mages of the school. Ged's releasing the shadow on his rivalry with Jasper results in the loss of the Archmage Nemmerle's life: "Nemmerle had spent all his power , and with his bodily strength was gone. He lay dying."(65)

Nemmerle is replaced by a new mage Genscher who has warned him about the shadow : "If you left now, the thing you loosed would find you at once, and enter into you, and possess you......And you were moved to do this by pride and by hate......It is the shadow of your arrogance, the shadow you cast. Has a shadow a name?"(67, 68)

On his request to leave the school, Ged is warned by Gensher, the new Archmage, whose words are foreshadowing the fate of Ged: "It is all in darkness. And there is a power in the North, something that would destroy you, but what it is and where, whether in your past or on your forward way, I cannot tell: it is all shadowed."(78)

It was always Ogion the counsel of whom Ged seeks whenever he is in difficulty. Ogion's advice shapes Ged's quest: "You must seek what seeks you.You must hunt the hunter."(120)

3.3.5. The Archetype of Trickster/Temptress

The trickster is a significant archetype in the fantastic literature and fairy tales. He reveals the flaws in a well-built society or individual. He is a rebel against authority. His aim is to question, to lead us to question .

The trickster is usually depicted as having magical powers which he uses to set free an ominious deed, as it happens in Earthsea with the character Ged. During his apprenticeship to Ogion, he meets a girl his own age who is the daughter of lord of Re Albi. Ged is seduced by her to use his charms unwisely:"She began to beg him to transform himself to anything he wished"(29)

Therefore, Ged's unwise use of his magic nearly results in summoning up the shadow:"Looking over his shoulder, he saw that something was crouching beside the closed door, a shapeless clot of shadow darker than the darkness."(30)

It was Ogion who interrupts and warns Ged not to work the spell of summoning unless in life peril:"That girl's mother is an enchantress. The girl herself is a half a witch already. It may be the mother who sent her to talk to you. The powers she serves are not the powers I serve."(31)

Ged's second experience with a trickster is his encounter with Jasper in the school of wizardy in Roke. It is after that he is haunted by a shadow which he sets free accidentally in a show of magic. Jasper challenges Ged who, as a result of his evil pride, endevours in a game of summoning up a spirit from the dead. The release of

the shadow in this way triggers a series of thrilling experiences for Ged in his quest to find the evil. Furthermore the seduction of the trickster results in the loss of the Archmage Nemmerle who sacrificies himself in his attempt to rescue Ged from the evil shadow.

We meet the same girl again as the wife of a lord on the barbaric island of Osskil. The girl approaches Ged seductively and informs him about the stone which holds the secret of Ged's shadow and will help him defeat it. Nevertheless, the husband discovers her infidelity and summons evil creatures to attack her and Ged. They change themselves into birds and flee.

Man is most accessible to the trickster when he is in weakness; that is, it was his pride and hate against Jasper what moved Ged to be trapped by his own spell. And in the Archmage's words after the incident:"It is the shadow of your arrogance,the shadow of your ignorance,the shadow you cast"(68)

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The trickster exists in each of us and shows itself from time to time. We encounter it when we are in lower emotional states such as jealousy, rage, depression, and pride. When one disrupts someone, it is the trickster revealing itself. Even when we allow ourselves to be trapped by the trickster it is the child inside us who is defeated against his own arrogance and ignorance.

The trickster is situated in the unconscious mind which challenges the conscious mind. However harmful he may seem, the Trickster is actually a creator. It is challenging the trickster what makes Ged release the shadow which he searches throughout his quest. Only by unifying with the shadow at the end of the story was he able to form his whole, well-balanced personality . Out of destruction (summoning up the shadow) comes out the creation (becoming one with the shadow).

3.3.6. The Archetype of Anima/Animus: Ged and Tenar

The Anima represents the 'feminine' qualities of moods, re-actions and impulses in men, and the Animus represents the 'masculine' qualities of commitments, beliefs and inspirations in women.

Every man has a feminine component in his psyche; every woman has a masculine component in hers. Unfortunately, for centuries, and particularly in the western world, it has been considered a virtue for men to suppress their femininity; and until very recently women have been socially conditioned to think it unbecoming to show their masculinity. One result of this has been man's bad treatment of women. Man's fear and neglect of his own femininity have had dire consequences. Not only has he repressed the femininity in himself; but also, being frightened of his feminine part, he has suppressed them, kept them subordinate and powerless.(Jung,1966)

With the exception of the mother figure, the dream symbols that represent the soul-image are always of the opposite sex to the dreamer. Thus, a man's anima may be represented in his dreams by his sister; a woman's animus by her brother.

<u>Love</u>
The theme of love reaches its apex in Toms of Atuan. Both characters find that love unites against the blows of life, and the two, even in such conditions, are prepared to accept the consequences of their commitment. Slowly, as the second part comes to its conclusion, disasters loom more immediate. Part of the great interest in the developing love motif is in the dialogue between the two; there are no descriptions of the physical action and no psychological probing. The form is made highly dramatic in Tenar's own words:"Why did he sit there so defenceless and so strong? Why could she not defeat him?"(249)

It is evident that she has complex feelings about Ged. When she is speaking to him, "her heart beat as if she were afraid, "she felt the blood rising to her cheeks, hot and foolish."(242).

As an anima-animus pair, Ged and Tenar are complementary to each other; Tenar frees him from the underground where he is in peril of hunger: "This is the only place I know where you can stay alive. Kossil will kill you or make me kill you, Sparrowhawk. But here she cannot reach."(256)

Much the same way, Ged frees her from the Nameless Ones and the dull life she is leading : "Nameless ones are dead; only a lost soul, lost to truth, could believe that. They exist. But they are not your masters. They never were. You are free, Tenar. You were taught to be a slave, but you have broken free."(266)

3.4. Self-realization and Individuation as a Theme

To Jung (1966:34) individuation means becoming an individual, it implies becoming one's own self. We could thus translate it as "self-realization."

Individuation must not be confused with individualism, which over-looks collective factors and seeks some peculiarity valued by the ego. Although Jung calls individuation psychological necessity, he also says that its nature is aristocratic, and that it is available only to individuals who are predisposed to attain a higher degree of consciousness and who are called to it from the beginning. To Jung (1966:43), the average person is content with limited horizons that do not include knowledge of the collective unconscious .

For Jung (1966:44), the process of individuation takes place in two stages: youth and middle age. The time of youth requires an extroverted attitude when one's libido is directed to outward and material things--marriage, career, education, etc. Similarly, in the first book, we have a young Ged with his impatience and eager to learn the art of magic. He attends the school of wizardy, and thus is quite socialized at this stage of his life.

The transition from this first stage to the next occurs, says Jung, between ages 35-40. Along with it is supposed to come an urgent need to re-examine accepted values and to appreciate the opposites of earlier ideals. This stage is marked by introversion where a person's concerns progressively become centred in the internal world and the fuller development of the psyche. This is a time of culture and wisdom and is governed by its own principles which are directed toward the end of self-realization through the union of opposites. In the final book of Earthsea, we see a more mature Ged, who now has become a mentor to young Arren. He becomes more passive, which causes Arren to question his trust for him: "Arren saw now what a fool he had been to entrust himself body and soul to this restless and secretive man, who let impulse move him and made no effort to control his life, nor even to save it."(390)

Figure 6.
Individuation Process

Youth	Middle Age
Extroversion	Introversion

The ideal situation to Jung is one in which the individual develops equally each of the two attitudes of extroversion and introversion, as well as the four functions of sensation and intuition, thinking and feeling, and also the two modes of apprehension, perceiving and judging. Every one, however, is considered to prefer one or the other opposites from these pairs. When one function is singled out, it becomes superior and remains in conscious behavioral patterns, while the other, less favoured opposites, falls into unconsciousness where it remains inaccessible, undifferentiated and autonomous. The remaining two functions become secondary and operate in the service of the superior function.

Self realization is a dominant theme especially in A Wizard of Earthsea, in which Ged's quest for individuation is achieved by meeting the shadow.

Ged's goes through a maturation process throughout the trilogy. In a Wizard of Earthsea, he is the young apprentice of his master who is eager to learn the art of magic. He is portrayed as an impatient and inexperienced wizard who is disappointed with and annoyed at his master's patient and gradual teaching of magic. In the Tombs of Atuan, though, he gets more mature and falls in love with Tenar who he rescues from the doom of the Nameless Ones. We see a full experienced Ged in The Farthest Shore, who now has become a master and mentor himself. He is the Archmage of the Archipelago who has the responsibility to free the worlds from the unknown evil.

A Wizard of Earthsea

In A Wizard of Earthsea, Ged is at his beginning of his training as a talented and sharp wizard in the school of Roke. In his relationship with the mentor Ogion, Ged experiences the thoughtless arrogance of his adolescence. He is so eager to learn all magic crafts that the silence of Ogion annoys him. We follow Ged from his early years of supremacy, to the time when his pride and self-confidence is confronted by Jasper, his only rival at the school of Roke. Only after facing and internalizing his

shadow at the end of the book did he step the treshold of his youth as a whole, complete man.

Tombs of Atuan

Even though the Tombs of Atuan's focus shifts to Tenar, it also portrays Ged as he enters adulthood. Like Ged, Tenar is suppressed in a strict religious environment in which the themes of privilege, oppression, and freedom are employed. It is Ged at the height of his powers. It is also the love story of Ged and Tenar, a story of connection, and of mutual need.

The Farthest Shore

Ged has now become the Arcmage. He sets off the sea to hunt the evil haunting in Archipelago. He is the mentor of Arren, the young prince. Ged has mastered the art of wizardy and he enters the world of dead where he follows and defeats the evil at the end of the story.

3.5. Dragon as a motif

In the old western culture and mythology (including some regions), the dragon is most of the time a symbol of evil or the dark side (as being the opposite of the light side) or of the night or of death and destruction, that archetype can also be found in some eastern myths.

The dragons are also typed as jealous, greedy, always protecting some legally or illegally gathered treasure. Some eastern myths see the dragon as kind of a dumb, curious, easy to fool creature but always good at heart and willing to protect, the dragon then is a protector.

In Chinese cultures the dragon is seen as one who is to be worshipped because the dragon controls the water (rain, rivers, seas etc) and the dragon's aid is needed.

Rulers used the dragon symbol to fortify their power and make them as invincible as possible so there the dragon stands for the utmost power and strength.

Jung also refers to the dragon as an archetype. Hero must defeat the dragon before being able to become the hero. Now, according to Jung, the dragon is female, and the hero is masculine, also the dragon is subconscious while the hero is conscious.

Ged emphasizes the superiority of dragons:

> Who am I to judge the acts of dragons?.....They are wiser than men are. It is with them as with dreams, Arren. We men dream dreams, we work magic, we do good, we do evil. The dragons do not dream. They are dreams. They do not work magic: it is their substance, their being. They do not do: they are.(334,335)

The dragons of Earthsea are wise, powerful, ancient, majestic and magical creatures who care little for the affairs of humans and others who live for such a short time. Only a very few humans, the dragonlords, are interesting enough that they are worth a dragon's effort to notice. These dragons are neither good nor evil; they are a race totally apart from man.

In A Wizard of Earthsea, dragons are an ancient race of beings, much older than humans. The dragons of Earthsea have four limbs and two wings; they can grow to a considerable length, breathe fire, and have a liking for treasure. The older individuals can speak the 'old speech' (an old language used to conjure spells), and can work dragon magic. In the book, dragons have a minor role, mostly as an adventure touch to the story, however the author does talk of how the dragons can fly to close islands and feed on people or live stock there. This is what draws the main character to a key

point in the book. Ged than slays several dragons and tames a very large one.

As we can see by the way the author portraits the dragons, she is using an old European dragon template. European dragons are probably by far the most well known in the western hemisphere. These 'classic' dragons are usually very big and they have wings and long lethal claws, breathe fire, and have large lethal teeth.

In the book, there seems to be only one type of dragon. However, in one part of the book a mad king, under the control of a magical stone, conjures up dark winged dragons with beaks instead of teeth. This kind of European dragon is known as a wyvern, a dragon more like a bird with wings, only two limbs, and a beak with feathers. The wyverns in Earthsea seem to be a magical conjuring, and so are not very credible as dragons. These are the only real dragons mentioned in the book. They come from the western islands in Earthsea, where the dragons are few in numbers. They are carnivorous, and mostly feed on whatever they can fit in their mouths, larger individuals that can fly the distance to human inhabited islands can eat goats, sheep, and even humans themselves. The dragons in Earthsea do not interact with each other often and certainly not with humans:"Never have I met a dragon who did not speak before it struck, if only to torment its prey...They who spoke before men spoke, they who are older than any living thing."(435)

As the dragons mature, they somehow mysteriously become aware of magic and can speak the old speech and work dragon magic. Dragon magic is much like human magic, but mysterious and dark; older dragons are probably far more powerful than most wizards. Dragon magic doesn't really influence human magic, except through story and song. They are some sorcerers who are known as dragon tamers, and like dragons, are both mysterious and powerful. Obviously, dragons influence people through   fear,   fear   of   being   eaten   or   killed.

All fictional dragons, in Earthsea, and in other stories; are based on real world animals. Reptiles are obviously the most qualified to the dragon profile. Scales,

claws, teeth, and cold blood are reptile traits that have carried over to the dragon ideal.

Dragons are, and have been a key part in many fantasies and myth. In Earthsea, you can see that wizards and magic go hand in hand with mythical beasts, and mythical beasts include dragons. Dragons have captured our imaginations, and have given excitement and adventure a home in fantasy.

Le Guin employs a very vivid depiction of dragons in Earthsea trilogy. The description of Dragon of Pendor in A Wizard of Earthsea is awe-aspiring:"Lean as a hound he was and huge as a hill. Ged stared in awe. There was no song or tale could prepare the mind for this sight. Almost he stared into the dragon's eyes and was caught, for one could not look into a dragon's eyes."(87)

4. PART IV

APPLICATIONS IN TEACHING THROUGH TASK-BASED LEARNING

4.1. Why Teaching Fantasy?

Reading fantasy may be quite challenging for the student, since the meaning is deep and complex but the pleasure is worthy. It provides an alternative approach to reality. By reading and experiencing something different from their lives, students become aware of their real selves. Fantasy creates a secondary world; a separate world where our imagination is provoked and challenged. Readers are asked to activate their imagination in order to understand the secondary worlds created in a fantastic work. Fantasy novels offer a rich ground for metaphors through which students may be led to a new realization of their experiences. It can take them to meet with their past and revise it.

Though fantasy is labelled as escapist, it is recently accepted that it is a way of approaching and understanding the real world. Students are encouraged to discover new connections between the familiar and unfamiliar. As stories are transformed, we are transformed. The metaphors in those secondary worlds challenge the reader to interpret their own realities and past experiences.

Attebery (1980: 78) argues for the inclusion of myths, fantasy works and even fairy tales in the humanities since these stories hold universal qualities and themes relevant to life today.

Fantasy appeals to the young adult for many reasons. The structure of most fantasies adheres to the qualities that make good plot structure and include amazing inhabitants in their worlds

Students may also be able to relate to the themes of fantasies which are seen throughout everyday life. For instance, the theme of maturation, self-realization and individuation are quite relevant to a young reader. That is why young adults will find these coming of age stories stimulating reading.

The Earthsea trilogy contains many of the elements that make up fantasy novels: great dragons, magic, and sorcerers that wield magic. Archetypes are also present. Within, you find examples of the duality of nature, a 'mentor', and a 'loyal companion'.In order to get full understanding of this novel and discover many aspects of this novel, one needs to be familiarized with the necessary relevant background material.
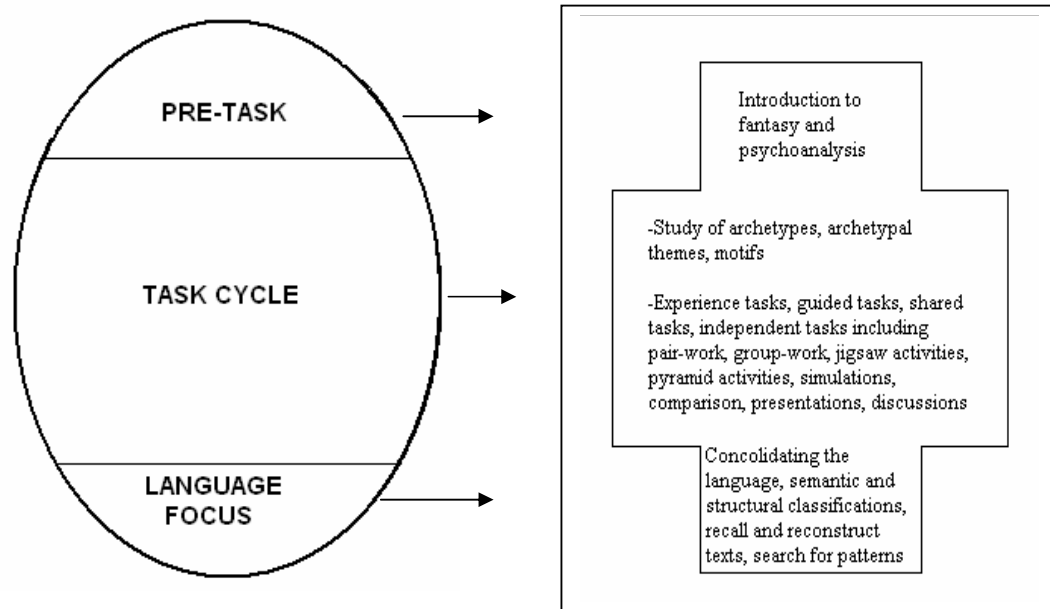
4.2. What is a Task?

Tasks are goal-oriented activities with clear purpose. Fulfilling a task involves achieving an outcome, creating a final product that can be appreciated by others. Examples include compiling a list of reasons, features, or things that need doing under particular circumstances; comparing two pictures and/or texts to find the differences; and solving a problem or designing a brochure.

Tasks can be used as the central component of a three part framework: "pre-task," "task cycle," and "language focus." (Willis,1996:23). These components have been carefully designed to provide rich learning opportunities to suit different types of learners. Table 8 outlines the components of a TBL framework and its reflection in the study of Earthsea.

Figure 7

Components of a TBL Framework (Willis,1996) - and its reflection on the study of

Earthsea

PRE-TASK

TASK CYCLE

LANGUAGE
FOCUS

Introduction to
fantasy and
psychoanalysis

-Study of archetypes, archetypal
themes, motifs

-Experience tasks, guided tasks, shared
tasks, independent tasks including
pair-work, group-work, jigsaw activities,
pyramid activities, simulations,
comparison, presentations, discussions

Concolidating the
language, semantic and
structural classifications,
recall and reconstruct
texts, search for patterns

A general outline of a task-based study of Earthsea can be illustrated as follows:

1. Pre-Task: Introduction to fantasy as a genre

Introduction to psychoanalysis

Introduction to Earthsea

2. Task-Cycle: Study of Archetypes and Characters

Study of Themes and Motifs

3. Literary Language Focus: Study of literary devices and figures of speech within

the archetypes, themes and motifs in Earthsea.

1. The **pre-task** stage will include introductions to fantasy genre, psychoanalysis and Earthsea trilogy of Le Guin.

2. In the the **Task Cycle** stage, students will be given multiple tasks on archetypes, themes and motifs in Earthsea. The first step at this stage is *task*, where students are given a task to carry out. It is followed by *planning*, where students organize the data they received. The final step is reporting, where students present their findings to the class.

While carrying out the tasks, students are supposed to follow this task-planning-reporting paradigm as illustrated below

Figure 8

Task Cycle
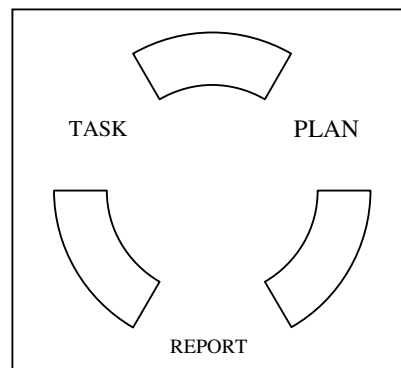
3. **Literary Language Focus**: In this study, the original stage of Language Focus of Task Based Learning is replaced by Literary Language Focus which will include the study of literary devices and figures of speech within the archetypal and thematic framework of Earthsea. This phase will also include post-reading book reviewing activities. Students will develop an appreciation of how Ursula K. Le Guin's and Jung's ideas are reflected in the novel.

4.3. PRE-TASK PHASE

4.3.1. Introduction to Fantasy Literature

Before starting studying Earthsea, students must first be familiarized with fantasy as a distinct literary genre. To acquaint students with fantastic literature, first we can give its definiton or ask for ideas about what fantasy means to them. Students will list the ideas and themes they associate with the word "fantasy," and will compare and contrast these with other genres they know well. They will also discuss the differences between fantasy and reality; fantasy and science-fiction, and examine the relationship between the pairs. The teacher can give the following quotation by Ursula Le Guin and ask students for explanation:

> "Fantasy is far more direct in its fictionality than either realism and science-fiction. Its contract with the reader is a different one. There is no agreement to pretend that its story happened, might have happened. Its invention is radical."(2005: 3)

As a warm-up task they may be asked to pick out books on fantasy in the library; or using the internet they may do some research on fantasy as a genre. Then students may be asked to write a short summary of what they think fantasy is, and finally synthesizing the information they get off the internet.

The introduction of a concept like fantasy may need to be broken down into steps. This can be done in the following way:

1. Introducing the concept- Stating that students will explore fantasy.

2. Defining the concept-giving the dictionary definiton of "fantasy".

    a) Examplifying:

Giving examples from popular fantasy works such as *Lord of the Rings* and *Harry Potter.*

b) Giving non-examples of the concept :

"*A Brave New World* is not a fantasy, for it does not employ magical occurances or fantastic figures like elves, dragons, or dwarves…etc.; but it is a science-fiction, for extraordinary occurances are explained through science and technology."

Students may be given the following chart and asked to write the general characteristics of each genre.

Fantasy	Science-Fiction	Realism

Comprehension and familiarization of fantasy as a literary genre forms the basis of a teaching plan of Earthsea. Students are familiarized the basic features of the genre:

a) definition of fantasy
b) characteristics of fantasy
c) functions of fantasy
d) subgenres of fantasy
e) distinctions of fantasy

4.3.2. Introduction to Psychoanalytical Approach

Students are familiarized with psychoanalysis and psychoanalytical approach to literature. They need to comprehend:

a) psychoanalysis in general terms
b) its application in fantasy literature
c) Jung's theories

- Collective Unconscious
- Personal Unconscious
- Archetypal characters (the Hero, The Child, Anima/Animus, the Self)
- Archetypal themes (Self-Realization, Quest, Individuation...etc.)

The teacher can ask students to relate the following picture with Jung's theories.
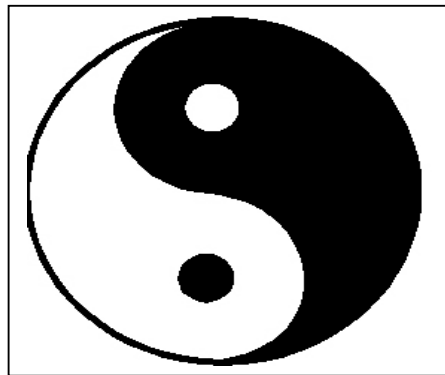

4.3.3. Introduction to Earthsea

Students are familiarized with the trilogy. This step includes a brief introduction to the author and a general outline of the book. Students make a search on the internet about the author and the novel. The following pre-reading questions may be asked:

1. What do you think the novel is about?

2. What do you think Earthsea means?

3. Why do you think the novel is considered fantastic?

The whole introductory process can be illustrated as follows:

Figure 9

Curricular Levels of Teaching Earthsea
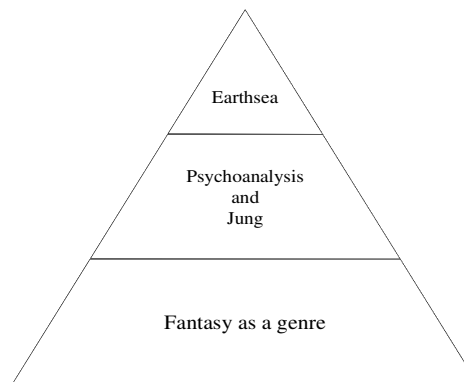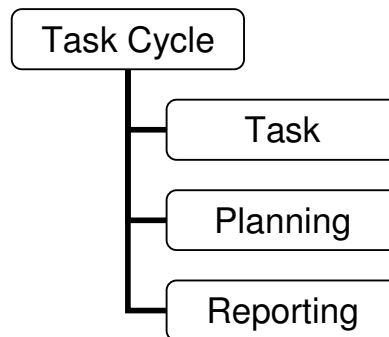

4.4. TASK CYCLE PHASE

It is the stage of the actual fulfillment of tasks. It constitutes the heart of the whole study.

The main objective of this study is to engage students' interest, to get them involved in the archetypal analysis of literature, to help them become more effective and experienced readers and thinkers of fantasy literature. Students will be using research, readings, and visuals to acquire a background in fantasy literature. Students will be asked to write their own creation fantasy stories with their own characters. They will prepare presentations relating to themes, characters and archetypes in the book.

Lessons will include different teaching ideas on archetypes, themes, motifs, and literary devices employed in the novel.

Every task given to the students will be conducted within the paradigm of **pre-task-task cycle-literature focus**. In the study of archetypes and characters, the task cycle, the most significant stage, will include the following steps:

Figure 10

The Components of Task Cycle

```
┌─────────────┐
│ Task Cycle  │
└──────┬──────┘
       │   ┌──────────────┐
       ├───┤     Task     │
       │   └──────────────┘
       │   ┌──────────────┐
       ├───┤   Planning   │
       │   └──────────────┘
       │   ┌──────────────┐
       └───┤   Reporting  │
           └──────────────┘
```

Task

Students are given a task to fulfill in pairs or small groups. Teacher monitors from a distance, encouraging all attempts at communication, not correcting.

Planning

Students prepare to report to the whole class (orally or in writing) how they did the task, what they decided or discovered. Since the report stage is public, students will naturally want to be accurate, so the teacher stands by to give language advice.

Reporting

Some groups present their reports to the class, or exchange written reports, and compare results. Teacher acts as a chairperson, and then comments on the content of the reports.

Learners may then hear a recording of others doing a similar task and compare how they all did it. Or they may read a text similar in some way to the one they have written themselves, or related in topic to the task they have done.

Task Cycle is the implementation stage of Jungian theories to Le Guin's Earthsea trilogy. And it includes three steps:

1. Study of Archetypes and Characters

   Analysis and identification of Jungian archetypes within the novel (the Hero, the Wise Old Man, the Temptress/Trickser, the Anima/Animus, the Shadow.)

2. Study of Themes and Motifs

   • Analysis of Jungian themes in Earthsea. (Balance, Pride, Friendship, Death, Rebirth...etc.)

   • Analysis of Jungian motifs within the novel .(dragons, magic)

4.4.1. STUDY OF ARCHETYPES AND CHARACTERS

4.4.1.1. THE HERO ARCHETYPE

PRE-TASK

The purpose of this study is to introduce the hero archetype, so that students can begin to look for it in the Earthsea trilogy. Part of the lesson will include an outline of the hero's journey.

The teacher can introduce the concept of the hero archetype by giving examples of heroes from different literary works which students are familiar with. Then, in groups, students will begin to brainstorm ideas about what makes a hero. The following brainstorming chart can be filled up by the students:
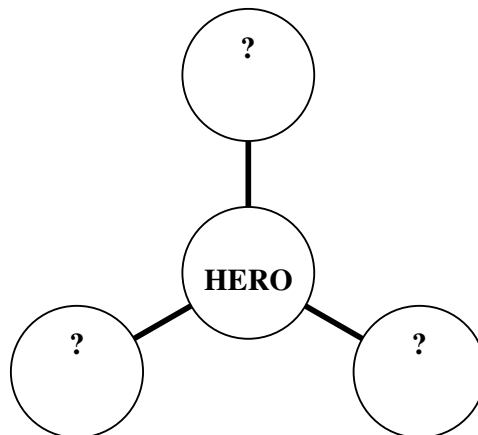
The following warm-up questions may be asked:

-Who are the most famous heroes in literature? Who is your favourite ? Describe his/her process of becoming a hero/heroine, describe his/her heroic deeds and characteristics.

-What are the common features of heroes?

-What are the characteristics of heroes?

-What are the common deeds of heroes?

-How do they become heroes?

TASK CYCLE

Task1. Map drawing

After reading the three books and making the necessary research on hero's quest, students are given a task of drawing a map of Ged's Journey; this can be conducted as a pairwork or groupwork. They seek answers to the following questions:

1. Where did Ged begin his Quest?

2. Name some of the places that Ged visited on his quest. What perils occur along the way?

3. Where did he end it?

Task 2. Quest Task

Students are asked to create a poster briefly telling the story of Ged's Quest. They compose a visual time line, summarizing the quest.

They can use pictures from magazines or the internet and make headings on each of them. They can put in whatever they consider appropriate. Then, they show the class their poster and relate the story of Ged's quest. The best five are chosen by the class and put up on walls around the classroom.

Task 3. Ordering Task

Students put the mixed sentences describing Ged's quest in order of occurance.

_____He makes a good friend on Roke and he learns at unusual speed. There he meets Vetch who'll soon become his friend.

_____And after several months spent in the school, with hatred steadily growing between them, Ged one day challenges Jasper in a magic duel.

_____Eventually he returns to Gont to seek the wisdom of master Ogion who perceives that he must turn and face his enemy to defeat it and not run.

_____ His reputation spreads to Ogion, the great mage of Re Albi. Ogion comes to Ged's village, and takes Ged as his apprentice, which is the starting point of his quest.

_____Ged travels to the Master Namer where he lives for a year learning
 the names of everything.

_____Ged, who has realized the responsibility he has acquired by loosing the evil finds it and comes to terms with him, with himself. For the shadow was merely him, his own dark side.

_____Ged casts a fog spell which hides the villagers from the enemies saving Gontish people from certain massacre.

_____And as Ged is trying to wake the dead, he accidentally unleashes
 an evil shadow, also getting himself killed in the process.

_____Ogion advises Ged to find the shadow: he must be the hunter, not the hunted.

_____Ged and Vetch, his old friend from Roke, sail to find the shadow.

_____Ogion allows his prentice to choose between staying at Re Albi or journeying to the isle of Roke, which Ged takes the latter.

Task 4. Summarizing

Students are asked to summarize Ged's quest throughout each book of the trilogy. This can also be conducted in groups or pairs. The class can be divided in three groups, each studying one of the books of the trilogy and examining Ged's quest gradually.

Task 5. Comparison

This is the most important part of the study. Ged's quest in Earthsea is compared to the quest of the archetypal hero. The following questions can guide this study:

-What are the similarities between hero's quest and Ged's quest?
-What are differences between Hero's guest and Ged's quest?
-In what ways does Ged resemble the Archetypal Hero?
-In what ways does Ged differ from the Archetypal Hero?

Task 6. Story Writing

Alternatively, students can be asked to cite modern examples of the hero's journey, either from real life or from fictional stories they know. Students may also be asked to write their own hero's journey, using themselves or a fictional character to outline the major aspects.

Task 7. Discussion

Discussions which center on Ged's journey of self-discovery, leading him from childhood to manhood are held. Students may focus on how the heroic journeys of Ged have made him a mature invidual and how our personal journeys of self-discovery relate to social situation that are outside of our personal control. Does

Ged's end of quest at the end of the first book imply that his journey comes at the end? What awaits for him in future?

The following chart can be filled up by the students:

Quest for Self-Discovery
Step 1-
Step 2-
Step 3-
Step 4-
Step 5-

PLANNING

Students synthesize the data about the Hero's quest and Ged's quest. The tasks are organized in a neat framework. Diagrams and tables showing the quest are made ready and prepared for the presentation.

REPORTING

The findings and the diagram are presented to the whole class.

LITERARY LANGUAGE FOCUS

Students study and present the literary devices used in the novel. Metaphors, similes, foreshadowings and ironies used during the quest are examined and examplified from the book.

The development of the quest can be outlined in a diagram showing the plot, the setting, the climax, and the conclusion of the quest.

The diagram may look like the following:
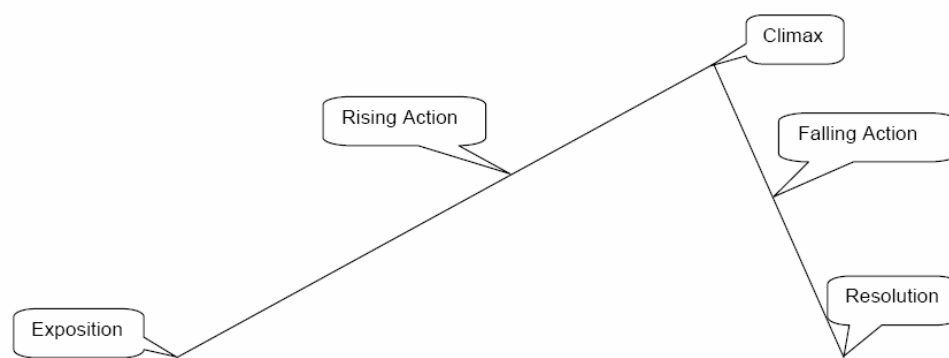
Additionally, students can also discuss how Jung's words (1966) below relate to Ged as Hero:

- "Men needs difficulties; they are necessary for health"

- "Knowing your own darkness is the best method for dealing with the darknesses of other people"

- "Man's task is to become conscious of the contents that press upward form thw unconscious."

4.4.1.2. THE SHADOW ARCHETYPE

PRE-TASK

Teacher asks some questions in the warm-up session of the task:

-What do you think the shadow stands for in Ged's quest?

-How can you define the shadow as an archetype?

TASK CYCLE

Task 1. Illustration

Students are individually asked to draw a picture of the shadow and the self.

Task 2. Drawing

Students are asked to draw a diagram showing every incident the shadow appeared to Ged. They focus on the time and the setting of the appearance.

Task 3. Discussion

Class conducts a discussion about the relationship between Ged and his shadow. They argue at which point and how Ged finds out the shadow is himself.

Task 4. Comparison

Students compare and contrast Jung's archetype of shadow and the shadow in the book. A diagram of the quest of finding the shadow can be prepared. Jung's concept of projection is examined and compared to projections in Ged's quest. The following questions are answered:

-How is the shadow released?

-Where did it first appear?

-What consequences does it have to release the shadow?

-How is the concept of projection employed in the book?

PLANNING

Students synthesize the data about the shadow archetype and the concept of projection. Diagrams showing the quest to find the shadow are prepared for the presentation.

REPORTING

The findings are presented to the whole class.

LITERARY LANGUAGE FOCUS

Students are given the following quotations and asked to relate them to shadow archetype:

- "It is dangerous, that power. It is most perilous."

- "To light a candle is to cast a shadow."

- "It is the shadow of your ignorance, the shadow you cast. Has a shadow a name?"

- "The thing you loosed would find you at once, and enter into you, and possess you."

4.4.1.3. THE ARCHETYPE OF THE WISE OLD MAN

PRE-TASK

Students are asked to give examples of famous figures of wise old man in different literary works such as Gandalf in *The Lord of the Rings.* The following questions can be asked in the warm-up session:

-What common features do wise old men have?
-When and why are they consulted by the Hero?
-What is the general pattern of the relationship between the Hero and the Wise Old Man?

TASK CYCLE

Task 1. Identifying
Students are called to identify the Archetype of the Wise Old Man in the book and the character of Ogion is analyzed. Students seek answer to the following questions:

-What is the function of Ogion in Ged's quest?

-When does Ged seek Ogion's advice?

-Describe the relationship between Ged and Ogion.

-What are the common characteristics of Ogion as the Wise Old Man?

Task 2. Personalization

Students may have a discussion about the figure of wise old man in real life. They can be asked to cite examples of wise old men, either from their real life or from fictional stories they know.

PLANNING

Students prepare their arguments in groups and organize the information gathered and conclusions drawn abot the archetype of Wise Old Man.

REPORTING

Students present their findings

LITERARY LANGUAGE FOCUS

The following quotations related to The Archetype of Wise Old Man are examined:

- "And you were moved to do this by pride and hate."

- "You must hunt the hunter."

- "To light a candle is to cast a shadow."

- "To hear one must be silent."

- "The thing you loosed would find you at once, and enter into you, and possess you."

4.4.1.4. THE ARCHETYPES OF ANIMA-ANIMUS

PRE-TASK

Students are introduced to Jungian archetypes of *anima* and *animus*. Discussion can be conducted on the basis of following questions:

-How do the archetypes of anima and animus relate to each other?

-What are the famous anima/animus pairs that you know in literary works?

TASK CYCLE

Task 1. Identification

During carrying out the task, the second book of the trilogy, The Tombs of Atuan, will gain prominance. Students are supposed to identify and examine the characters of Ged and Tenar as an anima/animus pair.

Task 2. Illustration

The development of relationship between Ged and Tenar can be shown in a diagram. A ying-yang-like drawing can be used to illustrate the unity formed by Anima/Animus pair.

PLANNING

The diagrams showing the relationship between Ged and Tenar are prepared. The results of the analysis is organized in a report.

REPORTING

The findings are shared with the class, and diagrams are presented.

LITERARY LANGUAGE FOCUS

The following quotations taken from The Tombs of Atuan are examined and explained by the students:

- "I would come from my grave if you called me, Tenar! But I cannot stay with you."

- "You will leave him behind, Tenar. You are going free now."

- "Oh, my Masters, death will deliver him to you, and he will never be reborn again."

4.4.1.5. THE ARCHETYPE OF TEMPTRESS/TRICKSTER

PRE-TASK

The teacher introduces and explains the archetypes of trickster and temptress. Students are asked the following questions in a warm-up session:

-What are the famous tricksters or temptresses you encounter in the books you have read so far?

-What are the common features of these archetypes?

TASK CYCLE

Task 1.Classroom task

In groups or pairs, students find out the tricksters or temptresses in Earthsea trilogy. They seek answers to the following questions:

-Who are the tricksters and temptresses in the trilogy?

-In what ways and at what points do they interrupt Ged's quest?

-How does Ged react to their temptation?

Task 2. Comparison

Students compare and contrast the literary archetypal figures of Trickster/ Temptress and those in the book.

Task 3. Character and Archetype Matching

Students match each character from Earthsea on the left below with a Jungian Archetype on the right.

Ged Tenar Ogion Jasper The daughter of the Lord of Re Albi Manan Vetch	The Hero The Child The Anima The Animus The Wise Old Man The Companion The Trickster The Temptress The Eunuch

Task 4. Quotation-Character Matching

Students match each quotation on the left with a character on the right.

"To hear, one must be silent."	
"Can you make a love charm?"	
"The powers of the Godking are much less than the powers of the Ones I serve"	GED
"O my masters,death will deliver him to you, and he will never be reborn again"	
"I believe in the powers of darkness. I have met the Unnamed Ones, in other places."	TENAR
"This is the only place I know where you can stay alive. Kossil will kill you, Sparrowhawk But here she cannot reach."	OGION
"I would come from grave if you called me, Tenar. But I cannot stay with you."	
"I will not go home.I would rather sweep his room than be a prince in Enlad."	ARREN
"My Lord, I choose to go with you"	
"The dragons do not dream, they are dreams. They do not work magic: it is their substance, their being. They do not do, they are."	THE DAUGHTER OF THE LORD OF RE ALBI
"We must learn to keep the balance. Having intelligence, we must not act in ignorance."	
"Who am I-though I have the power to do it-to punish and reward, playing with men's destinies?"	

Task 5. Quotation Identifying 1

Students are asked to identify the following quotations using **G** for Ged, **A** for Arren, **O** for Ogion, **C** for Master Changer, **H** for Master Herbal, **D** for Dragon, **Ar** for Archmage Gensher, and **J** for Jasper.

.... "Why did I come with him?"

.... "Now you have seen me kneel. And maybe you will see me kneel once more, before the end."

.... "Never have I met a dragon who did not speak before it struck, if only to torment   its prey."

.... "The enemy has reached among us, into Roke the well-defended, and has stricken our strength it its heart!"

.... "To see a candle's light one must take it into a dark place."

.... "All my acts have their echo in it; it is my creature."

.... "Now you know it. Better now than never. But you will be my master in the end.

.... "You must hunt the hunter."

.... "If you could name you could master it, maybe, little wizard."

.... "Heal the wound and cure the illness, but let the dying spirit go."

.... "And you were moved to do this by pride and by hate."

.... "If you left now, the thing you loosed would find you at once, and enter into you, and possess you."

.... "Summon a spirit from the dead!"

.... "I challenge you!"

.... "She is only a woman."

.... "Art is said and is done either for good, or for evil."

Task 6. Completing Quotations

Students are asked to match the incomplete quotations on the left with the other half on the right.

1. "O my masters,death will deliver him to you,	**a**. But I cannot stay with you."
	b. But here she cannot reach."
2. "The rock flickered from shape to shape as he named them,	**c**. and returned to rock."
3. "To light a candle is	**d.** And maybe you will see me kneel once more, before the end."
4. "Kossil will kill you, Sparrowhawk	**e**. it is my creature."
5. "All my acts have their echo in it;	**f.** I am free."
6. "Now you have seen me kneel.	**g**. to cast a shadow."
7. "The enemy has reached among us, into Roke the well-defended,	**h**. from the dead!"
8. "I will not go home,	**i.** leads him to his death."
9. "Summon a spirit	
10. "I would come from grave if you called me, Tenar.	**j.** and has stricken our strength it its heart!"
11. "I am whole.	**k**. I would rather sweep his room than be a prince in Enlad."
12. "I think this voyage he is on	**l**. and he will never be reborn again"
13. "And therefore Jasper stood alone as his rival,	**m**. who must be put to shame."

Task 7. Judging Characters

Students are given the chart and are asked to rate the characters on a scale of 0-10. In the end, the total score of each character is calculated and announced.

	Patient	Courageous	Reliable	Self-centred
Ged	3			
Tenar		3		
Arren				
Jasper		5		
Ogion				

LITERARY LANGUAGE FOCUS

The dialogues between Jasper and Ged deserve special analysis, as they involve implications of their rivalry. The following quotations related to trickster archetype are identified and examined by the students:

- "Summon a spirit from the dead."

- "I challenge you."

- "Can you make love charm?"

- What will you do with the chance I give you, Goatherd?

- "Go on, Goatherd. I like this trap you are building for yourself."

- "Envy eats you like a worm in an aple. Let's let out the worm."

4.4.2. STUDY OF THEMES AND MOTIFS

PRE-TASK

The basic archetypal themes are introduced. Discussions are conducted on the basic themes employed in each book of the trilogy are introduced. Following questions are answered.

-What are the basic themes in A Wizard of Earthsea?

-What are the basic themes employed in The Tombs of Atuan?

-What are the basic themes employed in The Farthest Shore?

-How do they relate to each other?

-What are the basic archetypal themes in fantasy genre? In what ways are they employed in the trilogy?

Students may be asked to fill up the following chart. They will write the themes of each book on each column:

A Wizard of Earthsea	The Tombs of Atuan	The Farthest Shore

TASK CYCLE

While analyzing the themes of the trilogy, the students can be divided in groups or pairs, each studying one of the themes in the book. They may prepare presentations for the whole class using illustrations or any other visuals. Within the framework of this study, following themes may be handled:

Equilibrium (Balance in Earthsea)

The way this theme is depicted in the trilogy is analyzed. Students pick out sample lines from the book to clarify the theme. Diagrams illustrating the balance in the world can be prepared.

Friendship

The friendship between Ged and Vetch, Ged and Arren may be studied in detail. The development of their relationship can be outlined in a diagram. Additionally, the following quotations are explained:

- "I will not go home. I would rather sweep his room than be a prince in Enlad."

- "Why did I come with him?"

- "My lord, I choose to go with you."

The following chart comparing the characters of Arren and Vetch can be filled by the students.

Vetch as a friend	Arren as friend

Death and Rebirth

The second book of the trilogy, The Tombs of Atuan, may be studied thoroughly for the analyses of these themes.

Task 1. Quotation-Theme and Motif Matching

Students are asked to match the term on the left with an appropriate quotation on the right.

Balance	"Only in silence the word, only in dark the light, only in dying life: bright the hawk's flight on the empty sky."
Self-Realization	"This was Duny's first step on the way he was to follow all his life, the way of magery, the way that led him at last to hunt a shadow over land and sea to the lightless coasts of death's kingdom. But in those first steps along the way, it seemed a broad, bright road."
Rebirth	"And therefore Jasper stood alone as his rival, who must be put to shame."
Shadow	"The rock flickered from shape to shape as he named them, and returned to rock."
Magic	"It is dangerous, that power. It is most perilous."
	"Ged swore to prove to Jasper, and to all the rest of them among whom Jasper was something of a leader, how great his power really was-some day."
Quest	"Ged vanished from their sight, and where he had stood a great falcon hovered."
Pride	"In the oval of light for a moment, there moved a form, a human shape."
	"O my masters, death will deliver him to you, and he will never be reborn again"
	"I think this voyage he is on leads him to his death."
	"I am whole. I am free."

Task 2. Quotation Identifying 2

Students are asked to identify the following quotations. Use **J** for Jung, **U** for Ursula Le Guin and **E** for Earthsea.

_____"To light a candle is to cast a shadow."

_____ "The contradiction, the paradoxical evaluation of humanity by man himself is in truth a matter for wonder ... in other words ...'man is an enigma'

_____ "In that moment Ged understood the singing of the bird, and the language of the water falling in the basin of the fountain, and the shape of the clouds, and the beginning and end of the wind that stirred the leaves : it seemed to him that he himself was a word spoken by the sunlight."

_____ "Everything that irritates us about others can lead us to an understanding of ourselves.

_____ "We cannot change anything unless we accept it. Condemnation does not liberate, it oppresses."

_____ "Fantasy is shamelessly fictive. Some people feel it's wicked to invent something God didn't think of. Others see it as a waste of time. And to others, fantasy is an exercise of what may be our most divine and certainly is our most human capacity, the imagination."

_____ "As far as we can discern, the sole purpose of human existence is to kindle a light of meaning in the darkness of mere being."

_____ "I think this voyage he is on leads him to his death."

_____ "Man needs difficulties; they are necessary for health."

_____ "Behavior of human characters in fantasy generally meets conventional expectation; but the characters in fantasy may not be human, or may relate to nonhuman beings in unexpected ways. What constitutes plausibility in fantasy is the coherence of the story, its consistent self-reference."

_____ "There are as many nights as days, and the one is just as long as the other in the year's course. Even a happy life cannot be without a measure of darkness, and the word 'happy' would lose its meaning if it were not balanced by sadness."

_____ "If you left now, the thing you loosed would find you at once, and enter into you, and possess you."

_____ "Your vision will become clear only when you look into your heart ... Who looks outside, dreams. Who looks inside, awakens."

_____ "Fantasy is far more direct in its fictionality than either realism or science fiction. Its contract with the reader is a different one. There is no agreement to pretend that its story happened, might have happened, or might ever happen. Its invention is radical."

_____ "Nobody, as long as he moves about among the currents of life, is without trouble."

_____ "It is more important to be whole than to be good."

_____ "What validates fiction is plausibility, which it creates for itself, most notably through accurate, honest observation of the world it creates."

_____ "All the works of man have their origin in creative fantasy. What right have we then to depreciate imagination."

_____ "Fantasy, which creates a world, must be strictly coherent to its own terms, or it loses all plausibility. The rules that govern how things work in the imagined world cannot be changed during the story."

_____ "In all chaos there is a cosmos, in all disorder a secret order."

_____ "Knowing your own darkness is the best method for dealing with the darknesses of other people. "

_____ "Wishful thinking gives us the feeble kind of fantasy where everything is easy, and you never have to feed or water or look after the horse you rode all day."G

_____ "Man's task is to become conscious of the contents that press upward from the unconscious. "

_____ "The more realistic, exact, "factual" detail in a fantasy story, the more sensually things and acts are imagined and described, the more plausible the world will be."

_____ "There is no coming to consciousness without pain."

_____ "The fantasy writer must "believe in" the world she is creating, not in the sense of confusing it in any way with the actual bodily world, but in the sense of giving absolute credence to the work of the imagination — dwelling in it while writing, and trusting it to reveal itself."

Task 3. Picture Task 1

Students are shown the following pictures. They are asked to identify the characters in the pictures and the teacher asks questions to trigger a class discussion about what they think the pictures depict. Alternatively, the teacher can distribute those pictures to groups of students who are asked to make a group discussion about the given visual material.
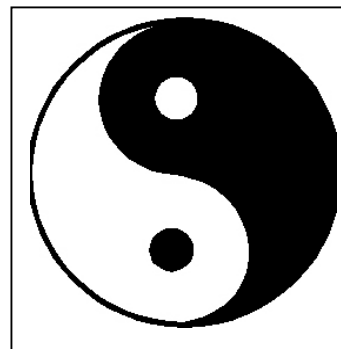
Task 4. Picture Task 2

After Earthsea is finished, the teacher asks students to do a quick drawing of what they consider to be central or most important idea of the reading. In small groups each student holds up his/her picture while the others interpret the picture. The student who draws the picture tells the others what he/she has in mind and what he/she might have learned from them.

PLANNING

Every group gets ready for the presentation of their designated theme.

REPORTING

This is a presentation stage where every group presents their own theme using the visual material they have prepared for the class.

LITERARY LANGUAGE FOCUS

Students are given the following quotations and asked to write well-developed essays examining the implications in the quotations:

- "Only in silence the word,

  only in dark the light,

  only in dying life:

  bright the hawk's flight

  on the empty sky."

- "We cannot change anything unless we accept it. Condemnation does not liberate, it oppresses."

- "Your vision will become clear only when you look into your heart ... Who looks outside, dreams. Who looks inside, awakens."

4.4.3. Study of dragons as a motif

PRE-TASK

Dragons play a significant role in Le Guin's trilogy. Students may enjoy analyzing the motif of dragon in the trilogy answering the questions given below:

- How are dragons used in mythology and modern literature? (Students may be called on to make a brief research on the internet).

-What does a typical dragon look like? (They can bring visuals to the class)

TASK CYCLE

Task 1. Identifying

Students are supposed to identify the dragons in each book and explain their significance and participation in Ged's quest.

Task 2. Personalization

Students are asked to describe their ideal dragon. The pictures, stories, and poems of dragons can be brought to the class. They might be asked to create your perfect dragon.

Task 3. Comparison

In order to find out how archetypes are related to dragons the following questions may be asked:

- How are dragons generally used in literature?
- How are dragons used as archetypes?
- How is the dragon as an archetype reflected in A Wizard of Earthsea?

The archetype of dragon is compared and contrasted to the dragons in Earthsea. The function of each dragon Ged encounters during his quest is clarified.

Task 4. The PLW Chart

Students record their answers or questions about dragons under appropriate columns. Alternatively, the same chart can be used for other topics like wizards, archetypes...etc. They use:**P** for Previously Known; **L** for Learned; **W** for Want to know.

Previously Known	Learned	Want to know
Some dragons are evil. But some are good. They have wings and are classified as reptiles.	They can communicate with men.	What do they eat? How long do they live? How do they learn Old Speech?

LITERARY LANGUAGE FOCUS

The dialogues between Ged and dragons are analyzed. The Old Speech of dragons is introduced and analyzed. The following quotations related to dragons and the dialogues between Ged and Dragons are analyzed:

- "The hunger of a dragon is slow to wake, but hard to sate."

- "It is one thing to read about dragons and another to meet them."

- "There is a power in the North, something that would destroy you."

- "You are matched Yevaud. You have your strength. I have your name. Will you bargain?"

- "Where is man's gred gone? Men loved bright stone in the old days in the North….I know what is you want, wizard, I too, can offer you safety, for I know what alone can save you. There is a horror follows you. I will tell you its name."

4.4.4. Study of magic as a motif

PRE-TASK

The teacher introduces the motif of magic in fantasy genre. The types of magic common to the genre are identified and discussed. The following questions are answered:

-What is the function of magic in fantastic works?

-What are the common sources of magic in fantastic works?

TASK CYCLE

TASK

The students form groups or pairs studying each task given below:

- Identify and explain magical occurances in the novel.
- Clarify the role of the ring of Erreth-Akbe.
- Classify the magical powers that Ged has
- Describe the school of wizardy and its function in the world of Earthsea.
- Explain the function of magic in the novel.
- Explain the source of magic in the novel.

PLANNING

Each group prepares visual material to present their task to the class. A diagram of magical occurances in Ged's quest is prepared.

REPORTING

Each group presents their task using the visual material they have prepared.

LITERARY LANGUAGE FOCUS

Students examine and then discuss specific features of the texts describing the magical occurances in the book. New words, phrases, and patterns relating to the

motif of magic are introduced and analyzed. The following quotation by Ursula Le Guin is studied:

- "Behavior of human characters in fantasy generally meets conventional expectation; but the characters in fantasy may not be human, or may relate to nonhuman beings in unexpected ways. What constitutes plausibility in fantasy is the coherence of the story, its consistent self-reference."

4.5. LITERARY LANGUAGE FOCUS PHASE

After completing The Pre-Task Phase and Task Cycle Phase, students fulfill tasks focusing on literary devices used in the depiction of archetypes, themes and motifs.The following tasks can be conducted in this phase:

Task 1. Reviewing Task

Students are given brain storming tables with empty bubbles to fill up. The teacher provides the central key word and students are asked to write in the bubbles what they associate with the word. Samples given below are brainstorming clustering grids for Ged, Tenar, and Carl Jung. The same activity can be conducted for themes and motifs.
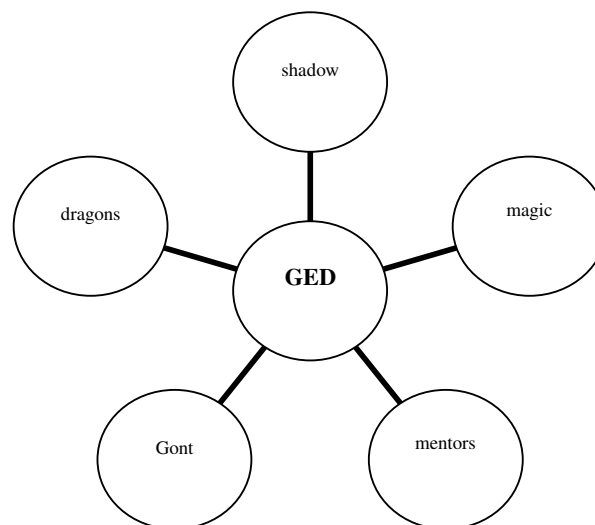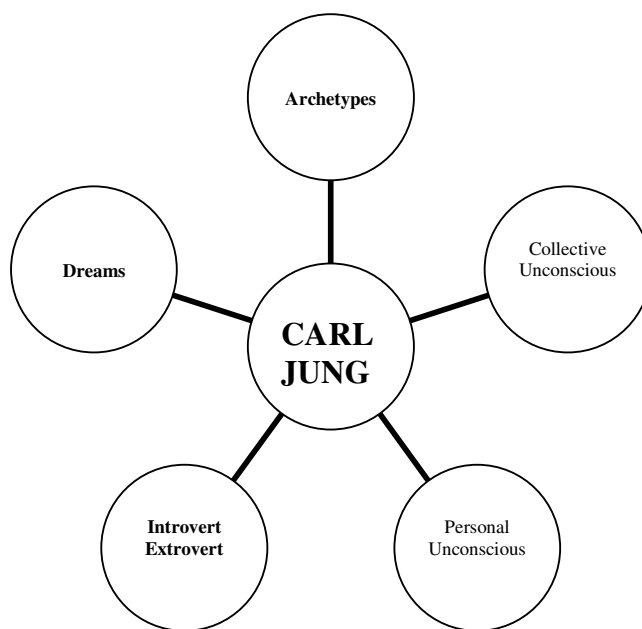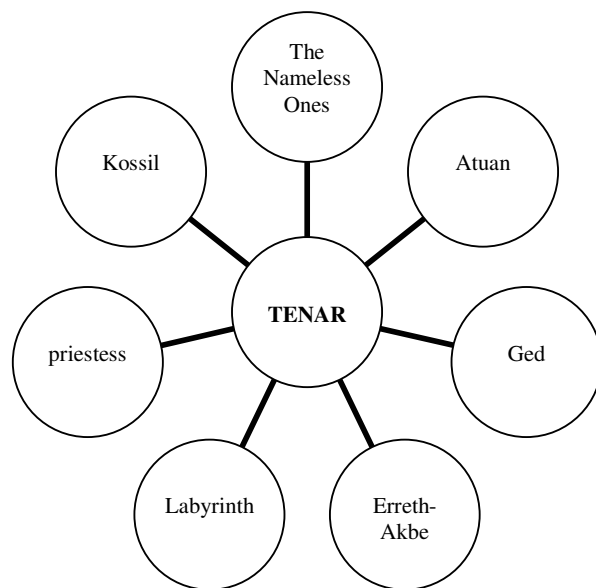
Task 2. Book Review Task

Students fill out the following form, then, they read the comments of their friends. They may wish to ask questions to each other.

Version 1:
Review card

Name:...

One thing that I liked in *A Wizard of Earthsea* was...
....
....
I also liked..
....
....
But I did not understand...
....
....
I think that the writer of the book is...
....
....
The language used in the book is...
....
....
Characters are...
....
....
My questions about the book are:

1...
2...
3...

An alternative to this activity is the following version; students are called on to cite events in the novel which caused them to feel the emotions listed in the card.

Version 2:
Events and Emotions Card

---

1. Fear _____
_____

2. Disgust
_____
_____

3. Sadness _____
_____

4. Pity
_____
_____

5. Joy _____
_____

6. Hopelessness _____
_____

7. Anger _____
_____

8. Frustration _____
_____

9. Hope
_____
_____

10. Worry
_____
_____

Task 3. Quotation-Book Matching

Students are asked to decide which book of the trilogy the following quotations belong to. They write the number of the quotation to the correct column.

---

1. "The Shapeless mass of darkness he had lifted apart. It sundered, and a pale spindle of light gleamed between his opened arms, a figure oval reaching fom the ground up to the height of his raised hands."

2. "I would come from grave if you called me, Tenar. But I cannot stay with you."

3. "The enemy has reached among us, into Roke the well-defended, and has stricken our strength it its heart!"

4. "I will not go home.I would rather sweep his room than be a prince in Enlad." The Archmage knew that they, and others like them, were seeking eternal life, and had been promised it or drawn towards it and might find it."

5. "Why did I come with him? Why did he bring me? Because it is my way to go, he says, but that's wizard talk, making things seem great by great words."

6. "And so Hare takes his hazia and thinks he has gone farther than the greatest mages go, when he has barely entered the fields of deream and is already lost."

| BOOK 1	BOOK 2	BOOK 3
1 6	2	

Task 4. Earthsea Poster Presentation

Students are asked to prepare posters of their own. They may choose to do whatever they want on one page, as long as it is related to the novel. It can be about their favourite character, theme or quotation in the book. They can:

- pick out a favorite quotation and illustrate it with their own view of the character(s).
- draw a scene that the author described in words.
- draw the climactic scene of Ged's quest
- draw a new book cover for the story.
- write their feelings about the story. For example, how does the story relate to the real world?
- write a review of the novel.

A poster may look like the one given below:

EARTHSEA

"Only in silence the word,
only in dark the light,
only in dying life:
bright the hawk's flight
*on the empty sky."*
The Creation of Ea
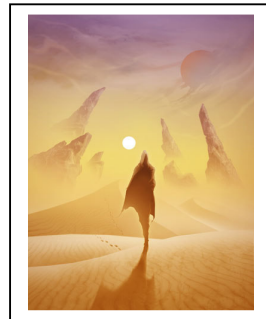
Task 5. Quiz Task

In groups of three, students are asked to prepare quizzes on Earthsea trilogy. Each group is designated one of the books of the trilogy. Students prepare short answer quizzes to be asked to other groups. They take turns in asking the questions and every correct answer is graded. In the end, the total scores are calculated and the winners are declared.

Task 6. Framing Task

The teacher draws the following frame on the board and writes a topic in its centre. Students are called on to write any words or associations that come to mind when they see the topic. They are arranged from general to specific. This is a free class discussion activity which encourages brainstorming of general concepts related to the trilogy.

JUNG

Archetypes

Hero
Shadow
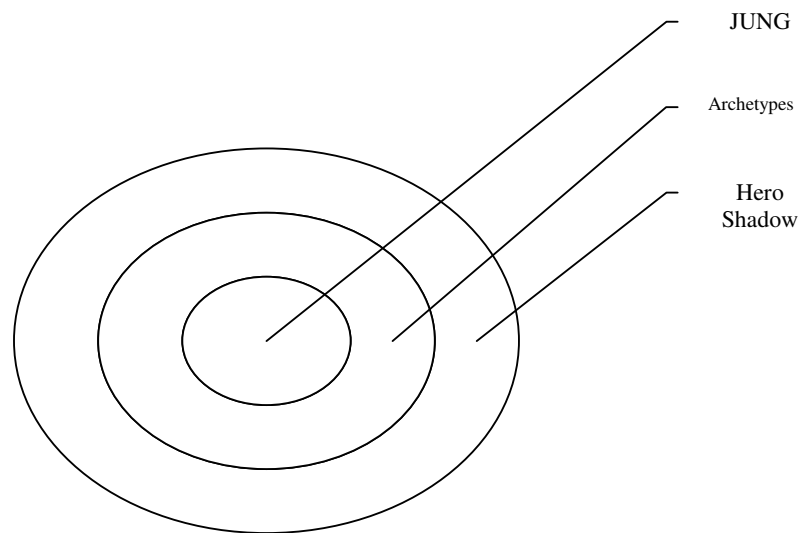
Task 7. Ruling Task

This is a personification activity which aims at encouraging creative thinking. The activity focuses on the use of imperatives and commands in a formal language.

Students are given the form below about the rules to be obeyed in their own school of wizardy. They complete the form using formal language patterns including modals and imperatives.

The teacher prepares the following form to be used by each student.

<u>Codes of Conduct in the School of Wizardy</u>

All wizards are supposed to
....
....

All wizards are subject to
....
....

Under no circumstances should a wizard
....
....

It is strictly forbidden that
....

The Archmage: (The Name of the Student)
Signature

Task 8. Letter Task

The class is divided into 5 groups. One of the groups will be the Mages group with an Archmage as its head. Other four are those island folks with some problems to be solved by the Mages. Using the format given above, students write letters to Mages group seeking advice for their problem. The mages are supposed to read the letters and provide solutions.

The teacher prepares the following letter format and gets copies for each student.

<div align="right">

The School of Wizardy
The Island of Roke
Earthsea
</div>

Subject:

Dear Archmage,

    I am...from the Isle of
....
We are in trouble with
....
....
....
I would be grateful if you could
....
....
....
I am looking forward from hearing from you.

<div align="right">

Respectfully yours,

The Prince of Atuan
The Heir of Kargad
</div>

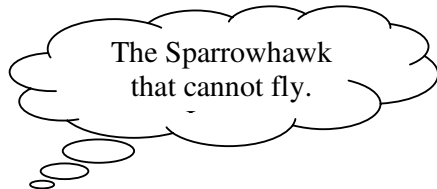---

Task 9. Figures of Speech Tasks

Task 1:

The following matching chart can be used as a warm-up activity. Students are asked to match the terms on the left with their definitions on the right.
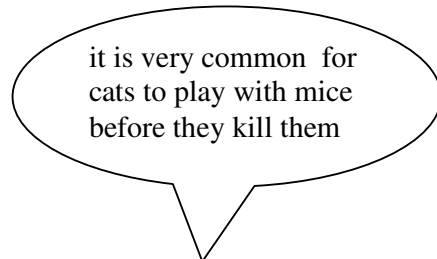
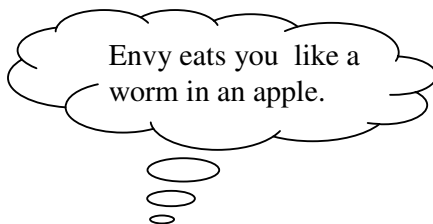|	
1. Foreshadowing **2. Irony** **3. Personification:** **4. Metaphor** **5. Oxymoron** **6. Simile** **7. Paradox**	**a.** Use of words which are clearly opposite to one's meaning. **b.** The substitution of a word for a word whose meaning is close to the original word. **c.** Apparent paradox achieved by the juxtaposition of words which seem to contradict one another. **d**. Attribution of personality to an impersonal thing. **e.** An explicit comparison between two things using 'like' or 'as'. **f.** Use of apparently contradictory ideas to point out some underlying truth. **g.** The introduction early in a story of verbal and dramatic hints that suggest what is to come later.

Task 2:
Students are asked to fill in the blanks in the bubbles using **M** for Metaphor, **I** for Irony, **S** for Simile, **O** for Oxymoron, **P** for Paradox, **Pe** for Personification, **F** for Foreshadowing. (Alternatively, bubbles can be used as cards for discussion activity in groups or pairs.)
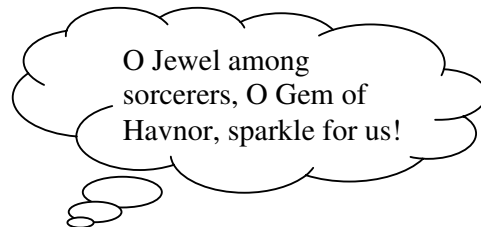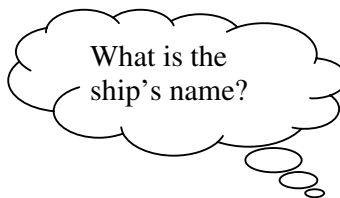
The Sparrowhawk that cannot fly.

Jasper _____

it is very common for cats to play with mice before they kill them

Jasper_____

Envy eats you like a worm in an apple.

Jasper_____

O Jewel among sorcerers, O Gem of Havnor, sparkle for us!

Jasper_____

Go on Goatherd!

Jasper_____

What is the ship's name?

Ogion

Shadow, from the Andrades."

Harbourman

_____

To see a candle's light one must take it into a dark place.

Ogion_____

It is very common for cats to play with mice before they kill they them.
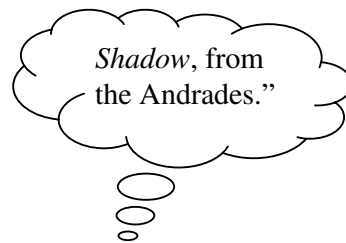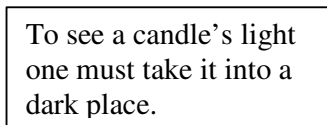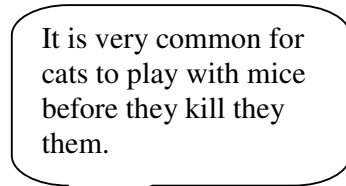
Dragon Yevaud_____

Task 3**.** Foreshadowing Task

Students are asked to find out which book the following foreshadowings belong to. They will use **1** for *A Wizard of Earthsea*, **2** for *The Tombs of Atuan*, **3** for *The Farthseat Shore*. Alternatively, in a group work, students can be asked to identify each quotation with a character in the book.

_____"And there is a power in the North, something that would destroy you."

_____"You will be mightier than all men, a king among men. You will rule, and I will rule with you."

_____"It is life that defats the dark. But you will be my master in the end."

_____ "The tune was on three notes only; and the word that was repeated over and over was a word so old that it has lost its meaning, like a signpost still standing when the road is gone."

Task 10. Three minute talk

Students are supposed to summarize major ideas from reading and state and justify their own view of given topic.They speak in front of the class with the purpose of expressing ideas, feelings, opinions, and explanations. They make connections between the story and their own beliefs and values.Every student in the class is given three minutes to talk about their general view of the Earthsea trilogy. The speech may be based upon the answers of the following questions.

- ❖ Who is your favourite character in the story?
- ❖ Did reading it help to improve your English? How?
- ❖ Which book of the trilogy is your favourite one?Why?
- ❖ Provide a critique of the novel. What did you like? What did you dislike? What would you change, add, or remove? Explain your reasons.

Alternatively, students may be asked to choose a quotation form the book that they consider most meaningful. In small groups, students read out their quotation and explain why they chose this particular quotation.

Task 11. Writing Task

Students will strenghten their written language ability and learn to organize and sequence relevant ideas appropriately within a written format.

Teacher-prepared quotation cards

After reading Earthsea, as a pre-writing activity, students will brainstorm their thoughts and ideas about the novel; they will be encouraged to discuss and share their ideas with their classmates. During the writing process students will:

-create outlines for their formal essays.

-write their essays, paying particular attention to the introduction and concluding paragraphs.

-be expected to edit at least one other student essay.

-be expected to revise and edit their own essay as well.

Students are asked to write a well-organized, well-developed, carefully-planned essay concerning one of the following quotations:

"He saw that the figure was not an old man but a young one. It was Jasper."
  (A Wizard of Earthsea, 163)

"It is more important to be whole than to be good." (Jung, 1966)

"Knowledge rests not upon truth alone, but upon error also."(Jung, 1966)

"Knowing your own darkness is the best method for dealing with the darknesses of other people." (Jung, 1966)

"There is no coming to consciousness without pain." (Jung, 1966)

"The more realistic, exact, "factual" detail in a fantasy story, the more sensually things and acts are imagined and described, the more plausible the world will be."
(Le Guin, 2005)

Post-writing Evaluation:

The teacher follows the following criteria for evaluation:

- Outline – does the essay follow a logical pattern?

- Drafting – have the students made revisions and corrections?

- Have they had another student edit their draft?

- Final Draft – have revisions and edits been made to the final draft?

- Does the introductory paragraph include a strong opening sentence and a thesis sentence which reflects the outline of the essay?

- Does the concluding paragraph include a summary of the essay and conclusion of the thesis.?

CONCLUSION

Man has always been a dreamer. Altough the fantasy genre is less than two centuries old, its antecendents have a long and distinguished history. The roots of today's fantasy genre were laid during primordial times. Its foundations can be traced back to myths, legends and fairy tales retold from one generation to the other.

Fantasy tradition has evolved all over the world through the depiction of stories whether they were at the time believed to be real or not. Colorful adventures of imaginary worlds depicted in the Epic of Gilgamesh, Homer's Odyssey and the Book of a Thousand and One Nights are the earliest examples of the fantastic realm which explore and capture the unexplainable in the world around us. Elements from imagination, from myth merge and create vivid alternative worlds inhabited by unfamiliar denizens. Thus, man, in his trial for understanding the divine, created an alternative reflection of reality which voices the suppressed desires of the unconscious. That is to say, fantasy explores the individual struggle to understand and explain the complexity and mystery of the soul. Works of fantasy are considered products of flexible flow of imagination, emotion, chaos and mystery and so, they function as a tool to examine aspects of real life. It cannot be denied that tales and fantastic stories are not reality but demonstrations and imitations of reality; thus, they are definitely a way to understand life experience.

In medieval European society fantasy used to be labeled as perverse and pagan. The genre, unfairly regarded as children's literature, used to be undervalued and depreciated for its role in society.

However, the acceptance of the supernatural as a subject matter in literature flourished in the beginning of twentieth century. It was only then that fantasy literature emerged as a distinctive new genre breaking its ties from mythology and fairy tales. It gradually started to receive considerable critical acclaim. The phase beginning from 1950 through the present , the most dynamic and lucrative stage, has

been an era of creating sophisticated and well-structured stories targeted not only at children but also at adults. Since then, fantasy literature has greatly embellished the imaginative themes in handful works of Tolkien with "The Hobbit" and "The Lord of the Rings", followed by C.S. Lewis's "Chronicles of Narnia" and Le Guin's "Earthsea" trilogy .

Indeed, it should not be taken for granted that the work of Tolkien is one of the most notable events in the evolution of fantasy as a genre. His "Lord of the Rings" inspired a whole following generation of fantasy writers including Ursula Le Guin. He created a whole vivid fantasy world employing fantastic races, mythologies, religions, languages, and landscapes, which are now taken as the standard descriptions and guidelines for fantasy world. It is evident that Tolkien made fantasy respectable and noteworthy. In creating secondary worlds, few writers have been as successful as Tolkien. He set a new standard of imagination and creativity.

A critical characteristic of the fantasy genre is that the world features some difference from the Earth that is not a result of science and technology, but rather the result of magic. Hence, it is often examined as the modern counterpart to mythology.

It should be essentially noted that fantasy can be read escapistly, but it is not escapist. That is to say, it provides the human mind with the opportunity to explore and grow, and using elements of our real world, it functions as a tool to examine aspects of real life. Hence, fantasy as a theme is not simply escapist; in depictions of other secondary worlds and beings, it causes us to compare our existence to another, to see its value. The imagination and creativity of fantasy is essential to human life.

Thus, the objective of fantasy writers is to create untrue elements and yet convince the reader of its reality. The full effect is achieved by depicting unreal subjects in a way in which they appear to be real. Their task is to keep alive the themes and magic inherited from the old myths, legends, and fairy tales.

Adolescence may identify with the fiction they read because it expresses what they cannot, so they may desire to become more social and more accepted in their society. They may pick up what the author is saying and then go on choosing to play whatever role they want to play in life; father, mother, trickster, wise man, or even villain.

That is why, they easily internalize those fantastic heroes who take perilous journeys, confront dragons, discover lost reasure and save the whole world through acts of courage. Heroes like Luke Skywalker of Star Wars, Frodo of Lord of the Rings, and Conan of Robert E. Howard's can all be considered as the living embodiments of some societies' ideals. The general pattern is that heroes often come to the world as innocent and, after facing the evil, start to wander alone for days, months, or years. During their quest, heroes learn valuable lessons about survival and self-reliance. Sometimes they are aided by a wise old man or a magician and are awarded some supernatural gifts or talents. Ultimately, heroes emerge as warriors who save the world. The hero's journey is also a journey of enlightment, in which the individual breaks through the boundaries of self.

Similarly, as we go through life, we are called on to follow many paths, go on many journeys, and to seek solutions to the problems in our lives. During the quest of our lives, we play different roles in society. In some of them we are heroes in a quest for achieving something, but as we gradually mature and progress, we play the role of the quide, the mentor, the trickster, the companion and so on. It is a significant achievement to become a self-possessed, self-contained and mature individual. Therefore, reading about a hero going through his own trials gives us hope that we can also get through our own; doing the same as the heroes, overcoming the obstacles in life, reaching the goal and coming back as a self-assured adult. Those

stories, those journeys of heroes can do something significant for young, developing people on their journeys towards maturity.

Evidently, fantasy literature has only recently started to be seen as an area worth analysis, debate and academic value. Courses in fantasy literature are now found in the curriculums of many universities and this genre is more widespread and has larger fan base than any other genre.

To put it briefly, with all these considerations, this study has been a consciousness-raising attempt to examine a fantastic work in psychoanalytical terms and suggest practical teaching activities for language classrooms. It was primarily devoted to tracing Jungian Archetypes within Ursula Le Guin's Earthsea world and developing different learning tasks on the basis of Task-Based Learning.

In the first three parts, distinctive features of the fantasy genre, the nature of the Jungian Archetypes and their reflections in works of Le Guin have been examined.

An attempt has been made in the final part to introduce practical activities for the teaching of Earthsea within the framework of Task-Based Learning Paradigm.

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