



Mythopoeic Society

mythLORE

A Journal of J.R.R. Tolkien, C.S. Lewis,
Charles Williams, and Mythopoeic Literature

Volume 39
Number 2

Article 2

4-23-2021

Magic, Witchcraft, and Faërie: Evolution of Magical Ideas in Ursula K. Le Guin's Earthsea Cycle

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Recommended Citation

Filonenko, Oleksandra (2021) "Magic, Witchcraft, and Faërie: Evolution of Magical Ideas in Ursula K. Le Guin's Earthsea Cycle," *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 39 : No. 2 , Article 2.

Available at: <https://dc.swosu.edu/mythlore/vol39/iss2/2>

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Abstract

In my article, I discuss a peculiar connection between the persisting ideas about magic in the Western world and Ursula Le Guin's magical world in the Earthsea universe and its evolution over the decades. For centuries in the Western European culture, magic has been a subject for an ongoing debate vacillating between the total rejection of this part of human spiritual life or reluctant acceptance of it. There is also some internal hierarchy of types of magic revealed in the dichotomy "magic versus witchcraft". Encyclopaedia Britannica describes magic and witchcraft as two separate phenomena, connected yet distinctively different. The former is an umbrella term for everything that is or might be perceived as magical. Yet, in the Western world, the concept of magic has strong connections with Western esoteric tradition and is quite often designated as "learned magic" implying hard learning and intellectual practices, in particular knowledge of ancient and secret languages. Moreover, learned magic had been an exclusively male occupation for centuries and, to some extent, complied with the dominant Christian worldview. Witchcraft, on the other hand, does not normally demand much learning; however, practitioners are expected to have an inborn or acquired ability to work magic. In the context of Western culture, witchcraft has predominantly been a female practise and, until recently, stigmatized as demonic. There is also a third branch of magic designated by J. R. R. Tolkien in his seminal essay "On Fairy-Stories" as Faërie – the magic of non-human magical creatures as their natural ability, which is the strongest of all magical types and does not seem to have any limitations. Once people used to believe in this magic in real life, now it has found its refuge in fiction retaining its power over readers' minds. There is a remarkable coincidence with the described magical hierarchy in Le Guin's stories about the Earthsea. Male magic is taught at the school of Roke, demanding not only special abilities but also considerable intellectual input, and is based on the knowledge of an ancient language. Female magic is considered weak, unlearned and even unnatural ("weak as a woman's magic, wicked as a woman's magic"). There is also the magic of dragons as mighty magical/Faërian creatures. Le Guin starts her Earthsea series in quite a patriarchal mode of magicity. In the original trilogy, she keeps to this strategy though strong and

powerfully magical yet marginalized female characters such as Serret sometimes appear on the pages of the three novels. The original trilogy (1968-1972) was written in the time when men still dominated the genre, and magical ideas in fiction predominantly followed the "patriarchal pattern" with male wizards/mages helping a hero and female witches/enchantresses represented as seductresses or embodiment of evil. However, in *Tehanu* (1990), which was written in the postmodern era, begins a revision of the magical ideas in the Earthsea universe, which is continued in the collection of the short stories *Tales from Earthsea* (most of the stories were written in the late 90s and after 2000) and in the last book *On the other wind* (2001). In these later stories, there are glimpses into the true history of magic in Earthsea revealing the importance of women in establishing the magical lore; the emphasis is put on the necessity to re-unite human magic again allowing both men and women to study magic at the school of Roke. Faërian dragon magic proves to be the strongest and, after having accomplished its ends, seems to remove to the Western parts of the world, as it is so peculiar for Faerie (the western location of the Celtic Otherworld or Tolkien's Undying Lands as examples). The evolution of magical ideas in the Earthsea stories over several decades of XX and XXI centuries reflects not only the dynamics of Le Guin's notion of magicity but also the turn in the estimation of magical phenomena which took place during the same period (marked by the appearance of such new academic field of research as Western Esotericism or re-evaluation of the history of witchcraft in the West). All this, once again, reveals Le Guin's remarkable sensitivity to cultural shifts.

Additional Keywords

magic; witchcraft; Faërie



MAGIC, WITCHCRAFT, AND FAËRIE:
EVOLUTION OF MAGICAL IDEAS IN
URSULA K. LE GUIN'S EARTHSEA CYCLE

OLEKSANORA PILONENKO

ANYONE WHO HAS READ THE ENTIRE CORPUS of Le Guin's texts set in the world of Earthsea must have noticed a certain shift in the author's depiction of female characters and female magic starting with her fourth book, *Tehanu* (1990). A very important revision of the magical ideas in the Earthsea universe begins in this book and continues in the collection of the short stories *Tales from Earthsea* (some of the stories were written in the late 90s and the entire collection was published in 2001) and in the last book *On the Other Wind* (2001). In these later stories, there are glimpses into the true history of magic in Earthsea revealing the importance of women in establishing the magical lore; the emphasis is also put on the necessity to re-unite human magic, allowing both men and women to study it at the school of Roke. The shift which takes place in Le Guin's perception of magic during the decades of the Earthsea evolution brings about a remarkable synthesis of different magical powers with the aim to restore and keep the Equilibrium.

Le Guin knew the reasons why she started writing her Earthsea the way she did. The original Earthsea trilogy (1968-1972) was written in the time when men still dominated the genre, and magical ideas in fiction predominantly followed a centuries-old "patriarchal pattern" with (white) male wizards/mages helping a male hero in his quest and female witches/enchantresses represented as seductresses or embodiments of evil. In her essay "Earthsea Revisioned," Le Guin emphasized that "[i]n our hero-tales of the Western world, heroism has been gendered: the hero is a man. [...] [T]he hero-tale and its modern form—heroic fantasy—have been a male preserve" (981). She was well acquainted with this type of narrative, remarking that "[m]y father had told us stories from Homer before I could read, and all my life, I'd read and loved the hero-tales. That was my own tradition, those were my archetypes, that's where I was at home" (981). Thus it was quite natural that when she began writing heroic fantasy, she was influenced by this tradition. In those stories there were "the hero himself, of course, and often the night sea journey, the wicked witch, the wounded king, the devouring mother, the wise old man, and so on" (981). Yet, Le Guin was not outright critical about this dominating effect of the heroic

literary tradition, which does bring about certain limitations, but, at the same time, provides narrative assuredness:

The tradition I was writing in was a great one, a strong one. The beauty of your own tradition is that it carries you. It flies, and you ride it. Indeed, it's hard not to let it carry you, for it's [sic] older and bigger and wiser than you are. It frames your thinking and puts winged words in your mouth. If you refuse to ride, you have to stumble along on your own two feet; if you try to speak your own wisdom, you lose that wonderful fluency. You feel like a foreigner in your own country, amazed and troubled by things you see, not sure of the way, not able to speak with authority. ("Earthsea Revisioned" 983-4)

Recognizing the inevitability and importance of such influences, Le Guin remarks: "My father felt very strongly that you can never actually get outside your own culture. All you can do is try. I think that feeling sometimes comes out in my writing. My father studied real cultures and I make them up—in a way, it's the same thing" (qtd. in Cummins 2). The culture she made up in her Earthsea universe is influenced by another real-world tradition: a peculiarly Western tradition to perceive, talk about and even name magical phenomena. In this tradition, magic as a particular and highly intellectualized practice used to be dominated by men while females had for long been associated with unlearned and demonized witchcraft. Le Guin seems to be aware of this situation. In her later texts set in Earthsea, these notions are put to test, and a new perspective for further magical developments emerges.

Therefore, to understand the evolution of magical ideas in Le Guin's writing about Earthsea, we should have a better look at this Western magical tradition as it exists in the real world. Sometimes stealthily, sometimes openly, it has been influencing all levels of human cultural experiences, including literary creation, for centuries. Thus this article aims to show that along with heroic literary tradition, Le Guin was apparently influenced by certain culturally-rooted conceptions about magic.

DEFINITIONS OF MAGIC

Magic is an umbrella term for a wide variety of supernatural phenomena, and in some form, it is present in any work of fantasy, as a decisive constituent of a fantasy chronotope. Yet, a single and all-encompassing definition of magic has always been problematic, and different fields of humanities might provide various and varying definitions. In literary studies it is also not an easy task. In *The Encyclopedia of Fantasy*, we can read in the entry on magic that "[i]n the more generalized field of fantasy there is a huge, tangled complex of ideas concerning magic and magical practices; many varieties of

magic are depicted, several of which tend to occur together, and all of which tend to melt into one another” (Clute and Grant 616). This tangled complex in literature reflects the fact that the phenomenon of magic in the consensus reality is no less tangled and avoids clear definitions as well, to the point that authors of the volume *Defining Magic: A Reader* argue that “despite its being a common term in all modern western European languages, there is no unanimously agreed academic definition of ‘magic’, nor any shared theory or theoretical language—and apparently not even any agreement on the range or type of actions, events, thoughts or objects covered by the category” (Otto and Stausberg 1).

Yet, in the Western world, some certainty in the definition of magic can be derived from the etymology of the term. In all European languages, it originates from the ancient Greek term *mageía* which, in its turn, “is apparently derived from contact with the main political enemy of that period, the Persians, and ‘magic’ has ever since served as a marker of alterity, of dangerous, foreign, illicit, suspicious but potentially powerful things done by others (and/or done differently)” (Otto and Stausberg 3).¹

In his article “Magic through the Linguistic Lenses of Greek *mágos*, Indo-European **mag(h)-*, Sanskrit *māyā* and Pharaonic Egyptian *Heka*,” Aaron Cheak goes into the linguistic origins of the concept and notes that the specific duality of magic as a suspicious but powerful thing lies much deeper than the Greco-Roman tradition. Citing numerous examples from Indo-European languages, Cheak concludes that “magic may primarily find its etymological basis in concepts of power, ability and facility. Magic might best be conceived as stemming from a semantic field which suggests i) empowerment, ii) effectiveness, and iii) that which speeds, aids or quickens power, ability and effectiveness” (267). Further, referring to the idea proposed by Jean Gebser, Cheak notes that “[t]here is a word group correlating among others the words ‘make,’ ‘mechanism,’ ‘machine,’ and ‘might,’ which all share a common Indo-European root *mag(h)-*. It is our conjecture that the word ‘magic,’ a Greek borrowing of Persian origin, belongs to the same field and thus shares the common root” (qtd. in Cheak 267). Thus, even semantically, magic is associated with another area of human activity, namely technology, and hence—with science. Further, Cheak concludes that magic “is closely connected with the power of affecting and effecting *appearance* (e.g. phenomenal reality, living

¹ Remarkable in this respect is the attitude of the Kargs toward foreign Hardic magicians strikingly represented in Kossil’s words: “‘I do not believe all that,’ said Kossil. ‘That they are dangerous, subtle with trickery, slippery as eels, yes. But they say that if you take his wooden staff away from a sorcerer, he has no power left. Probably there are evil runes written on the staff’” (*Tombs of Atuan* 4.175; since there are many editions of the *Earthsea* books, citations will be given in the format *chapter.page*).

image)" (275). Cheak also stresses that "in the predominantly Greek-influenced magical tradition of Western Europe [...] it is precisely the notion of *phantasia*, 'imagination' that is discernible as a fundamental magical concept" (275). Summing up his reflections, Cheak writes:

Of this, we may extrapolate two orders: A first, which simply signifies manifestation, and a second, which seems to recall the Vedic understanding of *māyā* as an ability or power to affect an appearance in the phenomenal world. One pertains to the manifest world itself (i.e. the world of phenomena), and the other to something *beyond* the world of appearances which is able to reveal itself in phenomenal form (e.g. as in a theophany). (275)

That is, magic can affect both the manifested world and (some) other (whatever it might be), and in some way, very likely through imagination, connect them.

Definitions of magic in the *Encyclopaedia Britannica* seem to agree with all aforesaid, designating magic as "a concept used to describe a mode of rationality or way of thinking that looks to invisible forces to influence events, effect change in material conditions, or present the illusion of change" (Jolly). In Le Guin's case, this "invisible force" is intrinsically "linguistic" — the power of words or true names: "[t]he people with magic powers, from archmage to village witch, can directly influence the Equilibrium if they know the 'true' name of that which they wish to change" (Cummins 27). Yet, both in the real world and in secondary worlds, magic is just an instrument that can be used for different and sometimes opposing ends. Moreover, based on the application and the practitioner, there can be distinguished some subcategories:

Magic is sometimes divided into the "high" magic of the intellectual elite, bordering on science, and the "low" magic of common folk practices. A distinction is also made between "black" magic, used for nefarious purposes, and "white" magic, ostensibly used for beneficial purposes. Although these boundaries are often unclear, magical practices have a sense of "otherness" because of the supernatural power that is believed to be channeled through the practitioner, who is a marginalized or stigmatized figure in some societies and a central one in others. (Jolly)

To sum up, it can be concluded that the very word 'magic' historically and etymologically carries such interpretive potentials as: alien/exotic; ethically and semantically ambivalent; related to both fantasy and the rational (it is worth noting that in both magical and literary texts, magic is quite often labelled as art or science); granting power; bringing delight and satisfaction; or illusory/ephemeral. Magic can include a wide range of ideas, practices, and

actions that are either in harmony with the prevailing religious or rationalist worldview or in conflict with it. Moreover, this conflict is equally intense with religion,² with its emphasis on the irrational, and with ratiocentric systems and science. This is, indeed, a separate mode of thinking, which, through the imagination and the ability to create illusions, is extremely close to artistic thinking.

If we consider Le Guin's magic as it functions in the world of Earthsea, we shall see a remarkable consistency with the abovementioned. Her magic is an invisible force derived from knowledge of the true names, which empowers its carriers to bring about real changes in both the phenomenal world and in the otherworld. "The wizard's power of naming [...] symbolizes the power of language to make reality; it is a tool by which humans participate in, cooperate with, or control reality" (Cummins 11). It is also a powerful instrument of illusions, but, above all, it is an art. Le Guin writes: "The trilogy is, in one aspect, about the artist. The artist as magician. The Trickster. Prospero. That is the only truly allegorical aspect it has of which I am conscious. [...] Wizardry is artistry. The trilogy is then, in this sense, about art, the creative experience, the creative process" ("Dreams Must Explain Themselves" 53). Yet this art is not uniform. As in the real world, where magic manifests itself and is practiced in different modes, the magic of Earthsea also reveals itself in a pronounced dichotomy of magic and witchcraft which puts the bearer of magical power either in a central (mages of Roke and wizards serving island communities) or a marginalized/stigmatized position (witches).

MODES OF MAGICITY

Classifying magical phenomena both in the real world and in fiction is a difficult task indeed. Yet such classifications have not infrequently been undertaken as it is quite apparent that an immense and muddled array of magical ideas and practices nevertheless tends to split up into different categories or modes of magicity. There exist different taxonomies, such as the already mentioned distinction between high and low magic, or black and white magic. Besides, there is a tendency to distinguish between magic per se and witchcraft: "scholarship on 'witchcraft' and 'magic' often follows distinct paths, the one, for example, being pursued by anthropologists and social historians, and the other by intellectual historians and scholars of Western Esotericism" (Otto and Stausberg 3-4).

² Again we see a parallel in Le Guin's world where the Kargs, who have institutionalized religion, strongly oppose the magic of the Inner Lands, labelling it as a blasphemous practice.

In the Western world, the concept of magic has strong connections with Western esoteric tradition and is quite often designated as “learned magic” implying hard learning and intellectual practices, in particular knowledge of ancient (Latin, Greek, Hebrew) and secret languages (for instance, the Enochian language of John Dee). It does not demand any special inborne abilities besides strong intellect and desire to learn and work hard intellectually. Moreover, learned magic had been an exclusively male occupation for centuries and, to some extent, complied with the dominant Christian worldview. *The Cambridge History of Magic and Witchcraft* characterizes this type of magic as follows:

It is a modern sense of similarities among various kinds of magic that has led to their association as “learned magic,” a classification that encompasses significant portions of what more particularly can be identified as natural magic, image magic, divination, alchemy, and ritual magic. The similarities include, for example, a shared presupposition that hidden but natural forces were embedded in the created world and could be tapped and manipulated; an expert—a *magus* or adept—who practiced them; the ways in which the expert became proficient in them; the areas of expertise—linguistic, mathematical, and technical—necessary to acquire that proficiency; the expense of the paraphernalia required for their practice; [...] the milieus—monastic, academic, and courtly—where they were practiced; the role of the book as a repository for the relevant knowledge and as an apparatus in their practice; the identification of the practices as *scientia*, that is, as corresponding to contemporaneous notions of rationality, by critics and defenders; and the generally inconsistent and non-violent ways in which academic, civil, and ecclesiastical authorities discouraged the practices, when and where they were discouraged at all. (Collins 333)

Besides rigorous scholarship, this mode of magicity often demands initiation and secrecy, abstinence from and even hostility to the common (female) practices of witchcraft, as well as, self-discipline, self-denial and (sometimes) piety. In its positive type of so-called white magic, magical contacts are possible only with good spirits and magical beings and only with good intentions. It also has its dark counterpart in the form of black magic which in intellectual terms demands all that is needed for an adherent of white magic, but with a negative valence, often to achieve wicked goals. In this case, magical contacts are possible with anyone/anything, including the spirits of the dead, demonic beings and Satan; adepts are mostly male sorcerers, but there may be sorceresses.

Being an intellectualized practice, it was inevitably the field of expertise of men since only men, for centuries, had access to education. In Earthsea as well, only men can enter the magical school on Roke (which is more a magical university for the adolescent than a school for children) and receive a full-fledged magical education. There is even something like “scientific degrees”: sorcerers as “bachelors” of magical sciences and wizards as those who received a magical “master’s degree.”

Witchcraft, on the other hand, does not normally demand much learning; however, practitioners are expected to have an inborn or acquired ability to work magic. In the context of Western culture, witchcraft has predominantly been a female practice and, until recently, stigmatized as demonic. Remarkably, *Encyclopaedia Britannica* describes magic and witchcraft as two separate phenomena (in two separate entries), connected yet distinctively different. So there is some internal hierarchy of types of magic revealed in the dichotomy “magic versus witchcraft.” The former is an umbrella term for everything that is or might be perceived as magical and quite often is synonymous to the learned magic concept, while witchcraft, though being a universal phenomenon, in the Western world is traditionally perceived as

the work of crones who meet secretly at night, indulge in cannibalism and orgiastic rites with the Devil, or Satan, and perform black magic. Witchcraft thus defined exists more in the imagination of contemporaries than in any objective reality. Yet this stereotype has a long history and has constituted for many cultures a viable explanation of evil in the world. The intensity of these beliefs is best represented by the European witch hunts of the 14th to 18th century, but witchcraft and its associated ideas are never far from the surface of popular consciousness and—sustained by folk tales—find explicit focus from time to time in popular television and films and in fiction. (Lewis)

However imaginary these notions, they had quite a real effect on people’s lives and are remarkably persistent in their stereotypical usage. So, witches are, in the first place, female, and they do practice magic (in the wider meaning of the concept), yet, this magic is deemed to be harmful, in Le Guin’s own words “[w]icked as women’s magic” (*A Wizard of Earthsea* 1:19). Witches are often believed to have an innate ability or acquire it as a result of some catastrophic event or emotional shock. Some learning and knowledge transfer are possible, but not required, much is grasped intuitively. Often practicing witchcraft involves a pact with some demonic/otherworldly being who becomes a witch’s familiar and aids her in magical manipulations or channels magical energy. Remarkably, in “A Description of Earthsea,” Le Guin notes that women with magical abilities are perceived in her world as “temptresses, unclean,

defiling, essentially wicked" (920). And this is the reason why male wizards abstain from any sexual contacts with women in general.

There is also a third mode of magicity exhaustively explained by J.R.R. Tolkien in his seminal essay "On Fairy-stories" as Faërie—the magic of non-human magical beings. It is their innate ability, which is not learned, being inherent in their carriers *a priori*. And it is equally inherent in beings of both sexes. This is the most incomprehensible for people, and therefore the most powerful type of magic. With its help anything is possible. This magic can disregard the laws of the physical world and common sense, suspend or quicken the time, revive the dead without much consequence, move mountains, grant immortality, *et cetera*. A carrier of this mode of magicity belongs to two worlds simultaneously: the mundane world of human existence and the otherworld or Faërie as "a perilous kingdom." Faërian creatures are also great shapeshifters, mind-benders, and illusion workers. Once people used to believe in this magic in real life; now it has found its refuge in fiction retaining its power over readers' minds. In Le Guin's world, this is the magic of the dragons—mighty Faërian creatures.

Furthermore, if we consider "the magical vocabulary," in the English-language tradition, "magic" is quite often used, in addition to the umbrella meaning of the term, to nominate a specific type of learned magic which has a positive character, i.e. "white magic." For the same type of magic, the word "theurgy" may also be used (although theurgy is still a separate type of magical practice involving the invocation of angels or benevolent spirits) or the term "art. Its opposite, black magic, is most often described by the term "sorcery", as well as "necromancy," "Goetia," or "dark/occult arts." Proponents of white magic will most often be designated "a mage" or "a magus," of black magic—"a sorcerer" or "a necromancer." "Magician," "conjurer," and "wizard" are the intermediate neutral terms, while "blackness" or "whiteness" are the corresponding adjectives describing the dichotomy of good/evil. In contemporary literature, these conventions can sometimes be broken, but the general linguistic trend still persists.

Gender specification also plays an important role. There are no feminine equivalents for the words "mage," "magus," "magician" (derived from "magic") or "necromancer,"³ as these terms all describe practitioners of learned magic. On the other hand, considering the term "witchcraft," there is no equivalent masculine word⁴ for "a witch" ("warlock" is close but not the same).

³ Though word "necromanceress" has already appeared in game-playing (for example MMO "Skyforge").

⁴ The word "witcher," used for the designation of Andrzej Sapkowski's character, cannot truly be considered a male equivalent for the word "witch" as the witcher's use of magic

A masculine counterpart can be formed with the addition of the pronoun “he,” as in “a he-witch” or, as in contemporary Wicca, the word “witch” can be used for both female and male practitioners. *The Cambridge History of Magic and Witchcraft* emphasizes that the one who practiced learned magic was called in Latin “a *magus* [...] and mages were even more exclusively male than *maleificiae* (witches) were female” (Collins 333). Feminine forms do exist for the words “sorcerer” and “conjurer” — “sorceress,” and (rare) “conjuress.”

Much has been written about this specific division of the main magical realms into male and female spheres, with negative and unlearned magic ascribed to the female sphere of expertise. In compliance with this division, in fiction female magical characters are much more likely than male ones to be the carriers of negative magical potency. Le Guin seems to be trapped in this tradition as well. And only gradually, in later books, does she consciously change the image of female magic.

In the realm of Faërie, Faërian creature possessing magic have different names such as fairies, elves, sidhe, undines, sylphs, *et cetera*. Yet, the main magical personae are usually wizards or (less often) enchanters; female equivalents are “a wizardess” (seldom), and “an enchantress.” Although witches are also present in this type of magical discourse, they do not necessarily cause disasters. Yet they remain ambivalent characters.

There is a remarkable coincidence in Le Guin’s stories about Earthsea with the described magical hierarchy. Male magic, based on the knowledge of an ancient language, is taught at the school of Roke, and demands not only special abilities but also considerable intellectual input. Female magic is considered weak, unlearned, and even unnatural. Le Guin also uses magical vocabulary in consistency with the aforesaid. Proponents of learned magic are normally called mages and wizards, while male practitioners of lesser skill are called sorcerers (a term also used by the Kargs as derogative). Female practitioners of unlearned magic are universally known as witches. But those of them who have some higher skill and more sophisticated knowledge may also be called sorceresses (Serret of Oskil).

In “A Description of Earthsea,” Le Guin describes the ability to do magic as “an inborn talent, like the gift for music, though far rarer. Most people lack it entirely. In a few people, perhaps one in a hundred, it is a latent, cultivable talent. In a very few people it is manifest without training” (917). She also singles out several modes of magicity operating in her world (using the word “magic” as an umbrella term for all magical manifestations): “high magic,” “high arts,” or “art magic” as practiced by the mages of Roke and trained wizards; “sorcery”

in Sapkowski’s stories is very much different from what is normally believed to be witchcraft. Though, this subject needs careful consideration.

or “base crafts,” which was practiced by sorcerers and witches alike, yet in the case of female magic it is called “witchery” (917-919). Additionally, there is a variety of sorcery called “the high arts of sorcery” which is taught on Roke as the first stage of magical education after successful completion of which the aspirant can proceed to the study of “art magic” and receive his staff and the rank of the wizard (919). The “base crafts” are learned by female and male magic practitioners from one another and are only fragmentary knowledge of the magic lore. Art magic is practiced predominantly at courts of lords of Earthsea, while sorcery and witchery are in great demand by the common folk. There is also the magic of dragons as mighty Faërian creatures and, though it has not received any special name in Le Guin’s writing, we can easily recognize it as Faërie mode of magicity: dragons can change their form (into a human) if there is a need, they belong to both this world and the otherworld and their magic is their nature.

Le Guin starts her *Earthsea* series in quite a patriarchal mode of magicity. In the original trilogy, she keeps to this strategy, though strong and powerfully magical yet marginalized female characters such as Serret sometimes appear on the pages of the three novels. In “Earthsea Revisited,” she confesses that her revision of the place female characters in the Earthsea cycle in general, and the female magic in particular, was invoked by the understanding that “[n]o serious writer could, or can, go on pretending to be genderless” (984). She perceived it as necessary to bring her experiences as a woman into her heroic tale. And she was aware that her heroine must have a different heroic-tale centered more on “woman’s work” such as preserving and healing (in both narrow and wider senses) than on a heroic quest per se.

This evolution of magical ideas in the Earthsea stories over several decades of the twentieth and twenty-first centuries reflects not only the dynamics of Le Guin’s notion of magicity but also the turn in the estimation of magical phenomena which took place during the same period (marked by the appearance of such new academic fields of research as Western Esotericism in the second half of twentieth century and the re-evaluation of the history of witchcraft in the West). All this, once again, reveals Le Guin’s remarkable sensitivity to cultural shifts.

THE MAGE’S JOURNEY

Learned magic in Le Guin’s world is a remarkable phenomenon. Being the establisher of the fantasy tradition of schools of magic, Le Guin reveals a much deeper understanding of the magical conventions of the real-world learned magic and its relationships with other spheres of human spirituality than another creator of a magic school, J.K. Rowling. Tom Shippey gives an exhaustive description of the characteristics of an Earthsea mage which

remarkably echoes the high ethos and intellectual subtlety of the real-world learned magi: “A mage, then, is knowledgeable, like a scientist; but his knowledge needs to be combined with personal genius, a quality we tend to ascribe to artists. And unlike both, his skill (or art, or science) has some close relationship with an awareness of ethics—something we expect, not of a priest perhaps, but of a saint” (Shippey 150). Such type of genius can be found in the figures of the Renaissance magi such as Marcilio Ficino, Giovanni Pico della Mirandola, Giordano Bruno or John Dee.

Studying magic is an earnest endeavor both in our world and in Earthsea. Yet persistence brings the mastery equaled to art. As Elizabeth Cummins points out, “[t]he power by which magicians can affect the world is activated by words—hence the magician doubles as the creative and transforming artist” (Cummins 28). Real-world magic has often been called art; moreover, in certain cases, it is enacted through art, and most frequently music. One of the greatest literary examples is Prospero’s musical magic (here it is worth reminding that Le Guin referred to Prospero in her characterization of Earthsea mages [“Dreams” 48]).

In the world of Earthsea, magic (especially high magic) is also science. As in the real-world esoteric culture, here there is a hierarchy of occult sciences as well. It was established by Archmage Halkel centuries ago and is comprised of “*Sorcery* [which] included both base crafts [...] (finding, mending, dowsing, animal healing, etc.) and some high arts (human healing, chanting, weatherworking)” (“Description” 919) and of art magic which consisted of naming, summoning, and patterning complimented by the “teaching of all the oral deeds, lays, songs, etc., and the sung spells” (918). Thus, mages, as scientists in our world, define the *summa* of knowledge. Therefore, there is no conflict of magical thinking with the scientific worldview in Earthsea, as there was no such conflict in the epoch of the Renaissance when magic and science still constituted a syncretic whole.

But another founding conflict of magic’s relationship with the real world, namely with religion, is quite pronounced. Though there is no institutionalized religion in the Inner Lands (here Le Guin in her mythopoeia seems to be in solidarity with Tolkien), the Kargish empire has several well-established religious cults and a quasi-religious notion about the fate of the human soul after the death. The Kargish people think that Hardic mages are blasphemous sorcerers who do not possess immortal souls. This conflict proves to be important in the long run. In the last book, it is revealed that in their search for immortality, ancient mages of Earthsea disturbed the Equilibrium and created an otherworld with the hope for eternal life. It also appears that the Kargs do possess the true knowledge about the posthumous fate of the soul which reincarnates after the death of the body, and ancient mages of Earthsea

indeed violated the natural course of events. Their project of the afterlife failed, and their otherworld instead of being a blessed garden for the timeless rest of the soul, turned out a dark and dismal desert where the souls are imprisoned in the eternal night. Moreover, this otherworld was created on the territories which used to belong to the dragons, depriving the latter of their homeland. Only the combined efforts of the Hardic people, the Kargs and the dragons can redress this evil and restore the Equilibrium. It is evident that here Le Guin's personal inclination to Taoism finds a way into her fiction, but certain preconceptions about magic inherent to Western Christian culture can be glimpsed as well.

The mages of Earthsea are organized in a kind of monastic order. They are celibate, uphold high moral values, and are governed by an archmage who can be equated to the figure of the Pope or an archbishop. Le Guin describes this arrangement as follows:

A vital ethical and intellectual force, the archmage also exerted considerable political power. On the whole this power was used benevolently. Maintaining Roke as a strong centralising, normalising, pacific element in Archipelagan society, the archmages sent out sorcerers and wizards trained to understand the ethical practice of magic and to protect communities from drought, plague, invaders, dragons, and the unscrupulous use of their art. ("Description" 919)

Serving political leaders, mages might provide support to certain political cases as, for example, did Ged in the re-establishment of the royal power in Earthsea. No archmage had ever tried to usurp the royal power. This resembles the way the clergy acted in our world.

Yet, the Earthsea mages are not religious in our understanding of the term. There is no deity they worship. They follow the path of piety and profess the Equilibrium (which does not exclude the violation of this code of behavior by those seeking power or fame as was also sometimes the case in the real world exemplified by the story of Faust). To put it in the contemporary language of the Western esotericism studies, Hardic magic can be considered a type of alternative religiosity. In our world, there also were some representatives of clergy who practiced some kind of learned white magic or studied an ancient esoteric tradition, in the first place so-called Hermeticism⁵.

Interestingly, this monastic magical male organization of the Inner Lands is paralleled by the female priesthood in Kargish lands. It also seems that both traditions are based on the repression of human sexuality: The Hardic — on the repression of male sexuality, while the Kargish — female. To overcome this

⁵ See, for example, Frank Borchardt's essay "Magus as a Renaissance Man" or researches of Dame Francis Yeats.

limitation and become full-fledged humans, both male and female characters must give up their chastity. Arha-Tenar does it earlier than Ged, who was deprived of normal human development—the price he paid for his magical greatness. Tenar refused to pay this price for the greatness of being the One Priestess (shown as false, shallow, and not worth having). On the other hand, witches do not see celibacy as a necessary condition for practicing magic, as Melanie Rawls puts it:

Women, however, have never seen the necessity for such a separation of men and women. Nor do witches lose their power because they are sexually active and bear children. This attitude of witches is congruent with the way they live their lives. So much of a witch's work involves joining: finding, mending, binding, and healing, all activities which bring together or make whole. (Rawls 136)

The tradition of learned magic produced two important foundational stories in English-language literature—one about the damned Doctor Faust in Marlowe's version who wallowed in black magic, and the other about white mage Prospero, the protagonist of Shakespeare's *The Tempest*, who "can be seen [...] faintly in the many wizards of heroic fantasy" (Clute and Grant 790). Stories about black or white mages had had a long history before crystallizing in the Renaissance play on magic (Mebane 6). Since then, they have become primary archetypal models for telling stories about learned mages whose knowledge and power are founded on scholarship and magical books. In *The Encyclopedia of Fantasy*, *The Tempest* is designated as a "taproot text" for later fantasy tradition (Clute and Grant 921), while Faustian legend in Marlowe's edition became

a psychological study of the breakdown of a learned egotist who is torn between good and evil in his soul; a morality play in the long English tradition; a second statement of hubris and overreaching in the mode of *Tamburlaine* (1590); a glorification of the forbidden; and (probably most important of all historically) an occult thriller. (Clute and Grant 345)

Thus, these two stories can be considered templates for further narratives about learned mages.

Marlowe's play serves as a medium for the formation of a story about a black magician or necromancer who uses a demon (or other demonized figure) as his familiar. This magician is an "empty magus" who does not perform the archetypal function of a male magical figure—the role of mystagogue who leads a hero through a rite of passage. Rather, he is led by a demonic being through a "reversed" rite of passage, which brings about not a glorification but a downfall of the hero. The antagonist of such a story is transcendental (God or other

supernatural/superhuman entity, such as destiny), although human antagonists may appear as well, having or lacking magical abilities or knowledge. The female character is non-magical and weak, the victim (although this is more the property of Goethe's story; in Marlowe's play, female characters are so few and peripheral that they do not affect the course of events). The journey of the magician constitutes an important compositional element of this story, and at the end of the story, he often returns to the starting point. It is a "dynamic" version of the story about a learned magus. The plot develops through a series of episodes, which can be seen as a "descending initiation," which almost eliminates the possibility of a happy ending and leads the character to his demise. The main themes of this kind of story are the limits of cognition, the extent of human power over one's own destiny and the universe, confrontation with society (morally unacceptable behavior such as thirst for enrichment or excessive pleasure) and with God (pride, rivalry, or atheism).

We can see many elements of this type of the story about a learned black magician in Ged's story in the first trilogy. Most prominently elements of this story are present in *A Wizard of Earthsea*. Ged indeed begins his magical path as a Faustian figure, proud and eager to prove his magical power. His thought about magic echoes famous Faustian words about the semi-divine status of a magician:⁶ "But surely a wizard, one who had gone past these childish tricks of illusion to the true arts of Summoning and Change, was powerful enough to do what he pleased, and balance the world as seemed best to him, and drive back darkness with his own light" (*Wizard* 3.35). He has an outstanding magical gift, the same as Faust had: an outstanding intellect, which makes him push to the limits. Ged releases a thing of darkness into the world, not unconsciously as Faust does, yet with similar consequences. Remarkably, before the Shadow appears, Ged summons the most beautiful woman in Earthsea history—Elfarran—a motive very much echoing the summoning of the spirit of Helen of Troy by Marlowe's Faust before he was engulfed by Hell. Ged in flight from the Shadow follows the path of "descending initiation": he goes from disaster to even bigger disaster, until he comes very near to his demise on Osskil. He is also an "empty magus": he is not yet competent to lead anyone along the dangerous

⁶ All things that move between the quiet poles
Shall be at my command: emperors and kings
Are but obeyed in their several provinces;
But his dominion that exceeds in this,
Stretcheth as far as doth the mind of man;
A sound magician is a mighty god:
Here, Faustus, tire my brains to gain a deity.
(Marlowe, Act 1 Scene 1)

paths of a rite of passage since he is trapped in the pitfalls of the “initiation” himself. He needs such help himself, and he receives it in the person of his old teacher Ogion, whom he defied at the beginning of his road of pride and disobedience.

Advised by the old wise man, Ged takes up the hunt for Shadow, which turns out to be his own darker self, his Id: “the threat of the shadow, of all that Ged fears and represses, is absolved into an acknowledged part of himself when he can name it, Ged” (Cummins 59). By accepting this dark part of the self, he becomes a whole, psychologically mature person—a true mage who can now help others to go through their rites of passage. Exactly at this moment, Le Guin seems to “switch codes”—from Faustian type of story to Prosperian (“This thing of darkness I / Acknowledge mine”—says Prospero in *The Tempest* before forgiving Caliban, who is Prospero’s shadow figure [5.1.278]). This dark experience teaches Ged true piety; he “learns to resist the easy roads to knowledge and power, the route of a Faustus or a formula novelist who barter away power or talent” (Cummins 59). Remarkably, in the future Ged will have to fight a similar Faustian figure in the person of Cob in *The Farthest Shore* and become the principal protector of the Equilibrium.

Le Guin does mention Prospero in her essay “Dreams Must Explain Themselves” (48) when she ruminates on the essence of her art magic. Prospero seems quite a viable model for Ged in his older age after he overcomes his “Faustian complex.” The story of the Renaissance magus Prospero is an archetypal story of a white magus who enjoys the help of a benevolent spirit or spirits. In such a story, there will usually be a whole set of characters, whom the magus leads by “ascending initiation” to the change of their status/moral transformation and follows this path himself. The female character in such a story is non-magical, but strong, with her own point of view. There might also be another magical or authoritative female character, but often on the periphery. The classic setting for this story is an island (or a similar closed, limited space—a kind of “polder,” where other laws rule than in the surrounding world). It is a “static” version of the magical story: in this case, the magus is not going anywhere, he is the center of the system that moves around him (or rather, he moves the whole system with the help of his magic); the other characters come to him of their own volition or as a result of his magical manipulations. Each of the characters and the magician himself go through a rite of passage and undergo a moral transformation. Themes of this type of stories are forgiveness, mental growth and psychological maturation, awareness of the limits of human power over one’s own destiny and the destinies of others; the conflict with a profane human society is quite typical, but there is a union with God or a higher truth. Many, if not all, of these elements can be found in the second and third parts of the original trilogy.

As many critics have noticed, all three novels of the original trilogy are bildungsroman centered around quests. In the first one, Ged has his own quest to regain the unity of his soul. Later, as a magical figure, he helps the other characters to perform their quests in the second and the third parts, yet also pursues his own quests, which become more and more complicated: to recover the lost ring of Ereth-Akbe and to save the world from Cob's dark magic. There are primarily two types of quests:

[T]he external quest, until recently engaged upon almost exclusively by men [in which] the protagonist of a tale embarks upon a search [...] for something important to his survival or the survival of the land for which he is or will be responsible, travels beyond the fields we know into the place where he will be tested and found worthing [sic] of winning the prize, accomplishes this goal, returns home with the desired object, or partner, or knowledge. [...] Second, there is the internal quest, in which females may participate more equally. Here the protagonist, whose goal is (broadly) self-knowledge, embarks upon an internal search, engages upon a rite of passage and returns to the world as an integrated person, a magus, or a shaman, or (Clute and Grant 796)

Almost all the mentioned elements are present in the three novels of the first trilogy combining both types of the quest. However, in Arha-Tenar's story, the second type certainly prevails, and her story has some parallels with the Prosperian type of magic story.

Most of the story takes place not just on the island of Atuan but in the trice-secluded place: in a desert, in the Place, in the Labyrinth. In both stories, in this secluded place—the Labyrinth and Prospero's cave—there lives a young girl. In Prospero's story, she is his daughter Miranda, a non-magical character. At the beginning of the play Miranda is hardly aware of her true identity, as she was exiled with her father at the age of three. She has never seen other people besides her father and is extremely naïve, though intelligent and strong-willed. In *The Tombs of Atuan*, girl-priestess Arha, the Eaten One, who has only a dim recollection of her early childhood in a happier place and is deprived even of her own name, dwells among celibate women and eunuchs and also rarely sees outside people. She, too, is naïve and inexperienced in the ways of the wider world, though she is tougher than Miranda. Miranda's story in the play begins when she is fifteen; Arha is around the same age when she meets Ged. When Ged appears in Arha's life, he becomes both a father figure who reveals her forgotten true name Tenar and true identity and a "Ferdinand," who awakens in her the first stirrings of love which make her help him. The Ferdinandesque line is curiously continued years later, when Ged, having lost his magical power, returns to Gont and becomes Tenar's husband. Thus Ged brings from the Tombs

of Atuan not only the Ring of Erreth-Akbe but his future wife, with whom he lives till his death as it is described in the very last of the Earthsea stories, "Firelight."

Yet in *The Tombs of Atuan*, Ged's role as the mystagogue who leads the heroine through her rite of passage is more pronounced. Like Prospero, who reveals to Miranda her true identity and arranges her successful return into the big world, Ged "acts as a catalyst to [Arha's] ability to understand a growing loss of faith in the teachings of her young life. Knowledge of the world and openness to new knowledge become essential to living and growing, while unquestioned, archaic faith recedes into the background for Arha/Tenar" (*Bernardo and Murphy* 108). He brings her out of the darkness of the Tombs into the "brave new world": "Gravely she walked beside him up the white streets of Havnor, holding his hand, like a child coming home" (12.240). As a caring father, he arranges her life with Ogion. She marries and has children and a good life, but in the end, they reunite. At that point, Tenar becomes the protagonist of the two later novels and the driving force behind the great changes taking place in the world.

In *The Farthest Shore*, Ged resumes his role of a mystagogue in the rite of passage for the future king Arren-Lebannen. Here parallels with Prospero's role are also quite visible: as Prospero arranges an ordeal, including a symbolic death, for Ferdinand to check his moral and masculine values, in the same way, Ged leads Arren from a reluctance to become king, through the "death" in the Dry Land, and finally to a full comprehension of the necessity of taking up the responsibility for the kingdom.

To get to the point of taking up the kingship, Arren goes through experiences that help him know himself, both his weaknesses and strengths. He goes from being captive on a slave ship to being impotent to help Ged, to being essential in making certain that he and Ged return from the Dry Land. He shows himself and the reader his capacity for openness and self-criticism in a painful conversation he has with Ged about his [Arren's] fear of death and failure to assist the Archmage. (*Bernardo and Murphy* 120)

And though Ged's "Ferdinand" does not marry Ged's "Miranda," he still marries a princess from the Kargish empire, as if echoing Ged and Tenar's cross-cultural relationship. After establishing Arren-Lebannen as king, Ged returns to Gont—to the place from which he started his life-long magical journey the same as Prospero returns to Milan from which he was exiled because of the too eager pursuit of the study of occult arts and sciences. In both cases, there is an end to magic. Ged loses it in his super-effort to close the breach between the world and the otherworld and re-establish the Equilibrium; Prospero

voluntarily renounces magic when he achieves everything he desired to achieve with its help and restores justice and his status. Both mystagogues seem to follow the path of piety and humility and become obscure figures, stepping out of the central place in the story.

Thus in the original trilogy, we can trace the evolution of Ged from a Faustian figure to a Prosperian character which allows him to lead through the rite of passage first a female character and then—a male hero. It can be concluded, that the original Earthsea trilogy is, in the first place, a story of learned magic, and therefore, inherently, it is a narrative about a male hero. The further texts set in the Earthsea universe will deal with witchcraft and Faërie in their complex relationship with learned magic and will feature predominantly female protagonists.

UNITED MAGIC: WITCHCRAFT, LEARNED MAGIC, AND FAËRIAN MAGIC IN EARTHSEA

Stating the maxims “*Weak as woman’s magic [...] Wicked as woman’s magic*” on the first pages the first book of the Earthsea cycle, *A Wizard of Earthsea*, Le Guin seems to mark her magical female characters as wicked or, at least, as strongly ambivalent. She explains,

The women of Earthsea have skills and powers and may be in touch with obscure earth forces, but they aren’t wizards or mages. They know, at most, a few words of the language of power, the Old Speech; they are never methodically taught it by the men who do know it. There are no women at the School of Wizards on Roke. At best, women are village witches. (“Earthsea Revisited” 983)

And we see them as such in this book: an ignorant village witch who teaches the male protagonist, Ged, some crude basics of magic and wants to bind him into servitude, and a young seductive sorceress (whose mother is also mentioned as a dangerous enchantress) who almost brings Ged to his demise. In two other books of the original trilogy, female characters are either associated with Old Powers (Arha-Tenar and priestesses Thar and Kossil on Atuan) or, in *The Farthest Shore*, are again witches or artisans who begin losing their talent and skill due to the general decline of magic. Yet, as Rawls points out, “[i]n the last three books of the series, Le Guin’s female characters evolve from relatively weak women, whose influence on their world is negligible and suspect, into powerful women who are the agents, subjects and representatives of radical change in Earthsea” (Rawls 129-130).

Female magical power in the entire corpus of Le Guin’s texts about Earthsea seems to originate from three sources: some knowledge of the True Speech as a derivation from learned magic usurped by male wizards; associations with the Old Powers of earth, which can be considered true

witchcraft as a solely female practice (though this kind of knowledge can also be passed from a female practitioner to a male one as in the story *The Bones of the Earth*); and, quite surprisingly, women's peculiar connection with dragons. With regard to the last, Rawls remarks:

Throughout all six books, dragons seem to be the opposite of the Old Powers, the dark, silent, nameless, underground yin powers that are clearly associated with women. Dragons are of fire and air, the two elements considered masculine or yang. They soar in the light of the sun, and they are active and have language—very yang. Dragons desire freedom, to fly rather than dwell on the earth and be bound. They are the antithesis of domesticity, wishing to have nothing to do with houses and with making. They fear nothing but the ocean, that large body of water—water that, along with earth, is a female or yin element. In making her dragons also women in the last three books, Le Guin upsets the expectations and conventions established in the first three books, wherein mages, who are always male, and male dragons are the most powerful creatures in Earthsea. (Rawls 138)

Though, if we look from a different perspective, this might seem quite a logical development of magical ideas in Le Guin's universe.

Le Guin's magic, based on the True Speech which is both the language of creation and the language of dragons, also seems to be intrinsically Faërian. To support this stance, in *Tehanu* Le Guin hints at a peculiar dragon/anthropogenesis: once dragons and humans were one people, yet the former chose air and fire and freedom, retaining the True Speech as their native language, and the latter, the greedier ones, preferred earth and sea and possession of material things. But humans in their greed did not stop encroaching on the freedom of dragons, wresting from the dragons their realm in the Further West, which eventually brings about the conflict resolved in the last full-length novel about Earthsea, *The Other Wind*.

Therefore, it can be assumed that humans, both male and female, who have the gift for magic are "genetically" closer to dragons than the rest of humanity. As if to support this idea, Le Guin introduces such semi-human/semi-dragon creatures as Tehanu and Orm Irian and hints that Tenar also has such a double nature. Though Tenar never takes a dragon shape, she sees strange dreams in which she becomes a dragon, and she is not afraid to look into dragons' eyes (an act strongly forbidden to male mages). Moreover, such human-dragons are always depicted in the story as female (besides Tehanu and Irian, there is a mention of the Woman of Kemay who also could turn into a dragon), while dragons who cannot change their form are male (an exception is Yevaud from the short story "The Rule of Names"). In folklore, such

shapeshifting has always been a peculiar feature of female characters, emphasizing their deeper connection with the realm of nature. Quite often, a fairy-bride or a fairy-wife is a shapeshifter.⁷ A rudiment of this motif can be seen in the love-story of Irian and Master Patterner Azver.

Importantly, dragons enter the story when nothing else can solve the situation. They are the agents of eucatastrophe: Orm Embar and Kalessin help Arren-Lebennen and Ged to overcome evil wizard Cob who disturbed the balance between life and death; Kalessin saves Ged and Tenar in Tehanu's story when nothing seems to be able to help; in the last story, Irian initiates the profound change in the world of magic and then, together with Tehanu, helps to restore the Equilibrium. In the first instance, Le Guin seems to reprise the famous Tolkien's scene of Frodo Baggins and Samwise Gamgee's rescue from Mount Doom by the Eagles after the destruction of the One Ring. Concerning this scene, Cummins observes, "Their return to Roke on the back of the oldest dragon is dramatic, partly because this cooperation between human and nonhuman symbolizes the balance of apparent opposites that Ged and Arren have restored to Earthsea which makes possible the Equilibrium, the kingdom of Earthsea, and the integrated self" (Cummins 55-56).

The introduction of the dragons at such moments in the story is the beautiful metaphor of a simple truth: to keep the world in Equilibrium, human resources alone are not enough; humans need to cooperate with greater, older, wiser beings who are the embodiment of the natural forces. As if echoing Tolkien's idea that only Faërie, not the workings of magicians, is true magic capable of real change, Le Guin allows Faërian creatures to start the process of restoring the natural course of events in the Earthsea. Orm Irian starts the profound change of the world in the guarded male stronghold of magic on Roke as a woman (who, despite the obstacles and prejudices, comes there to study magic), and accomplishes it as a dragon at the destruction of the Wall. "Shippey asserts that Le Guin thus critiques the modern attitudes of materialism and industrialization, which are anthropocentric" (Cummins 60). So, humans desperately need dragons to overcome their own limitations.

Faërian dragon magic proves to be the strongest and, after having accomplished its ends, seems to remove to the Western parts of the world, as it is so peculiar for Faërie (the western location of the Celtic Otherworld or Tolkien's Undying Lands as examples). And even after that, as the last story set in Earthsea, "Firelight," hints, they play an important part in the universe: they seem to become otherworldly creature hailing the mortals when they undergo their last rite of passage to death.

⁷ Remarkably, Kalessin the Eldest who is, probably, the progenitor of all dragons, is both male and female or, at least, it is not possible to gender this creature.

Fierce, with the forge smell of hot iron, the smoke plume trailing on the wind of its flight, the mailed head and flanks bright in the new light, the vast beat of the wings, it came at him like a hawk at a field mouse, swift, unappeasable. It swept down on the little boat that leapt and rocked wildly under the sweep of the wing, and as it passed, in its hissing, ringing voice, in the true speech, it cried to him, *There is nothing to fear.*

He looked straight into the long golden eye and laughed. (975-976)

To restore the Equilibrium in Earthsea, Le Guin combined female and male, human and non-human magical powers. It is important to her not to be genderless but to find a proper expression and evaluation of gender. Human magic can be a good thing only when it is complementary — male and female, as it is in the symbol of yin-yang. Le Guin does not put one above the other as both are necessary. She strives for truer gender equality but not the mechanical elimination of differences between genders. She also stresses that humanity is a part of a bigger natural world, and it is crucial for our survival to keep the equilibrium with it. Thus, the Earthsea cycle is a grand metaphor of the interdependence of all beings and things and the necessity of responsibility for the world.

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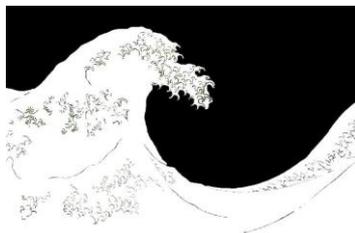


Image modified from *The Great Wave off Kanagawa* by Hokusai, c.1830.