

Spring 3-15-1994

Tarot Card Symbolism in the *Star Wars* Films

Coralee Grebe

Follow this and additional works at: <https://dc.swosu.edu/mythlore>



Part of the [Children's and Young Adult Literature Commons](#)

Recommended Citation

Grebe, Coralee (1994) "Tarot Card Symbolism in the *Star Wars* Films," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 20: No. 2, Article 6.
Available at: <https://dc.swosu.edu/mythlore/vol20/iss2/6>

This Article is brought to you for free and open access by the Mythopoeic Society at SWOSU Digital Commons. It has been accepted for inclusion in Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature by an authorized editor of SWOSU Digital Commons. An ADA compliant document is available upon request. For more information, please contact phillip.fitzsimmons@swosu.edu.

To join the Mythopoeic Society go to:
<http://www.mythsoc.org/join.htm>



Online Summer Seminar 2023

August 5-6, 2023: Fantasy Goes to Hell: Depictions of Hell in Modern Fantasy Texts

<https://mythsoc.org/oms/oms-2023.htm>



Tarot Card Symbolism in the *Star Wars* Films

Abstract

A Jungian interpretation of the first three *Star Wars* films through the lens of Tarot imagery.

Additional Keywords

Campbell, Joseph. The Hero with a Thousand Faces; Hero's journey; Jungian analysis of Star Wars; Star Wars (film series) —Relation to Tarot; Tarot in film

TAROT CARD SYMBOLISM IN THE *STAR WARS* FILMS

CORALEE GREBE

Scholars and critics have discussed the implications of the *Star Wars* films for more than a decade.¹ Many have noted the presence of Jungian archetypes in the films. While Jung was primarily interested in psychological phenomena, he was quick to recognize the connections that link together dreams, artistic expressions, the occult and spiritual journeys. His observations of the archetypes pervading all of these areas have impressed generations of psychologists, mythologists, artists and philosophers, among them Joseph Campbell.

Campbell's best known work focuses on the universal elements of myth, folklore, religion and the spiritual aspects of an individual's adventures. Director George Lucas credited Campbell's Heroic Cycle with affecting the *Star Wars* films; without Campbell's influence, the movies might not have been made.² Campbell explored many aspects of this cycle, even analyzing the Tarot cards ordinarily associated with gypsy fortune tellers, horror movies and more recently the New Age movement.

The tarot contains many examples of the universal elements of myth, folklore, religion and the spiritual aspects of an individual's adventures. Director George Lucas credited Campbell's Heroic Cycle with affecting the *Star Wars* films; without Campbell's influence, the movies might not have been made.² Campbell explored many aspects of this cycle, even analyzing the Tarot cards ordinarily associated with gypsy fortune tellers, horror movies and more recently the New Age movement.

The Tarot Deck

The Tarot deck consists of seventy-eight cards which can trace their history back to the Middle Ages and may have been derived originally from the Egyptians.³ The deck is divided into the Minor Arcana, fifty-six cards that resemble a modern deck of playing cards, and the twenty-two cards of the Major Arcana.

The cards of the Minor Arcana are the forebears of today's deck of cards. Like our deck, there are four suits. Instead of spades, hearts, diamonds and clubs, the suits are swords, cups, pentacles (or coins) and wands (or batons). They suggest the four classes of medieval society: nobility, clergy, merchants and peasants, respectively.

The Minor Arcana is numbered from ace to ten like modern decks, but instead of our three royals per suit of jack, queen and king, the Tarot has a royal hierarchy of four. In some decks they are princess, prince, queen and king; in others they are page, knight, queen and king.

The Major Arcana

The twenty-two cards of the Major Arcana are also called the triumphs, trumps, keys or secrets. Cards are numbered from one to twenty-one with the remaining card, The Fool, being unnumbered like our modern jokers. Often the twenty-one cards are studied as three groups of seven cards each. The first septenary, cards 1-7, represents natural powers as personalities, the second, cards 8-14, describes the laws and variables that affect our lives, and the third, cards 15-21, suggests the conditions which govern all phases of existence.⁴

When the three septenaries of the Major Arcana are arranged in sequence, they can be thought of as the kind of number line we learned in grade-school arithmetic. The Fool card which is either unnumbered or the zero card, can be placed at the beginning of the line. Because it is so often unnumbered, the Fool can also be placed at the end of this line, as though it is both the highest and lowest number in the Major Arcana. It can be thought of as a link between the two ends of the line, a knot which ties the line into a circle. Logically, an unnumbered card could be placed anywhere along the line. In this sense, it is almost as if the Fool card is a slip knot which slides along the circle of cards, becoming a traveler of sorts.⁵

The Fool Card

Most versions of the Fool card show a court fool, jester or wanderer about to walk off a precipice. It's easy to picture the unwary fool as someone about to fall into an adventure, but it can be more difficult to see him as the initiated veteran who returns victoriously. An individual about to tumble off a cliff doesn't fit society's standard image of a wise person.

The seeming paradox results because the adventurer who journeys out to the edge of the known world is both foolish and courageous. The Fool's innocence is both an advantage and disadvantage in that he is open to new and unusual experiences, but doesn't recognize their dangers. It seems inevitable that, after surviving a dangerous adventure, the fool would begin to "wise up."⁶ Frequently, it is society that often catches up, as in the case of Columbus who was regarded as a fool on his first trip across the Atlantic, and a hero subsequently. Like the selfless heroes that Joseph Campbell describes in *The Hero with a Thousand Faces*, The Fool represents those who proceed despite the danger.

The Fool may wander into his adventure, but when he sees the situation for what it is, he is like the old married

couple claiming that even knowing what they know now, they'd do it all again. It is perhaps best described by T. S. Eliot in *Four Quartets*:

We shall not cease from exploration And the end of all
our exploring Will be to arrive where we started And
know the place for the first time.

When looking at the Tarot's Major Arcana as a representation of a spiritual journey, and especially when trying to apply it to the *Star Wars* films, the question of who may be the hero (the Fool) is a valid one. Like a Picasso painting, *Star Wars* presents the many perspectives of a hero superimposed over one another. In the three films we have, it's easy to see Luke as the hero. Darth Vader was apparently once a hero, Obi-Wan has his heroic moments, Leia performs a feat or two, and Han too can be seen as a hero of the everyman. It's important to recognize the heroic in these many characters in order to realize that the Tarot's Major Arcana applies to more than one individual.

In examining the correspondence between *Star Wars* and Tarot, it must be remembered that only the middle trilogy of nine planned films has been made. Each trilogy can be matched to one of the septenaries of the Major Arcana. In this arrangement, the trilogy of *Star Wars*, *The Empire Strikes Back* and *Return of the Jedi* correlates with the second septenary of the Major Arcana, Tarot cards numbered 8-14. It may even be possible in a different forum to predict broad structures of the as yet unnamed *Star Wars* films by carefully reading the corresponding Tarot cards.

While this paper discusses all twenty-two of the Major Arcana cards, only the cards which correspond to the movies already made may be commented on with a *Star Wars* emphasis. The introduction of all the Major Arcana cards is necessary in order to place the middle trilogy in context. Also, each card has specific divinatory meanings when interpreted by a fortune teller, or meditated upon by a querent, but when a card is inverted in the reading pattern, its meaning reverses. In this sense, every card does have its own *Star Wars* meaning in its "Dark side."

The First Septenary:

Cards 1-7 The first card, the Magician or Magus, suggests the appearance of control. He is highly skilled in manipulating the four suits of the Tarot arrayed in front of him, symbolizing not only the four classes of medieval society, but also the four elements: fire, air, water and earth. Like the scientist, he represents the rational perspective, appearing to have all the answers when in fact he has only some. In Jungian terms, he can be seen as the Animus, and signifies the beginning of a new cycle.

The High Priestess or Papess card, number two, shows a maiden of noble birth seated on a throne in front of a curtain. She is the feminine principle which is unaffected by the masculine, guarding the way to future progress as signified by the curtain. In a negative sense, she can be viewed as the *femme fatale*, like Lilith or Hecate, who also

has not integrated a masculine side and lashes out at masculinity in ignorance. The card means intuitive solutions, creative talent and is often associated with the Anima. The number three card of the Empress indicates synthesis and harmony. The more matronly image of this woman suggests fertility and productivity. Unlike the High Priestess, the mother has integrated at least the seed of masculinity in fulfilling her maternity, but as is true of all the cards there is a light and a dark side to this maternity. If the High Priestess grows from the same roots as Persephone, the Empress comes from Demeter. She also represents a firm foundation for future progress.

The Emperor, the fourth card, is the first card that relates directly to information we have about the *Star Wars* films. As a father figure, he signifies logic, power, and the force of will. We not only have the character of the Emperor who obviously has come out of the first trilogy, but the original *Star Wars* script as copyrighted by George Lucas was subtitled "The Journal of the Whills." The Emperor card connotes ambition, conquest and authority.

The fifth card is called the Hierophant, Papus or Pope. It is associated with inspiration, teaching and the gift of enlightenment. Unlike the Emperor, who is firmly grounded in the material world, the Hierophant represents the bridge between the material and the spiritual. As Alfred Douglas has observed, a quote from Jung sums up this card very well:

"He is the 'informing spirit' who initiates the dreamer into the meaning of life and explains its secrets according to the teachings of old. He is the transmitter of traditional wisdom." It's impossible to know with any certainty, but characters like Obi-Wan Kenobi and Yoda may fulfill this role in the first trilogy.

The sixth card, the Lovers, portrays a naked couple being watched over by a winged figure reminiscent of Cupid. To most people, a nude man and woman suggests a sexual union, and therefore they would link Han and Leia to this card. But there is the alternate interpretation of the union as a spiritual one, that of the conscious and unconscious. In this connection, if any pair from the films we have are attached to this card, it would be Luke and Leia, the twins. The balanced placement of opposite-sex figures also can imply a choice between two seemingly equal alternatives, a fork in the road of trials.

When read by a fortune teller, the card usually means an upcoming choice rather than a new love on the horizon. In *Star Wars*, we don't know what has caused Anikin Skywalker to become Darth Vader, but with Lucas' emphasis of will and choice, it seems likely that Anikin chose the Dark side, which then entrapped him until freed by Luke's example.

The seventh card, The Chariot or Charioteer can represent the result of the choice made in the Lovers card, whether it is favorable or not. It implies the unity of having made a choice and the sense of control a decision leaves

behind. But just as the warrior goes forth protected by his chariot and armor, he can also be frozen within that casing. Again, the image of Darth Vader trapped in black seems a logical extension of having made a bad choice in the dilemma of the Lovers. The card is read as either triumph and progress, or as ruthlessness and egocentricity.

The Second Septenary: Cards 8-14 Correspondence with the Finished *Star Wars* Films

In different decks of Tarot, the eighth card varies. It can be either the Strength (Force) card or it can be the Justice card which in other decks appears at position eleven. The older cards, such as the Marseilles deck which Campbell analyzed, has the Justice card in the eighth place. This is the order that will be used for the purposes of this interpretation.

The Justice card does not relate to ordinary legality, but instead speaks to the plan of destiny rather than random chance. In some versions of the card, part of the balance is obscured, suggesting that not all of the plan or universal elements are visible. Despite the apparent injustice of existence, this card alludes to the imbalance within ourselves rather than the imbalance of external law. Implicit in the card is a reliance on the conscious way of doing things and, correspondingly, on the ego. It can be a card of hope or fear, or even vindication of truth and integrity.

That the original *Star Wars* movie is entitled *Star Wars: A New Hope* suggests a link between it and this card.⁷ The world looks black and white to the naive Luke on Tatooine, and there is hardly a greater injustice than the slaughter of Luke's Uncle Owen and Aunt Beru. Initially, it is this smoldering image which motivates Luke in fighting the Empire.

The figure pictured in the ninth card, that of the Hermit, is recognizable to anyone who has seen the *Star Wars* films. The older man in the dark hooded cloak is the image of Obi-Wan Kenobi we first see. Luke's Uncle Owen even calls Obi-Wan "That crazy, old hermit" when Luke mentioned the old man's name. The card represents the wisdom of an old teacher, enlightenment of higher consciousness, and retirement to think and plan. This card is connected to the Fool in that the Fool begins a journey outward, while the Hermit begins a spiritual journey inward. When the card is reversed, it means suspicion and refusal of advice.

The Wheel of Fortune, the tenth card, carries much of the same symbolism Jung attributes to the mandala. While the outer rim of the wheel rotates thus necessitating the ups and downs of Fate, those who are spiritually centered only rotate about a fixed point. In many decks, a dragon with a sword sits atop the wheel. A seeker may win the right to pass to higher realms by defeating this dragon and thus severing his ties to the material realm. In *Star Wars*, we don't see Luke performing this feat, but our hermit, Obi-Wan Kenobi, battles the asthmatic if not fire-breathing Darth Vader to surrender not to his enemy but to a greater reality. The Strength or Force card is placed at the

eleventh position in older decks, where the Justice card is number eleven in newer decks. Some decks picture Strength as a woman opening the mouth of a lion, while others reflect a more Herculean figure. In either case, the lion as the king of beasts represents our animal instincts as Jung lists them in his description of the Shadow. There is clearly a necessity to overcome our lower impulses, not by denying them, but by embracing them. This interpretation of Force not only indicates the force of will, but also the Force in *Star Wars*. Luke's encounters with the Force in blowing up the first Death Star, in building his Jedi skills with Yoda on Dagobah, and in confronting Vader to find his father, all figure into the sense of this card. In fortune telling, the card indicates risk taking and reconciliation with enemies, either inner or outer.

The image of the Hanged Man in card number twelve is familiar to us as that of Luke suspended under the mining colony of Bespin. It is even possible that the pictured figure has also lost a right hand since it is not visible in the depiction. To be hung upside down in Italy has traditionally been a disgrace, as happened with Mussolini's body, but there is the seeming contradiction of the inverted position of a baby in the womb. The two combine into the sense of a new beginning which turns the old way of doing things upside down. This new way may be so incomprehensible to society that it may even appear disgraceful. The figure suggests both sacrifice and rebirth.

Luke does sacrifice his Jedi training to help his trapped friends. According to his standards at the time, he could not be more disgraced than to learn that Vader is his father, that the potential of what Vader has become lies within him. The blood-letting of birth, sacrifice, and symbolic death all occur in the loss of Luke's hand. Both the knowledge of his father and his labyrinthian slide down to a hanging position, cut him off from his past values and force him to look for new understandings.

Unlike what is most commonly believed, The Death card, number thirteen, does not signal physical death, or indeed it would be card number twenty-one at the end of the cycle. Instead, the card signifies the need to die to the old way of life in order to begin a new one. The card's imagery always features a skeleton of some sort, suggesting the inner foundation on which we are built. In this way Death is the fearful figure of liberation and transcendence.

Both the cavern beneath Jabba's throne and the Great Pit of Carkoon, where Han and Luke are to be killed, are littered with isolated bones, depicting dismemberment and the melting away of flesh. Some Death cards picture the sun along the horizon, either rising or setting. A long shot outside of Jabba's palace on Tatooine shows the two suns of that planet similarly placed in the sky, perhaps rising, setting, or even both simultaneously. It is at this moment that a frog chooses to devour an insect; life in death assimilated into new life.

The fourteenth card of Temperance has less to do with

the anti-alcohol movement than with the notion of balance. Most versions of this card picture a winged figure pouring a liquid from one vessel to another, usually with one foot on land and the other in water. The significance is of the balance between the consciousness of the material realm, the land, and the unconsciousness linked with water. The winged figure also has the potential to move into a state requiring even greater balance in the air, though that has not yet occurred.

This stage of the spiritual journey indicates only a partial success in that the seed for advancement is formed, but the winged creature is still on the ground. It also indicates the continuity of life as it flows from one vessel to another.

Luke's actions in confronting Vader and the Emperor in *Return of the Jedi* do not establish a new order, but instead repair the mistakes of the past. Vader got to the fork in the road and took the wrong path; Luke went after him and brought him back to the correct road. Vader is then able to flow into the luminous forms that Yoda and Obi-Wan have attained. It remains for the final trilogy to go beyond simply restoring an old system which failed in the first place, and instead create something new and vital which grows up on established principles.

The Third Sepatary:

Cards 15-21 The card of the Devil, number fifteen, is related not to Satan, but more closely to the pride of Lucifer which caused him to be cast out of heaven. Most decks show two naked figures like those of the Lovers card chained to the Devil's pedestal. They represent the mystery of sex, the one that is ever two, and the physical nature of existence. The suggestion of duality resonates with the Dark side and the Jungian concept of embracing the Shadow. If the Devil of this card triumphs, the result is megalomania, but as the previous *Star Wars* films have shown, darkness always has the potential for light.

In speculating on what this card may mean for future *Star Wars* movies, the pride aspect of the card may mean the failure of the initial governing system which replaces the Empire.

The sixteenth card, the Tower, casts an image much like that associated with the Tower of Babel. Prominent in most decks is lightning and fire. These represent inner illumination and the dual nature of fire: it can transmute or burn. The card is interpreted as the impermanence of physical things, and the suffering through forces of destiny.

The Star card, number seventeen, shows a nude figure pouring water over both land and sea with a single large star and seven smaller stars overhead. The nudity depicts innocence, but more importantly, the prominence of the water suggests baptism and rebirth. Unlike most physical substances, water is flexible. Rigid physical structures like the Tower can be destroyed, but perhaps the flexibility of spiritual constructions can survive.

The symbolism of the eighteenth card, the Moon, is that of waxing and waning, lunacy, intuition and femininity. It

connotes indirect enlightenment that is nevertheless true. In a reading, it may mean a crisis of faith or the need for intuition over reason.

The Sun card, number nineteen, may show Adam and Eve, the twins of the Lovers and Devil cards, or an infant. There is usually someone astride a horse. All of these elements depict the need for unification, either as male and female, or as the result of their sexual union: a child. Riding a horse indicates control over animal instincts. The Sun overhead symbolizes cosmic knowledge, energy, and the life force. The card is usually interpreted as success against all odds, refuge after peril and acclaim.

Card number twenty, Judgement, shows the rising of the dead, often as a trio of man, woman and child at the sound of Gabriel's trumpet. In many decks, they are resurrected out of boxes in water rather than in the earth. This card represents the final glory in personal achievement, joy in accomplishment and a return to health. The water is that of birth and rebirth and the trio suggests the coming together of all opposites to one final spiritual union.

The World card, number twenty-one, shows a draped figure suspended in air, often surrounded by a wreath or egg, and holding two wands. The person is usually assumed to be androgynous, the delicately placed veil hiding the complete truth. His/Her legs are in the same position as those of the Hanged Man, but now pointed in the opposite direction, suggestive of the lack of stigma now attached to the new order. The egg/wreath expresses wholeness, newness and victory, while the wands signify positive and negative energy, the Light and Dark sides, if you will. The ego has been obliterated as an individual entity and is now in union with all the other elements. The card is interpreted as totality, union and achievement.

Yet after the World card still comes the Fool. For all the pain and achievement of the struggle, the individual may not appear to be any different, but still foolish. Beyond this is the suggestion that while there is breath, there is never really an end to the effort. There are always new fields to conquer; perfection is not actually an attainable goal.

Conclusion

The *Star Wars* films have been influenced by many sources, including Jungian archetypes and Joseph Campbell's Heroic cycle. Campbell had based his philosophy on the foundation of universal symbolism and archetypes laid down by Carl Jung, so the presence of the two is not surprising.⁸ Jungian archetypes are also visible in Tarot decks, and Campbell has explored the spiritual journeying aspects of the Marseilles deck of Tarot cards. There is then no direct link between *Star Wars* and Tarot, but one can follow the logical chain of the *Star Wars* films through the philosophies of Jung and Campbell to Tarot. The nine-film saga of *Star Wars* can be matched to the twenty-two cards of the Tarot's Major Arcana, enriching our interpretations of the three films we already have, and suggesting possibilities for future *Star Wars* adventures.

Notes

1. "Jungians on a Space Trip," *Los Angeles Times*, Marylouise Oates, 10-14-80 V:1:1; "The Appeal of Star Wars: An Archetypal-Psychanalytical View," *American Imago*, Martin Miller and Robert Sprich, pp. 205-19. *The Hero with a Thousand Faces*, Joseph Campbell, (Princeton, NJ: Princeton University Press, 1973.) and *The Power of Myth*, Joseph Campbell with Bill Moyers, ed. Betty Sue Flowers, (New York: Doubleday, 1988.)
2. Though Lucas has spoken on this topic multiple times, he articulated it most clearly at the 1985 National Arts Club presentation to Joseph Campbell of the Medal of Honor for Literature. Quoted in *The Hero's Journey: Joseph Campbell on His Life and Work*, ed. Phil Cousineau, (New York: Harper and Row, 1990), p. 180.
3. "Symbolism of the Marseilles Deck," *Tarot Revelations*, R. Roberts and Joseph Campbell (San Anselmo, CA, 1979.) pp. 8-25.
4. *The Tarot: The Origins, Meaning and Uses of the Cards*, Alfred Douglas (New York: Penguin Books, 1980.) pp. 34-6.
5. *The Book of Thoth* (Egyptian Tarot), Aleister Crowley (New York: Samuel Weiser, 1980.) p.3.
6. *The Windows of Tarot*, Frederick David Graves (Dobbs Ferry, New York: Morgan & Morgan Inc., 1973.) pp. 15-7.
7. *Skysailing: The Life and Films of George Lucas*, Dale Pollock, (New York: Harmony Books, 1983.) p.146.
8. Title page from *The Art of "Star Wars"*, ed. Carol Titelman, (New York: Balantine, 1979) reads "Star Wars: Episode IV: A New Hope from the Journal of the Whills by George Lucas, revised fourth Draft, January 15, 1976.
9. *Psychology and Alchemy*, Carl Gustav Jung, (London and New York, 1953.) p.123.

~~~~~

Beauty, continued from page 19

2. Both stories' true transition from The World Bridge to The New World is the Royal wedding, however; McKinley's metaphysical makes the weddings necessary. The importance of this fact is treated in my later section, "Control in the New World." The Old World is lost in the original move from that world to the Real World. The World Bridge only synthesizes the two Self-Contained Worlds because only they both still exist (simultaneously and as if in different dimensions) and contain all principle characters. The Old World has past; it is separated from the others by time as well as place.
3. I say "somewhat" because we won't be able to claim a true feminine quest within either story, which will become evident.
4. Harry's abduction opens up the whole issue of the role of the Dream as an illustration of the women's lack of control and stability, not to mention general discomfort and confusion, in these male-run transitions. A discussion of the role of the dreams in this study proves too extensive a digression, however. I would like to point out that dreams, memory flash-backs, and personal confusion occur in the following places in the texts: *Beauty*: pp. 82, 91, 191, 171, 177, 114. *Blue Sword*: 50, 56, 108, 123, 82, 83, 70, 200.

# BENEFACTORS

Benefactors support the improvement and outreach of *Mythlore* by making donations of \$25 or more beyond the cost of membership/subscription. For this much-appreciated support they are listed for four issues. You are encouraged to become a Benefactor and show your support.

BONNIE CALLADAN

PATRICK GYNNIE

ROBERT HALL, JR.

ANNIE OSBORN

DEAN PICTON

MARY McDERMOTT SHIDLER

PASADENA, CA

BOSTON, MA

ITHACA, NY

RIVERSIDE, CA

HOLLYWOOD, FL

BOULDER, CO

## SUBMISSIONS

**Mythlore** welcomes submissions of critical articles, biographical studies, comparative studies, book reviews and other related material. All written submissions, except letters for publication, should be in one of two forms:

- (1) Typewritten submissions should be double spaced, with two copies. Articles should be in "blind" submission format for editorial evaluation, with the name and address of the author indicated only on the cover letter. They should also include a short paragraph of biographical information about the author for publication.
- (2) IBM compatible formatted 5 1/4" floppy disk, with a text print out, to verify format. The files should be straight ASCII files unless the material has been written using Microsoft Word, Word Perfect (4.2 or 5.0 versions), Wordstar, Multimate, Xerox Writer, XyWrite, Microsoft Windows Write, or Volkswriter III (1.0 version). Disk submissions save both time and expense. In effect, this represents a much appreciated contribution, and is encouraged whenever it is possible.

The *MLA Handbook* is the preferred style for articles, except that short citations like *ibid.*, *op.cit.*, & author and page number references alone, are best incorporated within parentheses in the text, rather than making them footnotes.

Any additional questions concerning submissions should be sent to the Submissions Editor: Frank A. Medlar, 74 Manet Road, N° 2, Chestnut Hill, MA 02167 USA

Other questions concerning the journal should be sent to the Editor:

Glen H. GoodKnight, 742 South Garfield Ave., Monterey Park, CA 91754 USA

5 Much like Mary's condition in Burnett's *The Secret Garden*.

6 We are told on the penultimate page that "Corlath eyed his wife" (247). She has become reduced to her new role, unnamed, put under his eye/control.

## Works Cited

- Altmann, Anna E. "Welding Brass Tits on the Armor: An Examination of the Quest Metaphor in Robin McKinley's *The Hero and the Crown*," *Children's Literature in Education*, Vol. 23, No. 3, 1992, pp. 143-156.
- Cixous, Helene. "The Laugh of the Medusa," *Signs*, Summer, 1976.
- Flieger, Jerry Aline. "The Female Subject: (What) Does Woman Want?" *Psychoanalysis and...* Ed. Richard Feldstein and Henry Sussman. New York: Routledge, 1990. 54-63.
- Genette, Gerard. *Figures of Literary Discourse*. New York: Columbia University Press, 1980.
- Hatfield, Len. "From Master to Brother: Shifting the Balance of Authority in Ursula K. Le Guin's *Farthest Shore* and *Tehanu*," *Children's Literature*, 21. New Haven: Yale University Press, 1993.
- McKinley, Robin. *Beauty*. New York: Simon & Schuster, Inc., 1978.
- . *The Blue Sword*. New York: Ace Books, 1982.
- Paul, Lissa. "Enigma Variations: What Feminist Theory Knows About Children's Literature," *Signal*, 1987, 54, pp. 186-202.
- Pratt, Annis. *Archetypal Patterns in Women's Fiction*. Bloomington: Indiana University Press, 1981.
- Wooley, Daniel P. "The Realm of Fairy Story: J. R. R. Tolkien and Robin McKinley's *Beauty*," *Children's Literature in Education*, Vol. 22, No. 2, 1991, pp. 129-135.