Hacettepe University Graduate School of Social Sciences
Department of American Culture and Literature

THE SEARCH FOR IDENTITY AND INDIVIDUATION PROCESS: THE FEMALE HERO'S QUEST IN URSULA K. LE GUIN'S *THE TOMBS OF ATUAN* AND *TEHANU*

Zeynep ÜNSAL

Master's Thesis

Ankara, 2015

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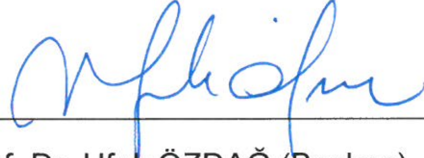
KABUL VE ONAY

Zeynep Ünsal tarafından hazırlanan "The Search for Identity and Individuation Process: The Female Hero's Quest in Ursula K. Le Guin's *The Tombs of Atuan* and *Tehanu*" başlıklı bu çalışma, 17 Haziran 2015 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.



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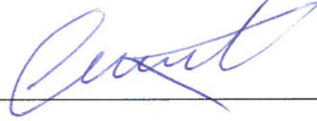

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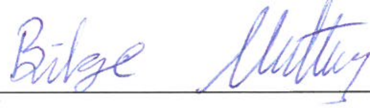

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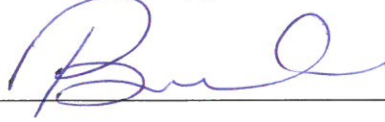

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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BİLDİRİM

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Zeynep ÜNSAL

To my dear father and mother . . .

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ÖZET

ÜNSAL, Zeynep. "Benlik Arayışı ve Birey Olma Süreci: Ursula K. Le Guin'in *Atuan Mezarları* ve *Tehanu* Eserlerinde Kadın Kahramanın Arayış Yolculuğu." Yüksek Lisans Tezi, Ankara, 2015.

Bu tez Ursula K. Le Guin'in *Atuan Mezarları* ve *Tehanu* eserlerinde, arayış yolculuğu ve birey olma süreci kavramlarını kadın kahraman açısından incelemektedir. Kadın kahraman ve arayış yolculuğu, Joseph Campbell'in tek mit teorisi ve Carl Jung'un birey olma sürecinde büyük önem taşıyan arketipleri—persona/maske, gölge, anima-animus ve benlik—ışığında ele alınmıştır. Yerdeniz serisindeki erkek kahraman Ged ile karşılaştırıldığında, bu iki eserdeki kadın kahraman Tenar'ın hikayesi de bir "yetişkin olma" hikayesidir ve bu süreçte o da benzer evrelerden geçmektedir. Fakat gerçek benliğini bulma amacıyla fiziksel bir yola çıkan erkek kahramandan farklı olarak, kadın kahramanın yolculuğunun daha çok içe dönük ve psikolojik olduğu görülmektedir. Aslında kadın kahramanın yolculuğu iki boyutludur. Ataerkil toplum yapısının kadına yakıştırdığı ve yapıştırdığı klişe kadın rolleri, tabular ve erkeğin kadından üstün olduğu anlayışına sahip olması, kadının kendini arama yolculuğunda hem içsel hem de dışsal faktörlerle karşı karşıya kalmasına sebep olmaktadır. Kendi içsel arayış yolculuğunda, korkularıyla mücadele edip, gölgesiyle yüzleşirken, aynı zamanda toplum içinde hem bir kadın hem de bir birey olarak yaşadığı zorluklar ve çelişkilerle başa çıkmak durumundadır. Buna bağlı olarak, birey olma süreci kadın ve erkekte farklı işlediğinden kadın kahraman için alternatif bir arayış yolculuğu söz konusu olduğu görülmektedir.

Mitlerde ve edebiyatta çoğu zaman yolculuk kavramı, erkek kahramanın zorluk ve sınamalardan geçtiği fiziksel bir yolculuğa işaret etse de, kadın kahraman da fiziksel değilse de psikolojik bir yolculuğa çıkmaktadır. Bu tez ayrıca erkek kahramanın tek başına edinilmiş başarısı üzerine yoğunlaşan yolculuğundan farklı olarak, kadın kahramanın da birey olmak adına bir yolculuğa çıktığını ancak bunun toplumsal bir şekilde, yani etkileşimler yoluyla elde edildiğini göstermeye çalışmaktadır.

Anahtar Sözcükler

Ursula K. Le Guin, Carl G. Jung, Joseph Campbell, Kadın Kahraman, Arayış Yolculuğu, Arketipler, Birey Olma, Benlik, Fantezi, Feminizm.

ABSTRACT

ÜNSAL, Zeynep. "The Search for Identity and Individuation Process: The Female Hero's Quest in Ursula K. Le Guin's *The Tombs of Atuan* and *Tehanu*." Master's Thesis, Ankara, 2015.

This thesis analyzes the concept of quest and individuation process with regards to the female hero in Ursula K. Le Guin's *The Tombs of Atuan* and *Tehanu*. The female hero and her quest is examined under the light of Campbell's monomyth theory and Jung's archetypes, including the persona, shadow, anima-animus and self, which have crucial importance in the female hero's individuation. In a comparison with the male hero, Ged, the female hero, Tenar's story in these two novels is a coming of age story as well, and she goes through similar phases in this process. However, different from the classical male hero, who sets off a physical journey to actualize his goal of finding the true self, it is seen that the female hero starts a psychological journey inward. The stereotypical and predetermined roles, taboos and the understanding that the male is superior in patriarchal societies cause the female hero to face both internal and external factors. During her journey inward, she deals with her fears and comes to terms with her shadow, at the same time she has to struggle with the outside conflicts she confronts in the society both as a woman and as an individual. Thus, for the female hero, an alternative monomyth is considered essential as the process of individuation operates differently in men and women.

Although the concept of the journey in myths and literature is most of the time based on a physical journey, during which the male hero faces several trials and challenges, the female hero, as well, goes on a journey, though not physically but psychologically. This thesis also aims to prove that there also exists a journey for the female hero into individuation attained in a communal sense through interactions, different from the male hero's quest, which concentrates on solitary achievement.

Key Words

Ursula K. Le Guin, Carl G. Jung, Joseph Campbell, Female Hero, Quest, Archetypes, Individuation, Self, Fantasy, Feminism.

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ABBREVIATIONS

A Wizard	*A Wizard of Earthsea*
Archetypes	*The Archetypes and the Collective Unconscious*
Dancing	*Dancing at the Edge of the World: Thoughts on Words, Women, Places*
Earthsea R.	*Earthsea Revisioned*
Hero	*The Hero with A Thousand Faces*
Language	*The Language of the Night: Essays on Fantasy and Science Fiction*.
Tombs	*The Tombs of Atuan*

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INTRODUCTION

> *A person who had never known another human being . . . could not know anything about himself, no matter how long he lived with himself. And a person who had never listened to nor read a tale or myth or parable or story, would remain ignorant of his own emotional and spiritual heights and depths, would not know quite fully what it is to be human.*
>
> Ursula K. Le Guin, *The Language of the Night*

Ursula K. Le Guin, a notable American science-fiction and fantasy author, has received considerable praise (D. White 11) with her fantasy work, the Earthsea series (*A Wizard of Earthsea* 1968, *The Tombs of Atuan* 1972, *The Farthest Shore* 1973, *Tehanu* 1990, *The Other Wind* 2001, *Tales from Earthsea* 2011). The books in the series are mostly analyzed with regards to the male protagonist, Ged; however, the female protagonist, Tenar, in *The Tombs of Atuan* and *Tehanu*, calls for attention as Le Guin seems to have discovered a new kind of heroism available for the female hero with her character Tenar. It is the aim of this thesis to express that the female hero,[1] Tenar, in Ursula K. Le Guin's Earthsea series, with her quest—distinct from the male quest as defined by Joseph Campbell—represents a strong and individual woman, who struggles both with psychological and social complications in her journey to individuation, as suggested by Carl G. Jung. Le Guin, one of the few female fantasy authors of her time, succeeded in creating a feminine quest—contrary to the common

---

[1] In this thesis, the word "female hero," borrowed from Lee Edwards (Aisenberg 16) is preferred instead of "heroine" as the word "heroine" is most of the time only associated with female characters who are physically powerful and who have heroic or superior qualities. The term "heroine" has also been rejected by feminists as it has a secondary status to the "hero" (Westfahl 377). Similarly, Aisenberg considers the terms, hero and heroine, as "hierarchical"; she explains that "the suffix '-ine' denotes the diminutive, the very term is a variation wrung on the masculine noun. The dictionary defines a heroine as a 'woman of qualities like those of a hero'—she is, at best, a simulacrum of someone male. By this definition, the heroine can never be the hero's equal" (15). Instead of using the word, heroine, Aisenberg says that Susan Morgan uses "feminine heroic" and Starhawk prefers "heras" (16).

belief that the concept of quest is not suitable for female characters—unique to women and a female hero, who can still stand as a good example for female characters and also for both female and male readers in the modern fantasy genre. In order to analyze how Tenar can be representative of feminine heroism, certain interrelated concepts will be explained to better acknowledge the feminine quest. The definition of fantasy; the effects of fantasy and myth on the readers and how these are related with the concept of journey; the place of female characters in literature, especially in fantasy; the change in the portrayal of female characters in time; the monomyth theory by Joseph Campbell and the individuation process by Carl G. Jung are among these essential concepts.

To begin with, the definition of the fantasy genre has always been difficult to determine (Mass 1, 13) as it has no precise definition or is a "fuzzy set" (Attebery, *Strategies of Fantasy* 12), an "extraordinarily porous term" (Clute and Grant 337), including "the impossible" (Attebery, *Strategies* 14), "wonder" (16) and even "comic" (15). Dennis B. Quinn elaborates on the meaning of fantasy and states that it is "either a mental image or appearance or (often with a negative implication) something unreal" (105). In relation to this negative implication, for a long time, works of fantasy were not commonly defined within the scope of a separate genre but considered as a field in literature, mostly because they have been perceived as not so respectable as other genres (Jackson 5). A very important reason why fantasy literature was long "devalued" (Wolfe, "Fantasy from Dryden" 9) or seen as "a low art" (James and Mendlesohn 115) might be related to the common misconception about fantasy as being "escapist" (Jackson 1). Fantastic escapism is defined as the tendency to walk away from the difficulties and hardships of the "known world" (Mass 19) and set foot in the new, imaginary world of the fantasy literature with the purpose of leaving that complexity behind. In addition, the psychological definition of fantasy also designates fantasy as escapist, which is related to the "mental experiences and processes marked by vivid imagery, intensity of emotions, and relaxation or absence of logic" (Vandenbos 368). Thus, it is

regarded as pathological for it leads to a separation from consensus reality.[2] However, as Brian Attebery claims, fantasy can be seen "as a means of reimagining, of reseeing the world we live in" ("The Beginning" 123) and in a similar way, Wendy Mass and Stuart Levine assert that "the journey through this other world is often a vehicle for the exploration of questions that have a direct bearing on the real world" (20).

Consequently, rather than escaping from reality, fantasy may be considered as a genre which makes use of consensus reality but by generating an alternative reality even though it seems to portray a world of impossibilities. That is, fantasy creates a world entirely different from the world of the author and the reader but it also gives "readers a chance to stretch their minds by experiencing an alternate world and then a chance to return to consensus reality with a changed perspective" (Cummins, *Understanding Ursula* 7). Thus, one very important detail about fantasy, as Le Guin asserts, may be that when authors of fantasy attempt to expose the reader to another outlook of the world (Mellor 11), they actually use their fiction "to describe [the consensus] reality, the present world" (Le Guin, *The Language of the Night* 156). Gary Wolfe adds on what Le Guin claims;

> [Fantasy] at best . . . leads us to a further recognition that these surface impossibilities constitute a necessary strategy for approaching some profound and intense reality. For such worlds, "the impossible" may be little more than a surface structure; the works themselves concern things that could not be more real. ("The Encounter" 234)

Finally, Le Guin concludes that fantasy "isn't factual, but it is true . . . it is by such beautiful non-facts [that are present in fantasy] that we fantastic human beings may arrive, in our peculiar fashion, at the truth" (*Language* 45).[3] As Peter Hunt and Millicent Lenz comment the function of fantasy is to give

---

[2] The concept of reality is controversial itself as it can be relative just as fantasy can be. Hunt emphasizes this ongoing debate by saying, "one person's fantasy is another person's norm—who would care to draw their own line between fantasy and reality" (10) to which Nadya Aisenberg responds, "we cannot isolate 'truth' any more than we can specify 'reality'" (18). Therefore, for the known world, the term "consensus reality" (Hume qtd. in Cummins, *Understanding Ursula* 7) is favored.

[3] For the sake of brevity, certain abbreviations are applied to some books, which are constantly mentioned in this thesis. The full list can be found in the Abbreviations section of this thesis.

freedom to the reader and the author, as well, to think of the prospects of the known world and how it may be different (2). What is more, fantasy can challenge our views on vital matters such as “the nature of the universe and man’s place therein; mortality, morality, corporeal limitation, space/time limitation, physical confinement to one sex and one body” (Hume 164) critically discussing “human life as it is lived, and as it might be lived, and as it ought to be lived” (Le Guin, *Language* 58). It, thus, offers a chance to evaluate the social constructions and morals of the known world in a new and unknown world and helps the reader to evaluate what is “beyond the concrete universe and to envision other ways of living and alternative mindsets” (Pierce 179). In relation to this, writers of fantasy fiction can also show their discontentment with the existent structures, values, morals and the “human nature” on the whole (Egoff 1). McGillivray elaborates on this;

> Whether predicated on science or magic, speculative fiction[4] shows us who we might be as individuals, and what we may become as a society, given a different sociopolitical, physical, or physiological environment. In the process, speculative fiction also reveals the present. Speculative fiction has proven itself a powerful field for the exploration of what is, through its postulates of “what if.” (qtd. in C. Roberts 579)

Through this feature of fantasy, characters with their challenges, experiences, and journeys might be models for readers for a reevaluation of their own journeys; particularly through their maturation processes. Le Guin’s female hero, Tenar, might be a model, as well, for the readers and for other heroes. It is, thus, necessary to review the place of female characters in literature to be able to indicate how Tenar might be a representative female hero.

With regards to the characterization of men and women, fantasy fiction has not been much different from other genres throughout the periods of literary history

---

[4] “Speculative fiction,” is used in the sense that it stands as “a collective term for a set of genres” (“Speculative Fiction,” Wikipedia) including “not only soft and hard science fiction but also fantasy as a whole” (Nicholls and Langford). As most authors that are quoted in Introduction have fantasy works as well as science fiction ones, the term is used in order to give a broader meaning covering both science fiction and fantasy. Although there has been controversy on the meaning of the term and what it covers, according to Gary K. Wolfe “the term has been useful precisely because it allows the blurring of boundaries, which in turn permits a greater auctorial freedom from genre constraints and ‘rules’” (*Critical Terms* 123).

(Savitt). That is, in every field of literature, there are fixed gender roles or stereotypes for women and men in terms of character development as literature generally reflects the world, the time and the society in which it is produced. As the society is held responsible most of the time for the roles of women and men,[5] it is of importance to elaborate on the societal structures. Pearson and Pope claim that throughout the history of literature, characters, notions and qualities associated with the feminine have always been related to any features unwanted or undesired (19), whereas male characters have been attributed with higher qualities. In other words, it can be argued that "male characters have been given free reign to be and become what they like, even to fail if they choose; [on the other hand], women characters have been written to play and re-play the same themes, limited as they are" (Savitt). In other words, men and especially women have been assigned predominantly classical and traditional roles, which can be based on the idea that patriarchal society refers to women as secondary characters because the "culture is male" (Russ, "What Can A Heroine" 80) and thus, the male is the norm. Mary Anne Ferguson gives several examples of stereotypes for women, comprising of "the mother . . . the wife . . . the mistress/seductress . . . the sex-object . . . the old maid . . . the educated woman . . . and the lady" (5-11) but whoever they represent, they are always "predictable" (Wolf 13). These limited portrayals have also been analyzed as follows;

> The roles of women in literature may be seen as cages; small and unnaturally restricting. And as birds in cages, if one flaps her wings too long and hard against the steel bars, the wings will break . . . Women are kept innocent and ignorant, are protected from all that may threaten the sanctity and purity of what the world (male), wants a women to be . . . A woman is seen as eternally waiting to be saved, constantly dependent, a victim, usually in the name of love. (Savitt)

While the historical and cultural reasons underlying the stereotypes created for women may vary according to the culture and period they are written in, the most appropriate generalization can be that, with few exceptions, nearly all

[5] Within the scope of this thesis, only social feminism is employed. However, it is not in the scope of this thesis to analyze all the aspects of social feminism; it will only be referred in terms of the depictions of women in literature, especially in the fantasy genre.

female characters have been constantly categorized as weak and inferior to men, resulting in a portrayal of women as less important. Bingaman interprets Sigmund Freud's point of view about women by speaking of them as creatures having "underdeveloped egos, who must get their morality and values from men, the bearers of a more evolved superego" (23).

Therefore, not quite different from other genres, the place of women in fantasy works has also been determined "peripheral [and] secondary" (Le Guin, *Dancing at the Edge of the World* 234) in contrast to the central place of men, which shows "the cultural biases and the prevalence of men in the ranks of writers" (Attebery, *Strategies* 88). Aisenberg, also, states that it was nearly "impossible to discuss the heroine without reference to the hero, as if she merely the obverse side of his coin—she taking definition simply from what he is not" (14). Russ, in a similar way, notices that women have not been depicted as singular people but merely in association to the male hero and had stereotypical images such as "modest maidens, wicked temptresses, pretty schoolmarms, beautiful bitches, faithful wives" ("What Can a Heroine" 81). Thus, female characters have filled the roles of the classical women the way patriarchy has viewed them but they have never represented individual women. The portrayal of women in *Frankenstein* (1818) can stand as a suitable example; "women [are] firmly entrenched in the domestic sphere, their focus conventionally invested in children and household, while men are more active, more powerful, and encouraged to study and explore the world" (Morrison 112).

Thus, fantasy is generally thought as having "a reputation of being created by men for other men" (Tuttle 1343) because the myths in literature are for the male heroes not for the female heroes. Le Guin explains the reason why there is such a tendency in a conversation;

> What interests men is what will interest the novel reader. That was the assumption. Thus, men are at the center of the book . . . If men are at the center of the book it's considered to be of general interest to the reader. If women are at the center of the book, it is considered to be of interest to women. (Walsh 86)

Depending upon all these inaccurate conceptions and depictions regarding female characters it can be concluded that in fantasy, female characters exist but female heroes are mostly absent. Aisenberg notes that due to these negative implications about women; “There exists no archetypal heroine to set alongside the archetypal hero, nobody we can summon from the depths of our unconscious as the original, the prototype” (14).

Furthermore, the existing female characters have been mostly portrayed for their physical beauty, not for their individual personalities. As a matter of fact, it is difficult to think of a fantasy novel without a beautiful female character that most probably has a relationship with the hero in one way or another. For a long time, “damsel in distress” (Holman and Harmon 218) roles have been suited for female characters; being objects of desire, or the final goals of the quests, which could be attained by the heroes at the end of their journeys as a prize. Most of the time, authors talk about the beauty of these females in long descriptions with “long blond or red hair; blue or green eyes; flawless, white skin and symmetrical features” and if the female character is a villain, then it is highly probable that she has “black hair and sharp features. Still thin. Still beautiful. This time, dangerous” (Boughan). Hence, from the male perspective, the female hero is assumed to be sexually beautiful and attractive so as to please not only the hero but also the readers. In fact, this is partly related with the reader expectations and has a psychological basis because “men are told that they deserve a beautiful woman. Culture trains men to see woman ‘eye candy’” which makes women worthless except for their outlook (Wong). Thus, several examples of female characters which emerged in fantasy are depicted as powerless and flat characters—as “masculinity equals power and femininity equals powerlessness” (Russ, “What Can A Heroine” 84). Female characters, then, are portrayed as dependent on male characters, being denied to take active and autonomous roles. Lee Edwards makes it clearer by further displaying the differences between the male and the female heroes;

> The hero is quite a different figure than the [the female hero]. The one is a primary character, the other secondary. The hero is central-to self, creator, and society; [the female hero] is subordinate to all these entities and, most particularly, to the hero. Although a hero can exist in a narrative without a

> [female hero], the reverse is not the case . . . Possessing vision, daring, and power to charm the imagination, the hero must act—as [the female hero] cannot—to break with the past, journey into the unknown, endure hardship and privation. The hero is a self; [the female hero] an appendage. (36)

What is more, the rarity of female authors may be another reason for such portrayal of women, as female characters are mostly depicted by men and are the creations of men's "psyche" (Ingalls 219). On the other hand, until the late twentieth century, female authors also wrote in a way more of reflecting men's perspective as they mostly depicted female characters with traditional roles, who do not undergo changes and experience transformation. As Le Guin says, these female authors seem to have become "imitation m[e]n" in a literary world where male authors were predominant and women could have a place as long as they mirrored men (Walsh 85). Some authors such as Catherine L. Moore, Andre Norton, James Tiptree Jr., and Carolyn J. Cherryh, (and including Le Guin once[6]) even had to hide their female identities and wrote with masculine names in order to be accepted in the genre (R. Roberts 185), which is also why, just like their male counterparts, they put special emphasis on male characters by placing them in the center of their works as the works with female heroes were not as readily accepted.

Le Guin emphasizes that she was not really aware that her writing was more focused on male characters in a world of literature that placed men in the center. She acknowledges that she also does not have a clear answer to why she wrote more about men and less about women;

> [U]ntil the mid-seventies I wrote my fiction about heroic adventures, high-tech futures, men in the halls of power, men—men were the central characters, the women were peripheral, secondary. Why don't you write about women? my mother asked me. I don't know how, I said. A stupid answer, but an honest one. (*Language* 234)

Le Guin has often been criticized for her choice of characters, specifically in her earlier works, regarding gender issues. Although she has made attempts to

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[6] Le Guin's story "Nine Lives" was published by *Playboy* under the penname U. K. Le Guin in order to hide her gender. She commented on it as "the first (and only) time I met with anything I understood as sexual prejudice . . . from any editor or publisher" (*The Wind's Twelve Quarters* 105).

"reconceptualize gender" (Rashley 22) and "was one of the first writers really willing to explore and experiment with gender and social roles" (Littlefield 247) by manipulating gender roles of her characters in *The Left Hand of Darkness* (1969), she has had difficulty achieving her goal. The reason is, even in trying to make such changes, she has made use of the subject *he* when referring to the characters in the book. Le Guin indeed contravenes the written language that takes the pronoun "he" for granted to be the common pronoun,[7] just as the word, "man," stands for the whole humanity; in addition, she expresses her discomfort of this constricted structure of language as it "excludes women from discourse" (*Language* 168).

In a similar way, Le Guin comes up with a self-criticism on her first works for portraying characters that accomplished things or achieved goals only as male; "I was obeying my cultural imperatives, which say that people who invent things, who get large ideas and spread them, were men, and it took an act of will to get around it" (Mellor 9). In parallel with Le Guin's view, Elizabeth Cummins argues that the deficient portrayal of female characters in Le Guin's works, in particular the early ones, is caused by "the tensions between her culturally-shaped female identity and her experiential, suppressed female identity" ("The Land-Lady's Homebirth" 155). With this statement, Cummins principally refers to Le Guin; yet, this argument can apply to other female authors of the same period as well, because this problem, indeed, existed both in the literary world, considering the creation process of fictitious characters, and in the real world, when real women are defining themselves. From a different perspective, Pearson and Pope attribute this deficiency of female characters to the "rise of individualism, democracy, and secularism," with which men were encouraged to develop individually whereas women were consistently reminded that they were to stay at home and "not to corrupt themselves with dealings in the marketplace" and the ones who ignored this teaching were seen as "theologically evil, biologically unnatural, psychologically unhealthy, and socially in bad taste" (6). Thus,

[7] Le Guin also stresses that the pronouns "they/them/their" were preferred in the past and are still in the spoken language and these should be restored to the written language as the generic pronouns (*Dancing* 15).

women were expected to be submissive and obedient as housewives, mothers and even as working women. Consequently, this has led women, both as readers and authors, to see themselves as men see them and see the world from the perspective of the male as in the words of Susan K. Cornillon; “Women internalize the male idea of the feminine and create themselves in the shape of that idea” (113). In other words, women also see themselves from “a single point of view,” which is the male perspective (Russ, “What Can a Heroine” 81). Additionally, Aisenberg comments on why women see themselves inferior;

> The images of themselves that women absorb from male-authored texts, from TV, from magazines, from advertising, and from film, exert an enormously disabling influence. Women’s traditional place as passive, supportive, and awaiting a romantic destiny, is reinforced by the fact that women’s contribution is omitted from the long record of historical achievement handed down by men. Women therefore have seen themselves as inferior. (13)

This view of women as inferior has also led women to be alienated from their femininity and to adopt masculine behaviors and notions. Within this perspective, though recently female characters have started to be depicted as strong heroes, their strength has only existed in their physical body, which turns out to be not what readers, feminists or women have asked for. In an interview, Neil Gaiman also commented on this misunderstanding of the term “strong” suggesting that “strong female characters don’t necessarily have to have Hulk strength; they need to be strongly *written*” (Pantozzi, italics in original). A revision of “[Strong Female] Characters as [Strong Characters], Female” is also suggested (Mlawski). That is, the term “strong” need not be related to being physically strong. In fantasy literature, the depiction of female characters with a big sword, wearing armor or carrying a large magical object cause women to be portrayed as characters lacking feminine qualities and finally make them a kind of replica of male heroes. Richard Reynolds disapproves of these characters as “they behave in battle like male heroes with thin waists and silicone breasts” (80). Besides, the image of physically strong female characters, portrayed in fantasy, stands apart from the image of real women, as Katy Gilpatric states in an interview;

> The action heroines we see really do not draw upon any form of feminine power (however one might want to define that) but act in ways similar to their male counterpart, essentially propagating what bell hooks would term a “white, hetero, capitalist patriarchy.” (Silverstein)

Thus, what is meant by a strong female character is that she should not be shallow or one-dimensional; on the other hand, she also should not be perfect which makes the character detached from consensus reality. That is, the female hero should have flaws like a real human being and should have goals in her life. Finally, she should celebrate her femininity and not try to be like men. The female hero, then, first needs to be depicted as a “person,” then as a “woman” (Boughan).

Consequently, the growing consciousness among women about their place in the society has led to changes in literature, as well. Le Guin’s statement that she is a feminist author, yet “a more or less unconscious one until 1974” (Broughton 49) is exemplary of this notion of women in general. This specific time that Le Guin mentions is crucial in understanding women’s place in literature as it is the time when The Second Wave Feminist Movement emerged. In the 1960s and 1970s, women started to take a more active role in the political and social life. Before taking action, though, a more important step was taken so as to make all women understand that they all had similar problems. That was “consciousness raising,” which led many women to comprehend that “their ‘personal problems’—insecurity about their appearance and intelligence, exhaustion, physical and sexual abuse—were not individual failings but a result of discrimination” (Hewitt 417). As a consequence, most women became aware of themselves and their problems and consciously claimed their places by spreading to a variety of fields including literature. Le Guin regards herself as one of those women affected by this movement and says that feminism “has given [her] more confidence to be a woman. It has helped women be women and not just reflections of men, or more particularly, as Virginia Woolf said, ‘magnifying reflections of men’” (Broughton 56). Le Guin notes;

> I had read Virginia Woolf for years, but as I began to understand what she was trying to say, I was reeducated, it really was true. And I think, I’m so

> grateful to Woolf and all the rest of them because I think I would not have been able to go on writing, that this pretending to be a man all the time, it was beginning not to work. I'm not a man, but I didn't know what was wrong. (Escudié 124)

Le Guin noted that like many female fantasy authors, a great number of women grew conscious of the misleading depiction of women. It is important to note that with the doors opening for women into the genre, many started to reconsider the place of female characters in fantasy fiction. The common, prefixed roles or male-like women images started to be seen as not fitting for women anymore. Subsequently, a longing for female characters that are well developed, well written and well represented in fantasy literature has emerged. As Rollo May also points out; "We hunger for heroes as role models, as standards of action, as ethics in flesh and bones like our own" (54). In a similar vein, Aisenberg declares that "looking for a [female hero] is a most timely task" (13);

> We need a new heroine with new strengths, new virtues, and new energies to play new roles because classical heroes and the heroic code they embrace have failed us badly . . . Examining the hero, we discover his essential narrowness which neglects concerns with community, negotiation, nature, human relations, and the enablement of individual destinies to flourish in their differentness. (11-12)

This new female hero, however, needs her own story, rather than imitating the male one. In order to comprehend the maturation process or the quest of the female and male heroes, it is necessary to refer to the motif of *journey*, which is mostly based on presumably the earliest form of fantasy, "myth" (Mass 9, 16). Le Guin comments on the relation between fantasy and journey by claiming that "A fantasy is a journey. It is a journey to the subconscious mind, just as psychoanalysis is. Like psychoanalysis, it can be dangerous; *and it will change you"* (*Language* 93). Thus, the journey is a metaphor of life and in this journey, "transformation is a real goal" (Spivack, *Merlin's Daughters* 15).

As the authors of fantasy fiction generally focus on a male hero and the adventures, ordeals or miracles he experiences throughout his journey, the motif of journey in fantasy novels has been an issue of study by many authors. While the hero goes on a physical journey in search of "development, growth

and learning" (Murdock, *The Heroine's Journey* 4) by means of his experiences, he, at the same time, travels "inward to self-knowledge"; that is, the journey to other islands or other places also symbolizes the journey into the unconscious as Le Guin asserts (Rass 68). In *The Hero with a Thousand Faces* (1949), Joseph Campbell, who has studied thoroughly on the motif "journey" explains that all the heroic journeys in myths are very similar to each other, regardless of the heroes' cultural backgrounds and that these journeys follow a certain pattern—which is also outlined for fairy tales by Vladimir Propp (21-23). Other authors, such as Lord Raglan (*The Hero: A Study in Tradition, Myth and Drama* 1956), James Weston (*From Ritual to Romance* 1920) and Dorothy Norman (*The Hero: Myth/Image/Symbol* 1969) agree that the "basic heroic pattern in all cultures can be reduced to a monomyth . . . the single heroic archetype and its subpatterns, or stages, are repeated in the various disciplines that deal with human experience" (Pearson and Pope 3). This "monomyth theory," as Campbell explains, shows that the hero's journey starts with the *departure*, continues with the *initiation* stage and finally ends with the *return (Hero* 48). The hero, at the end of the journey, returns home with a changed and matured personality, full of wisdom and experience that he needs to share with his fellowmen (28). That is, in this physical journey, the hero also explores his unconscious. As a result, through the journey, the hero "matures, gains wisdom/insight, or comes of age" (Cunningham 113).

As a consequence, the reason why a female hero is rarely seen running from adventure to adventure is that the motif of journey is, most of the time, seen fit for men only. Thus, in fantasy works, the male protagonists go on a quest for Self-achievement[8] and actualization while the female characters do not seem to go on a journey in the literal sense. What Pearson and Pope say about the concept of archetypal heroism regarding both men and women is of utmost importance;

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[8] In this thesis, when written with a capital first letter, the word 'self' means the way McNeely explains it in *Becoming*; "a principle that gives organization and unity to our personality" (4) rather than signifying a specific personality, "as in 'myself'" (3).

> The recognition of female heroism is important, not only as a way of reclaiming women's heritage, but also as a corrective to the male bias implicit in traditional discussions of the hero. Until the heroic experience of all people—racial minorities and the poor as well as women—has been thoroughly explored, the myth of the hero will always be incomplete and inaccurate (5).

Le Guin's Earthsea series and the female hero in her two primary works, *Tombs* and *Tehanu*, appear to make this missing female heroism possible. An analysis of the series makes it obvious that there also exists a journey, a quest for the female hero at least in Le Guin's fiction. That is, with her female protagonist in the Earthsea cycle Ursula K. Le Guin seems to have changed those fixed characterizations that are imposed on women; instead, she suggests an alternative concept of quest into maturity and Self-recognition for the female hero and thus she finally manages to create a strong and life-like female character, a female hero. Different from the male hero, the female hero in these books does not achieve her heroism through traditional heroic actions; instead, she represents the ordinary person, doing ordinary works but at the same time dealing with extraordinary matters.

Even though the Earthsea cycle revolves around a male character, Ged and his journey into Self-realization, the two works in the cycle, *Tombs* and *Tehanu* focus on a female character, Arha/Tenar, who does not comply with traditional values. This also makes *Tombs* important in Le Guin's career as it can be entitled as the author's first book centering a female character. The series is also about the inner journeys that the two protagonists take, though in different ways. While Ged goes through the stages of maturity by sailing off to different islands and thus each journey contributing to his Self awareness,[9] Arha/Tenar starts out an inner journey to achieve connection with her Self.

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[9] It is necessary at this point to provide an explanation to avoid a possible misunderstanding. The words used in this thesis, such as *self-recognition, self-awareness, self-actualization* and *meeting the self* together with Carl Jung's concept of individuation, aiming at the wholeness of the Self, may sound out of fashion and meaningless after the emergence of postmodernism, which reinforces deconstruction instead of construction. However, both feminism and postmodernism try to "find something beyond current epistemes" (Aisenberg 18); therefore, the female hero in this thesis can also be regarded as a postmodern hero, as she is also trying to deconstruct the notions that keep her off stage. She can only take her place in a "deconstructed text (or life)" (16-17). However, it is not the aim of this thesis to make an analysis in the postmodern sense.

In these two works, the journey that is seen suitable for men is taken by a female character, yet rather than embarking on external physical adventures, the journey for the female character is more likely to take place inside the character. It is through this journey that the female hero needs to discover her Self and get rid of the social roles imposed by the feudal and patriarchal society and to do these, she has to go through certain stages in life such as youth, adulthood and motherhood in order to reach a sense of completeness. Besides, through these stages, the female hero appears to acknowledge a redefinition of her womanhood, completely different from the definition given by the patriarchy and as a result, at the end of the journey, the quest assumes an existential status. As opposed to the transformation of the male hero's quest with its experiences mostly external to the psyche and unconsciousness, the female hero's quest, inward, appears to function along a formative process through closer relationships, especially with other women, and mental inquiries into the nature of femaleness, which might enlighten the female hero's path in the rest of her life. For the choices female heroes make in their journeys, Ingalls comments;

> All heroes must overcome evil in some form, and they often enter dangerous situations to help others, but it appears that the more typical female-generated female hero does this without extreme physical power, without crafted weapons that would accentuate the hero's power, and without her hero living in isolation. (219)

The ideas of Maureen Murdock, Annis Pratt, Carol Pearson and Katherine Pope are also essential in this thesis in order to form out a comparative approach between the feminine and masculine journeys. Murdock points out the difference of journeys made by women and men in an interview by stating that "The feminine journey is about going down deep into soul, healing and reclaiming, while the masculine journey is up and out, to spirit" (Davis 5). Thus, it is possible to argue that the female hero, as exemplified in Ursula K. Le Guin's stories, does not need to set out on a physical journey; however, the female hero's experience demonstrates that the female quest has certain qualities which are no less philosophical and enlightening than those of the male hero. For Pearson and Pope, it is clear that "the heroic pattern reveals that

the treasure of wholeness and selfhood is the same for both the male and female hero and encompasses both 'male' and 'female' qualities" (14). However, the feminine journey needs to be "more grounded in the biological and social reality of a woman's life" (Attebery, *Strategies* 91). It is, therefore, necessary to fully understand the realization, development and experience of the concept of the female hero's quest in order to understand how female characters can exist in the world of fantasy, a genre which is otherwise dominated by the male experience. While Campbell states in a talk with Maureen Murdock that "in the whole mythological tradition the woman is *there*. All she has to do is to realize that she's the place that people are trying to get to" (Murdock, "Interview" 2), Murdock finds this view rather unacceptable as a woman and claims that "the women do not want to be *there*" (2) believing in the existence of a quest for women and explains why women need to go on a journey;

> It is . . . to fully embrace their feminine nature, learning how to value themselves as women and to heal the deep wound of the feminine. It is a very important inner journey toward being a fully integrated, balanced, and whole human being. (3)

Thus, the psychological part of the journey concept is of more importance in the feminine quest. For a better comprehension of such a journey inside, a journey to the unconscious, it is necessary to refer to Carl G. Jung's concepts of *archetypes* and the *collective unconscious*. Jung defines collective unconscious in his book, *The Archetypes and Collective Unconscious* (1959), as being at a deeper level from the personal unconscious, which makes the concept universal; that is;

> It has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us (4).

What is more, archetypes are an integral part of the collective unconscious. Archetypes can be explained as symbols of the unconscious that are brought to consciousness "by way of projection—that is, mirrored in the events of nature" (6). Among the common and most known archetypes Jung specifies are "the shadow, the wise old man, the child (including the child hero), the mother . . .

and lastly the anima in man and the animus in woman" (4). Apart from these, the use of myths and fairy tales may also be stated as various expressions of archetypes. In his book, *Ancient Symbology in Fantasy Literature* (2012), William Indick states that modern fantasy has its roots in ancient myths (2) exemplifying some archetypes that have been present for centuries as "The Hero," "The Princess," "The Witch," (2) and so on. He argues that fantasy literature and its archetypes have a function as "a psychologically curative power" and adds, "they communicate on a deep unconscious level, revealing eternal truths that often evade the conscious mind, expressing the anguish of inner conflict in symbolic form" (2). Hence, with these perspectives, Indick interprets Campbell's notion of the journey as having a psychological nature as well as being mythical and claims that "the archetypes fulfill a psychological function for both the storyteller and his audience" (20) in defining and finding one's Self.

On the other hand, the concept of archetypes leads to another concept that is highly important in the feminine quest. The archetypes constitute a significant part in the "individuation process," which Carl G. Jung defines as a "process by which individual beings are formed and differentiated [from other human beings]" (*Psychological Types* 757). Jung emphasizes the term, the individuation process, and explains that it is "the development of the psychological individual as a being distinct from the general, collective psychology" (757). Deldon McNeely clarifies the term as "choosing to be conscious, or mindful, and especially . . . becoming conscious of the person we are capable of being in our fullness, our strengths, and our limitations" (5). In other words, it can be explained as the process in which a person tries to unite the unconscious and the conscious, facing and admitting all the negative and positive parts of her being, finally trying to generate a whole Self. Self is the ultimate goal of all human beings as it is the center of the psyche. John A. Sanford clarifies this notion of the Self; "The Self is the center of the total personality, which includes consciousness, the unconscious, and the ego. The Self is both the whole and the center" (Miller 24) just as in the words of Krishna; "I am the Self, seated in the hearts of all creatures. I am the beginning, the

middle and the end of all beings" (qtd. in Campbell, *Hero* 315). Thus, it is totally different from the words *myself, yourself, herself*, which make a reference to the ego; however, as explained, ego is just a part of the Self, not higher than it.

For Carl Jung, the journey of the hero, which indicates a development and wholeness in terms of a person's psychology—the individuation—has utmost importance; "The only real adventure that remains for each individual is the exploration of his own unconscious and the ultimate goal of this search is to form a harmonious and balanced relationship with the self" (*Man and His Symbols* 168). Hence, the individuation process is a key concept in understanding the female hero's quest in Ursula K. Le Guin's Earthsea as it also reinforces that heroism is not a term attributed to the male only;

> The balance between the conscious and unconscious forces, marked by a harmonizing of the tensions between conscious hostility and unconscious irrationality, characterizes what Jung calls individuation, the goal he sets for all humanity . . . The possibility of the woman hero is contingent on this recognition that the aspirations of consciousness are human attributes and that heroism, therefore, is a human necessity capable of being represented equally by figures who are either male or female. (Edwards 39)

Ursula K. Le Guin also makes use of archetypal images in her works, though not intentionally; "I did not think "Hey wow-islands are archetypes and archipelagoes are superarchetypes and let's build us an archipelago!" I am not an engineer, but an explorer. I discovered Earthsea" (*Language* 49). Additionally, she expresses how her thoughts resemble those of Carl G. Jung and his concept of archetypes and how they are reflected in her Earthsea series though she claims that she hadn't read Jung during her writing period (167); "The great fantasies, myths, and tales are indeed like dreams: they speak *from* the unconscious *to* the unconscious, in the *language* of the unconscious-symbol and archetype" (62). Le Guin makes clear that she believes in "the collective unconscious, where 'we all meet . . . [in] the source of true community; of felt religion, of art, grace, spontaneity, and love'" (63). Furthermore, she thinks fantasy is the most proper means to talk about a journey to the unconscious;

> Most of the great works of fantasy are about that journey; and fantasy is the medium best suited to a description of that journey, its perils and rewards. The events of a voyage into the unconscious are not describable in the

> language of rational life: only the symbolic language of the deeper psyche will fit them without trivializing them. (65)

The concepts explained so far about the collective unconscious and its content, archetypes as inherited structures, existing with the same principles in every culture and person, form the Jungian theory of psyche. However, as the books analyzed in this thesis are feminist texts[10] and as this thesis has a feminist perspective, some revisions, based on Susan Rowland's book *Jung: A Feminist Revision* (2002), will be applied to the Jungian concept of anima and animus. As these two archetypes have a sexist attitude, they need to be revised from a feminist point of view in order to compensate what Jung missed out for the feminine psyche. Rowland regards Jung's theory in two ways; one as a "grand theory" and the other as a "personal myth" (27). In his grand theory, Jung becomes structuralist[11] and logocentric,[12] speaking for all people and believing in the existence of stable meanings for his archetypes. Instead, this thesis will handle Jung's concept of anima and animus as part of his *personal myth*, which is formed from the truths of Carl Jung's own psyche. That is, as Jung explains, he bases this theory on his own dreams, psyche and experiences (*Memories, Dreams, Reflections* 18), out of which he concludes that it can be the same in every person. However, Jung also claims that "every psychology . . . has the character of a subjective confession" (*Modern Man in Search* 136), which signifies that archetypes can be projected differently in each person and that they can change. Additionally, the fact that the unconscious is "unthinkable, not knowable, not securely mapped" (Rowland 25) sets Jung's theory more on a personal level, allowing different and distinct psyches and myths to take place. This kind of a revision is especially important for the female hero because she is already limited to stereotypes. Making a generalization of anima—feminine in men—as representing Eros, and animus—masculine in women—as

[10] Pearson and Pope explain that "works with female heroes challenge patriarchal assumptions" (12), which make them feminist in one way or another.
[11] According to structuralism, a book, a word or another social unit can solely gain meaning through its connections with the culture. Without a connection or relation, it does not have a meaning. Jung becomes a structuralist when he says archetypes are universal, assigning them "an underlying code" (Rowland 102).
[12] Logocentrism, which arises from binary oppositions, an essence of structuralism, is "the idea that there can be a full and present meaning of the word" (Rowland 100), which again justifies the stability and invariability of the meaning of words.

representing Logos, is also contradictory to the idea that archetypes are "androgynous" structures (34). Thus, anima and animus should be regarded as archetypes existing in both men and women and not restricted to genders. With such a revision, the feminine notions will not be despised and it will be possible to talk about a healthy individuation process on behalf of the female hero. The details and the analysis of these archetypes will be further explained in Chapter Two.

As a result, when the portrayal of female characters in fantasy is considered, some female authors, such as Patricia McKillip, Diana Wynne Jones, Susan Cooper and Le Guin, have tried "refurbishing the archetypal images of the goddess, redefining the qualities of heroism to include female experience, and reaffirming women's access to the narrative storehouse of the past" (Attebery, *Strategies* 89); yet still in the twenty-first century, it is not fully possible to say that authors have achieved a proper depiction of female heroes that would represent women or be models in real life. As McKenna states, even though this is fiction that is referred to and that in the real world now many women already have "authority and autonomy," the importance of fiction in educating people should not be ignored as the male and female hero's "particular journeys through adolescent maturation and cultural initiation express issues that are relevant to every young person" (Indick 7). That is, the characters in fantasy literature can be models for real people whether young or adult for the reason that fantasy fiction is a genre read by many people and therefore, it needs to include both male and female heroes, who are representational. That is because as long as male and female readers are not exposed to works with female heroes, they will continue to be unaware of the existence of female heroism. Marleen Barr explains the importance of female heroes in fantasy;

> The subgenre's female hero is responsible for a circle of female support which transcends the barriers between literature and reality. Female readers benefit when they encounter female heroes. Female heroes benefit when they encounter other female heroes. The readers and the heroes, then are inspired by female role models. (96)

With the existing depictions of female heroes, male readers may "absorb notions of male privilege and entitlement in stories where a woman's

importance is always defined by who she might choose to sleep with, or better yet, save her precious virginity for," whereas female readers may get the implication that "true happiness lies in meekness, submission and doing the cooking and mending to facilitate so much more valuable male heroics" (McKenna). That is because the reader's identification with the characters, especially with the ones of their own sex, is an inherent nature of literature. Indick also asserts that with new female heroes, fantasy can be "a replacement myth," (23) through which readers can experience identification with heroes in a positive way, as reading reinforces "identification, including projection and introjection, catharsis, and insight" (Shrodes 314). It is additionally important for female readers, as identification with a weak or inferior character is most of the time avoided by readers because "to confront another woman is finally to confront oneself" (Radicalesbians 156); thus, they turn to male heroes. However, initiation or maturation works differently in men and women; thus, identification with male heroes may not meet the needs and expectations of the female heroes and the readers, as well. Moreover, Aisenberg relates this identification to psychology and the importance of literature by saying;

> Recent studies in the psychology of women . . . suggest that women's voices and developmental experience differ from those of men. Women need a heroine who will speak of this experience in a voice that rings true to them, so that the image we receive and the image of what we want to be are, for the first time, one. Women are creating new images of themselves, and, finding little help in canonical history, they look to literature for the new heroines they seek and are in the process of becoming. (13)

Le Guin's vision of the female quest, to summarize, may present a model upon which the female characters can engage in independent and Self-actualizing processes that are positive and progressive and her female characters may be representative in reshaping female identity in the world of fantasy literature—and consequently the real world—because the fantasy world in general, and Le Guin's fiction is no exception, directs the reader to a "reconsideration of the present moment" (Bernardo and Murphy 20).

As a consequence, even though at first it seems that the female character does not go on a journey—at least in the physical sense—Campbell's monomyth theory for the hero's journey, and Murdock, Pratt and Pearson and Pope's

alternative feminine quests, combined with Jung's ideas, reveal that there exists a quest for the female hero, as well. Within the framework of aforementioned theories and ideas, this thesis analyzes the feminine quest into Self-realization and reconciliation of the female hero in the Earthsea cycle of Ursula K. Le Guin in two chapters. In parallel with the common masculine journey in fantasy works, the feminine journey is analyzed to present a novel definition and understanding of femininity with a particular attention to the female protagonist in *The Tombs of Atuan* and *Tehanu*. While analyzing the feminine journey, it is absolutely necessary to understand the masculine journey and its characteristics, which are dealt with in Chapter One, so as to elaborate on the feminine journey and delineate their differences.

Chapter One focuses on *The Tombs of Atuan* with a close examination of the female hero, Arha, who was born into a seemingly matriarchal cult, in which she is highly respected as the chosen person. Yet, in fact her society is a patriarchal one in which she needs to protect her virginity and keep away from questioning the values that are accepted and have been seen as taboos over centuries. With this novel, Arha takes a step into a journey in which she needs to reject the identity given to her, leaving behind all the feudal norms that are imposed on her and sets foot for the first time into a new life. The book is distinguished from the other novels in the series as this very first step into liberation is initiated by a female hero, which sets ground for the following events that gradually help her regain her identity. Although in the very beginning the journey seems to progress incidentally and in a way, without her will, as it seems to be initiated by a male figure, Ged, Arha becomes the only person to resolve on taking the journey with which eventually she ends up in a new life.

Chapter Two covers the fourth book in the cycle, *Tehanu*, and deals with the maturity and wisdom of the female protagonist, which she gradually acknowledges by passing through some stages; that is, through marriage, motherhood, love and interaction with other female characters. Thus, in this book, Tenar gains power from her own experiences and this time she becomes the only person to take control of her life and gradually tries to make sense of

her existence. She benefits from her relations with other women and men in her community and with the wisdom and knowledge the old age provides, she accomplishes to integrate with her Self. The work delineates a woman's maturity and personal enlightenment; a model of female quest into Self-recognition through what Carl G. Jung called the individuation process.

In conclusion, it will be argued that the female hero's quest, with which she goes through a developmental process, works differently in comparison to the male hero. Thus, an alternative explanation of the female quest is offered for the female hero, who flourishes as part of the community at the end of her journey, not as a separate being, like the classical male hero. In this way, she might become more "universal" in the sense that the male hero can benefit from her journey, as well (Attebery, *Strategies* 104) because individuation, as Jung says, "doesn't lead to isolation but an intenser and more universal collective solidarity" (*Two Essays* 155). Finally, a few examples of other female characters will be given from *The Other Wind* and *Tales from Earthsea* in order to establish a sound basis for the existence of Tenar, not as an exception to stand for the new female hero but as a model for subsequent female heroes.

CHAPTER 1
THE TOMBS OF ATUAN: A STEP INTO THE FEMININE QUEST

Your visions will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes.

Carl Gustav Jung

Following the publication of the Earthsea series, Le Guin's writing style, subject matter of the novels and character selections have been criticized a good deal and many critics have tried to examine the novels from a theoretical framework. Some critics remark the significance of Le Guin's anthropological background information created on her narrative (Cameron 334; Barrow 23; Shippey 150); some point to the Tao philosophy existent in the novels (Slusser 35) while some others suggest the series to be allegorical (Lasseter 91; Slusser 35). On the other hand, T. A. Shippey asserts that the Earthsea novels are like a parable about modern life in America (149); John R. Pfeiffer notices the linguistic resemblance of the book to *Beowulf* (116) and finally, Molson and Sherman define the series as an example of "ethical fantasy" (129; 24). Moreover, the series is also evaluated in terms of the Campbellian monomyth; however, again from Ged's perspective (V. White 34). Besides these reviews, there have also been Jungian readings of the books, focusing on archetypes and especially on Ged's shadow (Cameron 337; Bailey 258; Esmonde 20) or on Ged's anima (Crow and Erlich 203). However, most of the critics have dealt with the books on the basis of the male protagonist and interpreted the first book, *A Wizard of Earthsea*, as Ged's maturation, the second book, *The Tombs of Atuan*, as a quest to save the female protagonist and the third one, *The Farthest Shore*, as the final quest of the male protagonist (Attebery, "On a Far Shore" 269; Dunn 55).

Considering all the criticism about Earthsea series, along with Barrow's argument that even feminist critics have "overlook[ed] *The Tombs of Atuan* [in spite of] its story of a woman's coming of age" (20), it seems clear that there have been very few analyses on the female characters in the series. Even though *Tombs* received a good deal of approval at the time of its publication, it was also criticized as "incomplete and unconvincing" (T. White 112-113) and as having "a sense of desolation and a nightmarish atmosphere" (Smith 4). However, there is more to say about *Tombs* rather than conveying its theme just as "darkness, silence, [and] tenderness" (Mathews 142).

Before moving to the analysis of *Tombs* in relation to *A Wizard*, a short synopsis is a prerequisite to be able to explain the essential concepts of *hero, myth, quest, archetypes and individuation* explicitly and exhibit necessary associations with *Tombs. A Wizard* starts by depicting the young wizard's life, nicknamed as Sparrowhawk, and grows into a quest of maturation. At the beginning of the book, the young boy displays skills of magic and on his thirteenth birthday, he is given his true name, Ged, by the mage Ogion, who takes him as his apprentice. However, as an impatient student, he leaves Ogion to attend the school of Roke, where he releases his shadow because of his arrogance. To show that he has a greater power than others, he calls the soul of a dead woman, Elfarran. Instead, he awakens a deadly spirit, his shadow, and is attacked by it. Saved by the archmage, Ged continues his life as a mage in a town, at times haunted by the shadow both in the daytime and in his dreams. Not knowing the name of the shadow, he goes to search and find a way that will reveal the name of this shadow, yet always running away from it and turning his back on it. Following some ordeals, he becomes determined to go after the shadow and confront it. With his friend Vetch's help, he sails to different places to find his shadow, only to learn in the end that they are both the same person; that his shadow is actually himself. Having faced his shadow and called it by his own name, the shadow becomes a part of Ged, not a rival to

him. At the end of the book, Ged completes his coming of age story and partly[13] his quest into self-knowledge by accepting his shadow.

Tombs, however, is a story of a female protagonist, Tenar, separated from her family at the age of five to be the priestess of the tombs of Atuan and to serve the Dark Powers or in other words, the Nameless Ones. Her name is taken from her and she becomes Arha, the Eaten One; the one who never dies but is always reborn. Kossil and Thar, two elderly pristesses, teach Arha the rituals to be performed and duties to be accomplished. However, they are far from being good models for Arha while she grows up. The first part of the book describes her monotonous life in Atuan, lived without her will. She leads a life only among women and the only man she sees is Mannan, a eunuch, who has the duty to help and protect her. She does not have any friends, except Penthe, who is one of the girls sacrificed to serve the Godkings. Through the middle of the book, while she is dealing with her doubts in the culture, tradition and religion she is brought up with, Ged appears in the labyrinth, the place where the Nameless Ones dwell, to steal the Ring of Erreth-Akbe with hopes of bringing peace and harmony to Earthsea. The labyrinth is secured only for the priestess to enter and any intruder is sentenced to death. However, Arha's curiosity about this outsider and her dilemma in killing the prisoners—by questioning whether what she does is right—cause her to interact with Ged, through which she gets to learn about the world outside Atuan. After Ged restores her name back as Tenar, she accepts it facing her own shadows and leaves Atuan with Ged to lead a new life, new and unknown to her. *Tombs*, thus, depicts a female coming of age and represents the journey of a female hero into Self-awareness and her intentional choices in this journey become significant in her step into adulthood.

Thus, this thesis, on the whole, aims at defining the quest of the female protagonist, Arha/Tenar and her road to individuation, while this chapter focuses particularly on the very beginning of her journey in *Tombs* and how her quest is different from the male protagonist, Ged, under the light of monomyth theory by

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[13] Ged's quest is partly completed as he will achieve individuation in *Tehanu* together with Tenar.

Campbell and archetypal patterns by Jung. On the other hand, it is also necessary to point out that the feminine quest necessitates an alternative concept of journey—distinct from what Campbell and Jung outlined—focusing particularly on the dilemma of the female hero, both within and without her Self, which is in opposition to the male hero's significantly external conflicts. As an example, Attebery states that Arha is different from Ged because for her "the problem is unleashing rather than mastering herself, and outside rather than within the institutional constraints of her culture" (*Strategies* 88-89). That is, different from the male protagonists, Ged and Arren,[14] whose quests into maturation are of relevance to having roles approved by the society, the female hero, Tenar, needs to contravene the social norms, which have raised her but also limited her (Cummins, "The Land Lady" 156) in her journey to unearth the unconscious elements, both socially, personally and interconnectively so as to be able to aware of her Self, with all its positive and negative aspects. Her journey in the labyrinth also becomes her journey to her unconscious.

1.1. IMPORTANT CONCEPTS IN THE COURSE OF A QUEST

Following this clarification of the plot line of the stories, the meaning of myth needs to be defined as the hero springs to life in myths generally. Campbell states that "myth is a manifestation of symbolic images, in metaphorical images, of the energies of the organs of the body in conflict with each other" (*The Power of Myth* 46). In every period of human history, there have been myths because myths "speak about the deep mystery of yourself and everything else" (45). In a much broader sense, Campbell believes in the guidance of myths in the totality of life for "the myth is the public dream" (48) and he proposes that "thinking in mythological terms helps to put you in accord with the inevitable of this vale of tears . . . you learn to recognize the positive values in what appear to be negative moments and aspects of your life" (206). Finally, for Campbell, myth has an explanatory, expressive and protective nature for societies and thus, it is

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[14] Arren, or with his true name Lebannen, is the protagonist of *The Farthest Shore,* who in the following book, *Tehanu*, becomes the King.

"indispensable: no human can survive without it" (Rochelle 21). For Jung, though, myth is essential for its help to open up the unconscious and find the true Self as "the [S]elf appears in myths, dreams and fairy tales" (*Psychological Types* 460). Eventually, for Le Guin, "myth is an expression of one of the several ways the human being, body/psyche, perceives, understands, and relates to the world. Like science, it is a basic human mode of comprehension" (*Language* 74). Therefore, all the explanations and meanings of myth give an insight to the journey or the quest of the hero, who has been the primary agent of every mythical story. Through the myths and the heroes that are present in them, people might be led in a way to discover themselves because for the hero "the place to find is within yourself" (Campbell, *The Power of Myth* 203). It is also important that heroes in myths help readers by displaying another world reflective of the world they are in; namely, a coming-of-age story "would help to provide a model for handling this development" (167) into adulthood. As coming of age is central in myths, including the very first fairy tales and the most recent fantasy novels, protagonists go through rites of passage into adulthood (Attebery, *Strategies* 88; Pratt, *Archetypal Patterns* 13). Thus, the hero is believed to be representative of all humans, especially with this maturation process; that is, "the actualization of the adult [S]elf" (Rochelle 36).

As models, heroes are the ones to have "the courage to face the trials and to bring a whole new body of possibilities into the field of interpreted experience for other people to experience" (Campbell, *The Power* of Myth 49). However, as readers also take a journey with the heroes, they need to understand the concept of journey and then accomplish their own journeys in their lives as in Campbell's reference to the Koran, "Do you think that you shall enter the Garden of Bliss without such trials as came to those who passed before you?" (154). Though it may seem "easier to stay home, stay in the womb, not take the journey," (197) the hero's journey would help out as it has been taken before and it is the reader's choice to believe in the existence of that symbolic hero that lies inside each human being, "only waiting to be known and rendered into life" (*Hero* 31). Campbell clarifies it by saying, "this will help us to understand not only the meaning of those images [in myths] for contemporary life, but also the

singleness of the human spirit in its aspirations, powers, vicissitudes, and wisdom" (28) and adds;

> We have only to follow the thread of the hero-path. And where we had thought to find an abomination, we shall find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; where we had thought to be alone, we shall be with all the world. (18)

Contingent upon this attribute of the hero as a model with his experiences, his quest and his life as a whole, the female hero, as well, proves to be representative with her choices in dealing with her conflicts on psychological and social basis—which are relatively different but no less significant than the male hero's. In *Hero*, Campbell gives a definition for the hero as "the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms" (14). In addition, he suggests a common heroic pattern for all heroes consisting of "separation [or departure], initiation and return"[15] (23). In this monomyth, as he calls it, Campbell defines the tasks of a hero, the first of which is;

> To retreat from the world scene of secondary effects to those casual zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case and break through to the undistorted, direct experience and assimilation of what C. G. Jung has called "the archetypal images." (12)

For the second task, Campbell writes that the hero has to return to where he started his journey first and teach his people what he has learned in his quest. Campbell evaluates this as; "The hero has died as a modern man; but as eternal man-perfected, unspecific, universal man—he has been reborn" (15). That is, in order to complete his journey, the hero must return to his community to illuminate his people with the "wisdom" (167) he has acquired by means of his experiences throughout his quest. To accomplish these two essential tasks,

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[15] These three stages form "the nuclear unit of the monomyth" (Campbell, *Hero* 23). In more detail, *Departure* consists of The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold and The Belly of the Whale; *Initiation* consists of The Road of Trials, The Meeting with the Goddess, Woman at the Temptress, Atonement with the Father, Apotheosis and The Ultimate Boon; and *Return* consists of Refusal of the Return, The Magic Flight, Rescue From Without, The Crossing of the Return Threshold, Master of the Two Worlds and Freedom to Live (41-205).

the hero must set out on a journey, which starts with a call to adventure according to the monomyth theory. The distinctive feature of the call is the place where the hero receives that call; most of the time "the dark forest, the great tree, the babbling spring and the loathly, underestimated appearance of the carrier of the power of destiny" (43). Accordingly, in such a place, the announcer of the call, as well, is "dark, loathly, or terrifying, judged evil by the world" (44). Many examples can be given from the myths considering the call as Campbell explains;

> The adventure may begin as a mere blunder . . . or one may be only casually strolling, when some passing phenomenon catches the wandering eye and lures one away from the frequented paths of man. Examples might be multiplied, *ad infinitum*, from every corner of the world. (48)

If the hero could hear the call and not reject it, he would have a chance to walk "into the dark where the jewels glow" (44) and be guided with "a protective figure" (57) which is the supernatural aid[16] he receives to be able to stand against the challenges in his journey. What Campbell says about the universality of the hero when he says, "there is but one archetypal mythic hero whose life has been replicated in many lands by many, many people" (*The Power of Myth* 35) experiencing the same monomyth, is in line with and adapted from Jung's archetypes and correlatively collective unconscious[17] (Rensma 1). Lewis Mumford interprets Jung's archetypes as "symbols of all the inner forces that work toward unity, health, fullness of life, and purposeful conscious development" (405). In relation, the journey itself is symbolic of the "archetypal pattern" representing human life (Brigg 36) and the hero, with his quest, is "an archetype of the self, of separation—the self seeking separation and eventually full individuation" (Rochelle 36). Jung defines individuation as "the process by which a person becomes a psychological 'in-dividual,' [sic] that is, a separate, indivisible unity or 'whole'" (*Archetypes* 275) including both the conscious and the unconscious. Annis Pratt gives another definition for

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[16] Supernatural Aid is defined by Campbell as, "a protective figure . . . who provides the adventurer with amulets against the dragon forces he is about to pass" (*The Hero* 57). Pratt names it as "the green-world lover" (*Archetypal Patterns* 140).

[17] However, both Jung and Campbell's insistence on the universality of these concepts make them available only for the male hero. This will further be analyzed in this thesis.

individuation as "authenticity and totality of self" (*Archetypal Patterns* 137). Thus, archetypes have an important role in the process of individuation because unless the conscious and the unconscious integrate, individuation is not possible. In order to make the two whole, the person needs to understand and face the archetypes that lie inside everybody, yet can be projected differently in each individual depending on the concept of personal myth. However, exploring the unconscious is not an easy task for any person because the elements one keeps in the unconscious are not known or are not visible to the person. According to Jung, "the most accessible" and "the easiest to experience" of the archetypes in the unconscious is *the shadow* as its substance largely can be "inferred from the contents of the personal unconscious" (*Aspects of the Feminine* 188-189). The shadow has many names; "the disowned self, the lower self, the dark twin . . . repressed self, alter ego, id" (Zweig and Abrams 3). Basically, it can be described as the "negative side of the personality, the sum of all those unpleasant qualities we like to hide, together with the insufficiently developed functions and the content of the personal unconscious" (Jung, *Two Essays in Analytical Psychology* 66). Jung makes the meaning of the shadow more explicit;

> The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. (*Aspects of the Feminine* 189)

Although the shadow seems to be evil with all its negative qualities mentioned, it is instead a necessary element in the development of a person. Sanford asserts that the ego, by objecting to accept both the negative and good parts of the personality as a whole, is more damaging when compared to the shadow (Miller 21). Jung also agrees with Sanford about the so called evilness of the shadow in the sense that despite its negative connotations of the dark and the formidable, Jung believes;

> In itself, an archetype is neither good nor evil. It is morally neutral, like the gods of antiquity, and becomes good or evil only by contact with the conscious mind, or else a paradoxical mixture of both. Whether it will be conducive to good or evil is determined, knowingly or unknowingly, by the conscious attitude. (*The Spirit in Man* 104)

Le Guin, on the other hand, regards the shadow in a higher respect, both personally and collectively;

> We need knowledge; we need self-knowledge (to grow up). We need to see ourselves and the shadows we cast. For we can face our own shadow; we can learn to control it and to be guided by it; so that when we grow into our strength and responsibility as adults in society, we will be less inclined, perhaps either to give up in despair or to deny what we see, when we must face the evil that is done in the world, and the injustices and grief and suffering that we all must bear, and the final shadow at the end of all. (*Language* 66)

Moreover, Le Guin asserts that "a child has no real shadow, but his shadow becomes more pronounced as his ego grows" (59). That is, the shadow appears with the emergence of the ego and, as Whitmont asserts, the shadow is "everything that has been rejected during the development of the personality because it did not fit into the *ego ideal"* (Miller 21). Consequently, as the child grows up, together with the ego, a need for *persona* originates; the mask people use in the outside world to "portray what we and others think we are" (Zweig and Abrams 48). While the persona tries to satisfy the expectations and desires of the culture the individual belongs to, the shadow continues to collect the negative aspects of the person underneath the conscious, which, the individual, as well, tries to hide out behind the persona (48). That is how the shadow grows and expands and unless the person faces its own shadow and accepts those dark sides within, "as present and real"—that is, to "become conscious of the shadow" (Jung, *Psychological Reflections* 219)—individuation could take place in no circumstances, for the shadow is the first step into Self-realization. The continual rejection of the shadow or trying to eliminate it would not make it go away as "it is the ever-present dark brother or sister" (Miller 18). The problem arises at this point with the refusal because as Miller says, "it becomes pathological only when we assume that we do not have it; because then it has us" (19). Thus, the individual needs to keep in mind that refusal makes things worse because it is impossible to have an access to the unconscious except by means of the shadow; thus, "it is not until we have truly been shocked into seeing ourselves as we really are, instead of as we wish or hopefully assume we are, that we can take the first step toward individual reality" (Whitmont 16). Erich Neumann stresses this idea by saying;

> The self lies hidden in the shadow; he is the keeper of the gate, the guardian of the threshold. The way to the self lies through him; behind the dark aspect that he represents there stands the aspect of wholeness, and only by making friends with the shadow do we gain the friendship of the self. (353)

1.2. A BRIEF ANALYSIS OF THE MALE JOURNEY

Under the light of these concepts—monomyth theory, archetypes and individuation—before an analysis of the female hero, the male hero needs to be examined for a better understanding of the differences that exist between these distinct quests. In the Earthsea series, Ged goes through "rites of passage," which are basically "initiation . . . separation . . . reintegration" (Gennep 43) and his journey seems very much like the common hero's journey and fits into the classical monomyth theory (Thompson 189). Many moments in the story might be taken as an example for the call, one of which is asserted by V. White. White argues that Ged gets three calls in the first book; the first is back in his childhood when he used a spell to call goats to him, the second is when he tries to protect his people from invaders by calling for a fog and the last one is at Roke school when he calls a dead woman's spirit in order to impress his friend, Jasper (qtd. in D. White 32). That is, his call to adventure comes with his awareness of his magical powers and his wish to learn more about magic.

However, it seems better to determine his encounter with the shadow as his call to adventure. Ged first refuses to take the journey by escaping from the shadow and trying to lead an ordinary life; nevertheless, in the end, he accepts it and initiates his journey in which he travels from island to island, talking to dragons and going through trials, all for the purpose of finding his true way and confronting his shadow. At the beginning of *A Wizard*, Ged is a proud, arrogant boy who is tempted to anger and hatred easily; who wants to show everyone "how great his power is" (46); who has "rage in his heart" that leads to a wish to "prove himself and humiliate Jasper" (49); who looks for the ultimate power to "fear nothing at all" (58); who sees Jasper as "a mere servant of [his] destiny" (62). Until the end of the book, until Ged calls the shadow with his own name

and accepts it as part of himself and unites with it, a set of trials takes place for Ged. These trials are part of the initiation phase of the monomyth. In his journey to find the shadow, Ged also sets off on a journey into his unconscious and gradually becomes aware that it is "the shadow of [his] arrogance, the shadow of [his] ignorance, the shadow [he] casts" (68). Once he acknowledges that his shadow is actually himself, he stops running away and turning against the shadow and as a consequence, he achieves to enter his unconscious and completes a vital part in the journey to individuation;

> Ged had neither won nor lost but, naming the shadow of his death with his own name, had made himself whole: a man: who, knowing his whole true self, cannot be used or possessed by any power other than himself, and whose life therefore is lived for life's own sake and never in the service of ruin, or pain, or hatred, or the dark. In the creation of Éa, which is the oldest song, it is said, "Only in silence the word, only in dark the light, only in dying life." (166)

Hence, Ged both goes on a physical journey and psychological journey in which he gets to acknowledge his Self; thus, making the journey fit in Campbell's monomyth and Jung's individuation process. Campbell mentions these two kinds of journeys in his book, *The Power of Myth*;

> One is the physical deed, in which the hero performs a courageous act in battle or saves a life. The other kind is the spiritual deed, in which the hero learns to experience the supernormal range of human spiritual life and then comes back with a message. (152)

As a result, while the hero takes a journey in the physical sense, he also experiences transformation psychologically.

1.3. ANALYSIS OF THE FEMININE QUEST

As for the female hero in *Tombs*, an alternative quest is required as the classical pattern propounded by Campbell applies partly because even if Campbell defines the hero as either male or female, he limits the female characters to "goddesses, temptresses, and earth mothers" (Pearson and Pope 4), restraining women from heroic deeds and seeing their place fit generally at home. What Campbell considers heroic for women is motherhood, as he claims that giving birth "is the giving over of oneself to the life of another" (*The Power*

of Myth 153). Thus, similar to this restrictive explanation for the women's part, David Rees refers to the female hero's world as "static, on land and mostly underground in darkness" in opposition to the masculine world which is full of action and travel (85). Additionally, when considered from a Jungian point of view, women are again left out as Jung refers to the individuation of the hero who is "inevitably male, unfortunately macho" (Noel 207). Consequently, it might be stated that although Le Guin makes use of Campbell's heroic pattern and Jung's concept of individuation, as a female author, she generates a different model for the feminine journey, by feeling free to make necessary changes in her writing. Namely, as Le Guin has centered a hero, who is not traditionally macho and who is dark-skinned (Rashley 41) in the white world of heroes, she has also written about a female hero's individuation, which in a way confronts Jung's individuation that is "so colored by masculinist categories," which is not believed to serve feminine purposes (Michel Zimmerman qtd. in Noel 207). However, the very significance of Jung's understanding of a complete individuation to "transcend gender," (Pratt, *Archetypal Patterns* 10) allows this analysis of the female hero's individuation to be apt.

As a result, even though the female protagonist in *Tombs*, Tenar, goes through the stages of Campbell's monomyth, her quest seems different than Ged's and accordingly, her road to individuation, designated by Jung, is by no means the same with the male protagonist. Thus, Le Guin seems to have adapted the conventions of fantasy to reflect this other kind of coming of age as "female integration operates differently from male integration, and requires its own story" (Nodelman 183). Thus, Le Guin's female hero with her individuation process flourishes as a model for the feminine quest. In order to analyze the female protagonist and her feminine heroism in addition to the processes in her journey, it is first necessary to define the environment she has been exposed to. That is because, even if Arha lives in a society of oppression, she has been brought up to be Arha in that specific community, with its traditions, values and taboos; thus, it is substantial to consider this society in terms of how her past experiences and perceptions related to the culture have been conducive in her adoption of her true Self, Tenar/Arha.

1.3.1. The Effect of the Society on the Formation of Feminine Identity

Tombs depicts a society which seems matriarchal[18] at first, for the one priestess, a girl, is given high power to apply this old-fashioned religion. The baby boys are of no importance and men's sole work is to be guards to protect the tombs and the priestess, or they can work in higher positions as long as they are castrated, such as Manan, who serves and helps Arha—being her only, if really, friend. Men also have no authorization to enter sacred places, which makes them limited. Therefore, the cult is only made up of girls, like Penthe, who are sacrificed by their families to serve the Godking or the priestess. Moreover, the two consultants of the priestess are women; Kossil and Thar. Nevertheless, this seemingly matriarchal society is actually controlled by the Godking, who just lets this outdated religion continue, carrying out this tradition like a procedure by sending prisoners who "have sinned against . . . the Godking" (*Tombs* 197). It was long ago that the One Priestess was consulted about what to do by the kings and chiefs over their quarrels. Then, first the Priest-Kings and then the Godkings started ruling the entire island. Indeed, Arha, the One Priestess, does not have a word to change the order; she stands as a part of this procedure. She can only decide how to kill those prisoners; she cannot make decisions about them, as Kossil states; "Do not speak to them, mistress. They are defilement. They are yours, but not to speak to, nor to look at, nor to think upon. They are yours to give to the Nameless Ones" (202). Hence, Arha is just a medium in this old social and religious custom to pursue what has been prearranged, to which she repugnates when she says, "they should let me be. And not order me about all the time" (191).

It is also vital to mention the rituals in Atuan as in the coming of age stories, rituals generally have a significant place for honoring the person as an individual. However, unlike Ged, who experiences a ritual when he is given his

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[18] The meaning or the characteristics attributed to matriarchal cultures may vary; for instance, some believe in the egalitarian structure of matriarchal societies (Goettner-Abendroth 6) while some others believe in "a non-alienated society" (Love and Shanklin 275). As Atuan does not fit in these descriptions of matriarchy, in this thesis, matriarchy is taken only as the opposite of patriarchy (rule of men).

real name, Arha does not even have a proper ceremony when she becomes the one priestess; what is more, she is even begrudged a name, and left nameless. This lack of proper female initiation ritual is a sign of her insignificant place in her society, considering a proper identity development too much for Arha.

Adrienne Rich stresses that women are generally not allowed to go through a maturation process as they are not taught or encouraged to do so (qtd. in Aisenberg 14). As a result, anthropologists like Arnold Van Gennep conclude that “women never do become fully adult” and they talk of women merely in reference to “pregnancy, childbirth, and [being a wife] in marriage” (Attebery, *Strategies* 90). Or they are offered an alternative development process, just as Bruce Lincoln puts forward, consisting of “enclosure, metamorphosis (or magnification), and emergence” (101) different from the male rites of passage phases—which are “separation, transition and corporation” as Gennep describes (11). In these two distinct patterns, while men separate from the society in the first phase, women stay enclosed in the society.

In the second phase, men have to go through some ordeals and pass the threshold; however, women experience some kind of change in themselves, especially biologically—it can be menstruation or getting pregnant. In the last stage, men, having changed, come back to the society and participate in the society whereas for women, there is no return because they are always at the same place; they can only move out of their solitary places and try to integrate in the society. However, it still seems insufficient and inefficient to describe a woman’s initiation. Heilbrun’s evaluation of such a lack of ritual for girls in literature is illuminative; “the girl undergoes no such ceremony . . . but she pays for serenity of passage with a lack of selfhood and of the will to autonomy that only the struggle for identity can confer” (104).

Consequently, the only thing the girls and Arha do in this society as part of rituals is to “learn the sacred songs and sacred dances [and] the histories of the Kargad Lands” (*Tombs* 185), all of which are of no avail for a culture long lost, in which people even question the existence of gods; some believing in the gods completely, some serving the gods while just pretending to believe in them

like Kossil, and some that are total atheists like Penthe (Shippey 156). In this old cult, Arha always has to be alone in the dark to remember that she is "the mistress of . . . the silence, and the dark" (*Tombs* 196) while the other girls could "play games with dice . . . and whisper in the dark from bed to bed" (193). That is, for Arha, everything is always the same; the same life lived in the same way always and forever;

> There was wool to be spun, black cloth to be woven, meal to be ground, rites to be performed; the Nine Chants must be sung nightly, the doorways blessed, the Stones fed with goat's blood twice a year, the dances of the dark of the moon danced before the Empty Throne. (195)

Thus, time for Arha in Atuan has no importance and this timelessness also signifies her infinitesimal place in this society, having no action and no participation in time. However, Arha is already aware of this stagnant female cult as she questions and wonders if all the years ahead will pass the same and she struggles with herself, stuck in the middle of these dualities trying to figure out what she really believes, not what she is expected to believe.

Consequently, what Campbell states in *The Power of Myth*, considering the importance of the society for a person's existence and the development of identity, has a profound importance for the society Arha/Tenar lives in;

> We are in our own world, and we're in the world that has been given us outside, and the problem is to achieve a harmonious relationship between the two . . . It's ridiculous not to live in terms of this society because, unless I do, I'm not living. But I mustn't allow this society dictate to me how I should live. One has to build up one's own system that may violate the expectations of the society, and sometimes society doesn't accept that. But the task of life is to live within the field provided by the society that is really supporting you. (247)

That is, it is not possible to speak of a "person" without the context of a society. The society Arha belongs to is responsible inevitably for the persona she possesses. Attebery, in a similar manner, explains the effect of Arha's society on her personality as destructive, "suppress[ing] or destroy[ing] her individual personality and mak[ing] her an empty vehicle for the gods she serves" (*Strategies* 98). Spivack, similarly, observes that Arha "has no opportunity for either personal choice or voluntary actions. Her development as a conscious individual is totally stultified" (*Ursula Le Guin* 33). Thus, it is not her, but Arha,

the girl brought up as a slave in priestess guise, which is indeed her persona that tries to please others not even sure to believe in the cult yet acting as expected.

A final notion to be mentioned about Arha's society is its exploitation of Arha by taking her name away from her. As much as *naming* an object or a person is a sign of power gained over that thing or person, *unnaming* is, as well, or maybe even a more important power. When people name something, they claim power over it and believe to possess it, as in the examples of inventions and discoveries. When a person names a person, again there is the claiming of superiority over that person and kind of appropriating, as in the examples of slaves and babies. Naming and unnaming has been an issue of debate in literature; especially in African American and feminist literature. In feminist literature, in which women try to discard all given names or identities ascribed to them, unnaming can be seen as a salvation or freedom for women who seek to get rid of those imposed names; such as mother, wife, housewife, and so on. In *The Otherside of Silence* by Margaret Mahy, the character, Hero's words are kind of fortifying this; "Being nameless had been a kind of freedom . . . The name was a leash that could be used to twitch me into place" (23). Kimberly Benston gives examples to unnaming from history, starting from Greek and Hebraic traditions; in Homer's *Odyssey*, for instance, "the hero calls himself 'no name'" (4). Other examples for glorifying namelessness can be found in Hesiod, Pindar, and the Hebrew prophetic texts as Benston suggests. He finally concludes;

> The refusal to be named invokes the power of the Sublime, a transcendent impulse to undo all categories, all metonymies, and reifications, and thrust the self beyond received patterns and relationships into a stance of unchallenged authority. In short, in its earliest manifestations, the act of unnaming is a means of passing from one mode of representation to another, of breaking the rhetoric and "plot" of influence, of distinguishing the self from all else—including Eros, Nature and community. (4)

In African American literature, however, being nameless or unnaming suggests a negative connotation just like in Christian and Roman traditions; "as a sign of exclusion, bad reputation, or some other form of limitation" (11). Malcolm X stresses namelessness in one of his speeches; "As long as you allow them to

call you what they wish you don't know who you really are. You can't lay claim to any name, any home, any destiny that will identify you as something you should be, as someone you should become" (14). Therefore, similar to the problem African American people have faced in history—being named by their masters and losing their true identity, and contrary to many women in feminist literature, who equate freedom to namelessness—"the little girl, who had no name but Arha, the Eaten One" (*Tombs* 181) is, thus, stripped of her born identity and given a name, suggesting indeed her namelessness, to serve the Nameless Ones; "O let the Nameless Ones behold the girl given to them, who is verily the one born ever nameless. Let them accept her life and the years of her life until her death, which is also theirs . . . Let her be eaten" (178). Fredric Jameson conveys a clearer definition for unnaming;

> For the acquisition of a name results in thorough-going transformation of the position of the subject in his object world . . . The pronoun, the first person, the signifier, results in a division of the subject which derives the 'the real subject' as it were underground and leaves a 'representative'—the ego—in its place . . . Thus, the discontinuity insisted on by linguists between the *énoncé* and the subject of the enunciation corresponds to the coming into being of the Unconscious itself, as that reality of the subject which has been alienated and repressed through the very process by which, in receiving a name, is transformed into a representation of self. (362-3)

As a consequence, unnaming for Arha, though unwittingly, is actually accepting a different but false identity. Nodelman remarks that Arha is "an empty signifier, a nameless container" (189); however, even as Arha, she has her own views of what is good or evil as when she has to decide what to do with the prisoners, inwardly rejecting an unjust custom of killing them. Thus, as Comoletti and Drout suggest, she is actually more of "a signified without a proper individual signifier" (123). On the other hand, the Nameless Ones, to whom she serves, are the dark powers which are also in association with Jungian archetypes regarding the feminine as "irrational, passive, silent, and below consciousness, and their place is dark, labyrinthine, womblike" (Nodelman 184). That is, the tomb/womb relation, the labyrinth and the underground are all agents of feminine notions—which are "translated into male religions, myths, and cult practices as alien and fearful" (Pratt, *Archetypal Patterns* 138)—and symbolic of

the mother archetype. Tenar must destroy this false feminine identity, culture and societal substructure by means of "coming to terms with unconscious materials distorted by cultural bias" (138) to be able to achieve her individuation and compromise with her true feminine aspects.

1.3.2. Archetypal Analysis and the Phases of the Female Hero's Quest

In relation to the society, an undeniable part in the development of a person's identity, family, especially the mother figure, is of utmost importance in the road to adulthood. Jung specifies the "mother archetype" as "the personal mother, grandmother, stepmother, mother-in-law or any woman with whom a relationship exists" (*Four Archetypes* 14). Sibylle Birkhäuser-Oeri remarks the significance of the mother archetype:

> The mother archetype is often referred to as the unconscious, particularly in its maternal aspect, involving the body and the soul. The mother image represents not only one aspect of the unconscious, but it is also a symbol for the whole collective unconscious, which contains the unity of all opposites. (14)

The reader knows that Arha's real mother was affectionate, loving and caring towards her daughter; a mother who even risked her life for the sake of keeping her child when she told a lie about her daughter's sickness. Arha's memories of her early childhood, though very limited in the book, give a good deal of insight to her home and her family;

> Only sometimes in the long evenings of July as she watched the western mountains, dry and lion-coloured in the afterglow of sunset, she would think of a fire that had burnt on a hearth, long ago, with the same clear yellow light. And with this came a memory of being held, which was strange, for here she was seldom even touched; and the memory of a pleasant smell, the fragrance of hair freshly washed and rinsed in sage-scented water, fair long hair, the colour of sunset and firelight. (*Tombs* 182)

Thus, even though Arha is deprived of the "Great Mother" or "the loving mother" image, representing "any helpful instinct . . . all that cherishes and sustains" (Jung, *Four Archetypes* 15), she probably has not gone through "maternal deprivation"—at least in early childhood—as defined by John Bowlby; "separation or loss of the mother as well as failure to develop an attachment,"

which causes "serious effects on its intellectual, social and emotional development" (qtd. in Eysenck 600). Thus, the first stages of Arha's life passed in a warm and loving environment, which most probably prevented the total destruction of her identity. As Jung asserts, the ego starts to take shape in the childhood period and the parents' attitude can change or help form the identity of the child (Walters 70). As Harriet Lerner puts it, "mothers have been held responsible, glorified, and blamed [for so long] for who and what type of person their child turns out to be" (230); therefore, the fundamental place of the mother in a child's growth into maturity cannot be ignored.

Due to the fact that Arha was separated from her real family at the age of five and left lacking a personal mother, Kossil and Thar play the mother or the stepmother role in her life. For Arha's part, Kossil and Thar are the "Terrible Mother" figures (*Four Archetypes* 15) representing the negative aspects of the mother archetype; also representing "stasis, suffocation, engulfment [and] death" (Young-Eisendrath and Wiedemann 46). Thar is portrayed as "stern" and "grim" but "not cruel" (*Tombs 183)*; Arha even misses Thar after her death and appreciates her teachings of pride and implicit warnings about Kossil. Still, Thar cannot be considered as the positive aspect of the mother archetype for being submissive to the tradition and culture when she says, "It is better that you do only what is needful for you to do. You are Arha . . . There is nothing left. It was all eaten" (192); furthermore, Thar lacks the nurturing and loving qualities that exist in the positive mother figure. On the other hand, Thar is not as evil as Kossil, who intends to frighten Arha about the Labyrinth and misleads and tricks her by telling her that light is not accepted in the Undertombs while she, herself, uses a lantern with the prospect of finding Ged's dead body. Kossil, also, confesses in a moment of anger that she has never believed in the Nameless Ones; that "their power is gone. They are only shadows" (259) and Arha is well aware that "she would do away with the first Priestess, if she dared" (220). However, she dares to say, "You are the First Priestess; does that not mean also that you are the last?" (259) obviously threatening her.

Finally, The Nameless Ones, as also symbolic of the mother archetype, are there only to mislead Arha into a false creed, separating her from her femininity, condemning her into complete darkness and denying her self-existence by making her dependant. As a consequence, Murdock suggests that in order for the female hero to achieve individuation, the first thing that she has to do is to break away from the mother archetype, "both physically and psychologically" (*The Heroine's Journey* 17)—which in Arha's case are Kossil and the Nameless Ones—as "the old order is embodied by the mother" (14). It may seem difficult to accomplish this separation as girls generally identify with the mother (17); however, Arha's mother figures are relatively hard to identify with and she has to reject them to survive. In a very similar approach, Attebery interprets the terrible mother figure that Kossil stands for;

> Mother is one of the forces pushing the girl into the constricting mold of female adulthood. The priestess Kossil is as fearsome as any fairytale stepmother. She is ambitious, cruel, and hypocritical, and she resents the young priestess of the Nameless Ones, her only peer. Arha must reach adulthood literally over Kossil's dead body. (Strategies 99)

This awareness of the entailment that the female hero should separate from the societal orders and false feminine notions—such as being inferior, dependent, "passive, manipulative or nonproductive" (Murdock, *The Heroine's Journey* 6)—makes up the first stage of an alternative quest inward for the female hero, as Pratt observed. She calls this stage, "splitting from family, husbands, lovers" (*Archetypal Patterns* 139). A similar suggestion for the first stage of the female hero's journey is proposed by Maureen Murdock, who emphasizes the necessity of "separation from the feminine" (*The Heroine's Journey* 13). Murdock points to the false feminine values, embedded in the culture that the female hero should abandon. Finally, Pearson and Pope posit another name for this stage, "the exit from the garden," in which the female hero notices that her community, including her family and authorities "are [indeed] her captors" (68) and that she must save herself from all these inhibitive agents. Therefore, at the end of the story, by causing the death of Kossil and destroying the tombs, Arha not only separates herself from the mother archetype but also subverts the

culture that stands as a false example for the feminine—which also means destroying the patriarchy.

Upon considering the society and family in the development of identity, Arha might be called disadvantaged on both sides. She does not have an appropriate mother figure or family experience, nor does she have a favorable community atmosphere where she can develop social relations with her peers of both sexes and people of all ages. Nevertheless, despite all the negativity surrounding Arha, she does not confine herself to this imposed life and she goes to search the labyrinth where "the tunnels curved and angled, none . . . straight" (*Tombs* 254) resembling her unconscious and which "resonate[s] with the subtlety and mysticism of female power" (Douglas 5). As Ged gets lost in the labyrinth, it also suggests that masculine rationality, which has a linear pattern in contrast to the circular essence of feminine logic, does not work in the labyrinth (Kristeva 192).

This first step, taken intentionally by the female hero, distinguishes the feminine experience from the male one as before she gets a call to adventure—the first stage in the classical monomyth—she already walks into her quest with a will to learn the unknown parts of her Self, in search of a change. Subsequently, it might be concluded that through an observation of the feminine journey, adapted from Campbell's theory, her encounter with Ged only prompts Arha's quest. Ged both signifies her call to adventure—which is more properly defined as a "call to awaken" by Kathleen Noble within the feminine quest (67) and "call to quest" by Pearson and Pope (83)—her supernatural aid according to the monomyth theory. He also represents the "Wise Old Man" archetype, "the helper and redeemer" (*Aspects of the Feminine* 103) proposed by Jung, acting as a mentor and leading her. Arha starts to question her faith in the Nameless Ones upon the survival of Ged in the undertombs asking, "Why did the Nameless Ones not strike him down?" (*Tombs* 225); questions herself as to why she had spoken to this man and asking herself who she really is. After losing all her faith in them, she finally decides that the Nameless Ones, to which she has been a "servant" as Penthe calls her (209), "are dead. They are all

gone" (265). Subsequently, Arha scrutinizes her cult, which seems aimless and meaningless when compared to Ged's stories, a man who has seen the world in contrast to her limited one;

> Never had the rites and duties of the day seemed so many, or so petty, or so long. The little girls with their pale faces and furtive ways, the restless novices, the priestesses whose looks were stern and cool but whose lives were all a secret brangle of jealousies and miseries and small ambitions and wasted passions – all these women, among whom she had always lived and who made up the human world to her, now appeared to her as both pitiable and boring. (246)

From the perspective of the monomyth theory, Arha first refuses the call by rejecting an interaction with Ged, which actually her cult deems her to do so; yet, she cannot withstand her will to learn the world unknown to her that this stranger represents and thus she initiates her quest into her own unconscious. This journey to the unknown signifies, "the crossing of the threshold" (*Hero* 64) in Campbell's monomyth. It is not an outward journey from a land to another but an inward one from one corner of the psyche to another as also indicative of the feminine quest, "moving more deeply into self rather than out of the self" (Murdock, *The Heroine's Journey* 89), which is "filled with confusion and grief, alienation and disillusion, rage and despair" (88). As Mathews interprets, the story turns inward, going "deep into the psyche and psychology, centering significance in a personal, interior landscape, a dream within dream" (143). As part of the feminine quest, there is a "descent [which] is characterized as a journey to the underworld, the dark night of the soul, the belly of the whale, the meeting of the dark goddess, or simply as depression" (Murdock, *The Heroine's Journey* 88). Arha seeks to find things that might help her unravel her unconscious and give a cause to fight for; that is why, she has delayed going to the Great Treasure of the Tombs for "she wanted to keep something in reserve, something to look forward to, that cast a glamour over those endless tunnels through the dark that ended always in blank walls or bare dusty cells" (*Tombs* 214). There, where Ged gives her name back to her, she finds the real treasure as herself (Douglas 6), which gives her the determination to continue her journey.

In line with the monomyth theory, in the road to individuation, the female hero must first "discover the Persona, then the Shadow, then the Animus, then the Self" (McNeely 67). Since Arha was taken away from her family to be the Eaten One, she has always been expected to be one with her persona. She also has seen herself as nothing more than the First Priestess. Hence, the recognition of the persona works differently in Arha's situation as she has been given a different identity to be indeed her personality, which becomes her persona. Nevertheless, when Ged restores her true name she was born with, Tenar, she remembers and accepts it as her real being; "I am Tenar. I have my name back" (*Tombs* 258). Attebery defines this as "the beginning of her rebellion and maturation" (*Strategies* 98). Thus, her persona—Arha—which she has thought to be her personality, has hidden her Self until the point she discerns her persona and starts to see herself different from what she is forced to be. Mathews evaluates Arha's receiving her name back as; "the reuniting of Tenar with her name—which is also a joining of interior and exterior, light and dark, male and female—begins a process of union and illumination" (143). Only then, only when she realizes her persona, is she able to face her shadows.

The next quest of the female hero is to come up against her shadow. Esmonde compares the shadow concept in the two novels and says, "Tenar's coming of age in *Tombs* is expressed more passively than is Ged's pursuit and struggle; for Tenar is . . . scarcely conscious of her ego" (28). That is, Tenar's shadow—Arha—is so internalized that she experiences dilemma and confusion in her quest to see and acknowledge her shadow. Thus, she hesitates throughout the labyrinth whether to retake Tenar in and/or throw Arha out; she even asks for forgiveness from the Nameless Ones. McNeely suggests that it is the fear of the unknown that restrains the female hero from "wanting to know the unconscious and irrational factors in [herself], even [her] spiritual dimensions" during the quest (110). This questioning is also natural as an important essence of the journey concept in *the road of trials* as a form of experiencing "self-doubt, self-hate, indecisiveness, paralysis, and fear" (Murdock, *The Heroine's Journey* 48). Another view on the interpretation of the female hero's shadow is by D. White, who suggests that "Tenar never embraces the "Arha" part of herself—to do so

would be to deny life and freedom. Tenar must repudiate her dark self" (27). However, on the contrary, Tenar comes to a realization and goes through an awareness of her dark side, Arha. Arha is her shadow for she represents all the fears and negative aspects of Tenar. Namely, she fears Kossil and the prospect of being like her; betraying the tradition and the cult taught to her for a long time; being despised by both Kossil and Ged; changing but also not changing at the same time; and furthermore, she fears to trust. Other than her fears, Arha also symbolizes her limited world, restricting her with taboos of a long vanished cult. Nonetheless, Tenar does not reject Arha because only through an acceptation of all her selves can she reach her true Self for personal integrity can only be achieved through a unification of Tenar and Arha.

On the other hand, Lasseter believes that Tenar's freedom from the shadow is completed with the romantic love she feels for Ged (101). It is true that Tenar develops feelings for Ged; "never could she have said what was in her heart as she watched him," (*Tombs* 287) yet it is the first time she has contact with a man and it should not be difficult to understand why she feels this way after living a life among women. It is also important to mention the significance of love in the maturation process as it is equally "necessary to human development as intellectual growth [is]" (Pratt, *Archetypal Patterns* 74). In addition, by taking hold of Ged's hand; that is to say, metaphorically being sexually intimate with a man, she destroys her cult's taboos and the myth of virginity, thus, everything she has adopted in that culture. However, this also opens up a new insight for her as she realizes her femininity, which she had to ignore and suppress as a result of her cultural taboos. Even though some critics regard Tenar's encounter and interaction with Ged as symbolic of the "awakening of her animus" (Nodelman 183), in this thesis animus is dealt with from a different perspective, which will be mentioned in detail in Chapter Two.

On the other hand, Tenar's relationship with Ged and his guidance is criticized by some other critics as they claim it is the male figure that restores her identity, which is also criticized by Gilman in the sense that Tenar should have taken this journey alone, without the help of Ged (200). However, what Ged says is

important at this point; "alone, no one wins freedom" (*Tombs* 274); hence, the presence of a helper is always necessary in the journey. Thus, to be able to "see everything as it is, infinite" (Campbell, *The Power* 204), you need a teacher, someone who can help you (205). In *A Wizard,* Ged receives aid from his master Ogion and his friend Vetch through his trials to find and face his shadow. In *Tombs*, "Ged guides Arha to recognize her shadows" (Mathews 143), especially by giving her name back, Tenar, and acts as a mentor with his teachings, guidance and encouragement to stand against the Nameless Ones and to take action;

> [Nameless Ones] have no power of making. All their power is to darken and destroy. They cannot leave this place; they are this place; and it should be left to them. They should not be denied nor forgotten, but neither should they be worshipped . . . They exist. But they are not your Masters . . . You are free, Tenar. You were taught to be a slave, but you have broken free. (*Tombs* 266)

In return, Tenar leads him to light and guides him to his freedom as he does to her. Nevertheless, this should not be seen as a rescue because "no one can undertake another's quest" (Pearson and Pope 144). Thus, it is not the male figure but actually the female hero, Tenar, who accepts Arha as a part of but also apart from her Self. Attebery comments on this from a different perspective;

> The male who acts as catalyst for the female's transformation is also, in a sense, herself. He represents those impulses to ward independent action and self-definition which society insists the young girl suppress. Since those qualities are culturally defined as masculine, they must enter the story in male guise, but the outcome is the redefinition of the female. By the end, the heroine has grown to encompass his qualities as well as her own "masculine" initiative and "feminine" wisdom. (Strategies 96)

A similar example is given by Carolyn Heilbrun, who rereads the story of *The Sleeping Beauty* and concludes that "the hero, who wakens Sleeping Beauty with a kiss, is that part of herself that awakens conventional girlhood to the possibility of life and action" (150). Thus, in Tenar's case, it is her to take courage to face her shadows, fears and taboos and step out of the world of the Nameless Ones by causing their destruction. That is, for Tenar, apart from its literal meaning, freedom has a more significant meaning; becoming free

spiritually and in the psychological sense and although she gets help, she is the one who liberates herself.

Another concept which has great importance in the individuation process of the female hero is “rebirth,” also an archetype suggested by Jung (*Archetypes* 116). When Arha says, “I will be born again” (*Tombs* 261) mentioning the birth of the priestess, it is not the kind of rebirth Jung mentions in the individuation process. The first priestess, born again and again, can be called “reincarnated,” as Jung refers to it but not reborn, because, in the sense that Jung speaks of reincarnation, “it implies the continuity of personality”; that is “human personality is regarded as continuous and accessible to memory” (*Archetypes* 113); the same as in the case of the first priestess. However, the rebirth of Tenar takes place “within the span of individual life” and “it suggests the idea of *renovation*, renewal, or even of improvement [with which] the parts of the personality are subjected to healing, strengthening, or improvement” (114). This kind of rebirth shows up as part of the “natural transformation” or individuation, in which there is “a long-drawn-out process of inner transformation and rebirth into another being” (130). Jung defines this other being as “the other person in ourselves—that larger and greater personality maturing within us” (131). He emphasizes this transformation by asserting that;

> Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an-at first-unconscious process of transformation. By penetrating into the unconscious he makes a connection with his unconscious contents. This may result in a momentous change of personality in the positive or negative sense. (135-36)

Jung also remarks that “rebirth symbolism” appears mostly in dreams (130). Thus, when Tenar dreams of a woman’s voice, possibly her mother (Shippey 157), calling her with her true name, “‘Tenar’, tenderly, softly, ‘Tenar’” (*Tombs* 257), she experiences an archetypal rebirth as dreams are the proofs for the existence of archetypes by “being involuntary, spontaneous products of the unconscious psyche and therefore pure products of nature not falsified by any conscious purpose” (*Archetypes* 48). Similarly, Campbell assesses the concept of “rebirth” and conveys;

> Only birth can conquer death—the birth, not of the old thing again, but of something new. . . For it is by means of our own victories, if we are not regenerated, that the work of Nemesis is wrought: doom breaks from the shell of our very virtue. (*Hero* 11-12)

When Ged tells Arha, "to be reborn one must die, Tenar" (*Tombs* 273), from Campbell's point of view, Arha needs to die as Arha and be born again as Tenar. Still, she will not be the same as the little girl Tenar, who was the child of a poor ordinary family because now she is a new Tenar, "the reborn one, who has awakened to new life," (Jung, *Archetypes* 139) who has also accepted and embraced her shadow, Arha. Therefore, when she rejects herself as being neither Tenar nor Arha, or when Ged says she needs to make a choice between being Arha and Tenar, that she "cannot be both" (272), she actually accepts both as her Self. Mathews interprets the experience they live in the labyrinth as full of metaphors of "dark and light, above and below ground . . . language and silence . . . tomb/womb [image] to be reborn" (144). Campbell comments on this part of the journey, which is called *The Belly of the Whale*, as a "life-renewing act";

> The devotee at the moment of the entry into the temple undergoes a metamorphosis. His secular character remains without; he sheds it as a snake its slough. Once inside he may be said to have died to time and returned to the World Womb, the World Navel, the Earthly Paradise. (*Hero* 77)

Thus, Tenar crosses the threshold by walking out of the tombs and "reenacts an archetypal pattern of death and rebirth" (Mathews 144).

Tenar, consequently, lets Arha die in order for Tenar to be reborn and moves away from her darkness "shrieking in a thick voice not her own, as if a dead tongue moved in her mouth" (*Tombs* 280). However, the death of Arha does not mean that she is denied; rather, it means she is acknowledged and accepted. It also shows that "an evil way may lead to a good end" (*A Wizard* 106) emphasizing the end of the book as the beginning of Tenar's new life; "Gravely, she walked beside [Ged] up the white streets of Havnor, holding his hand, like a child coming home" (*Tombs* 300). That is, for Tenar, "a part of life was lost, but the meaning of life has been salvaged" (Jung, *Archetypes* 99). Consequently, by ravaging the culture with all its constraints and compulsions and separating

herself from the mother archetype, Tenar completes the departure stage of her quest. Thus, Tenar's dilemma is proven to be not only internal, concerning her journey into her unconscious to become aware of her weaknesses/strengths, fears/desires, and dreams/realities, but also external, dealing with the cultural norms that restrict her to actualize her individuation both as a woman and a person, by preventing her development and causing her to "grow down" rather than grow up (Pratt, *Archetypal Patterns* 168).

All in all, the female hero in *Tombs*, Tenar, does not wait for a hero to save her from her distress and becomes a prize or an entity in the male hero's journey; rather, she takes action, pursues her own journey and determines her own fate as Jung emphasizes, "until you make the unconscious conscious, it will direct your life and you will call it fate" (qtd. in Mtita 75). As Mathews asserts for the beginning of the book, "in contrast to Ged, who feels power grow within him as a boy, [Tenar] is robbed of her name and identity and power" (142). In parallel with this, at the end of the book, as a female hero, as a person, Tenar accomplishes the first part of her female quest by experiencing a departure, which becomes a ravage for the female hero, and sets out on a new journey to a new land with the recognition of her persona, with a confrontation of her shadow and experiencing a rebirth, as if saying "I am not what happened to me, I am what I choose to become" (Jung qtd. in Kelly 96). As a result, the end of the book for Tenar designates "the end of an accidental life and the beginning of a deliberate life" (Noble 169), in which she has to confront different conflicts as an old and mature woman.

CHAPTER 2
TEHANU:
INDIVIDUATION OF THE FEMALE HERO

> *You don't have to go out the door*
> *to know what goes in the world.*
> *You don't have to look out the window*
> *to see the way of heaven.*
> *The farther you go,*
> *the less you know.*
> *So the wise soul*
> *doesn't go, but knows;*
> *doesn't look, but sees;*
> *doesn't do, but gets it done.*
>
> Lao Tzu, *Tao Te Ching*

Before the publication of *Tehanu*, subtitled as *The Last Book of Earthsea*, Le Guin claimed that she intended the series to be completed as a trilogy; however, later on considering it as incomplete, she resembled the series to "a three-legged chair" (*Tehanu* 312). With the changes in social attitudes of women, supported by the second and third-wave feminist movements, Le Guin as a feminist, explains why she has felt the urge to write another book almost a decade later to complement the series; "My Earthsea trilogy is part [of the male tradition of fantasy] – that is why I had to write this fourth volume. Because I changed. I had to show the other side" (*Earthsea Revisioned* 6). However, before she could write this book, she explains, it took her many years of living her own ordinary life interacting with women and learning from them "why Tenar did what she did and who she was at the end of it" (*Tehanu* 314). Thus, as the elements, themes or materials in fantasy may be subjected to change—in Le Guin's words, "I play the game where the rules keep changing" (*Dancing* 10)—Le Guin makes necessary changes or in her terms necessary "revisions" applied to *Tehanu*;

> I couldn't continue my hero-tale until I had, as woman and artist, wrestled with the angels of the feminist consciousness. It took me a long time to get their blessing . . . When the world turns over, you can't go on thinking

> upside down. What was innocence is now irresponsibility. Visions must be revisioned. (*Earthsea R.* 11-12)

Consequently, Le Guin revised what she said in 1970; that myths and stories are told "for the purpose of gaining understanding of what it means to be fully human" ("Prophets and Mirrors" 112) by submitting in 1994 that "the myths and tales we learned as children . . . must be retold, rethought, revisioned" (*Buffalo Gals* 75). It is clear that the shift in her point of view and in her feminist attitudes in her writings and speeches throughout the time is reflected on her fourth novel in the series, *Tehanu*, "a book all about women and children" (*Tehanu* 314); a book from Tenar's perspective, "empowering the female viewpoint" (Hatfield 57). Rashley claims that "by valuing women's experience, language, and voices, Le Guin offers a counterbalance for the years of erasure of women in literature" (28). That is, Le Guin moves her focus more towards female characters in the second trilogy[19] and creates a kind of balance among men and women in accordance with the theme of balance, the Equilibrium, which she has taken in the centre in the first trilogy. Le Guin may have acknowledged that in order for a world of balance to be established, a balance between people should be restored first and the most problematic of all the relations between people is given as the imbalance between genders. Thus, while "revisioning her works; returning to old worlds, with a new voice" (26), Le Guin goes through a "revisioning [of] herself as a woman writer" as well (27). Cummins focuses on this change based on the relation between Le Guin and her fiction;

> Reading her fiction world by world allows us to follow a journey in which Le Guin has periodically come home to give birth to a new sense of herself as a writer and as a woman. . . . Earthsea was a safe haven for the woman who could not yet question the traditional, hierarchical, male world of fantasy literature. ("The Land-Lady's Homebirth" 164)

In spite of a few negative comments that *Tehanu* received from some critics for creating a change in the mood and violating the essence of the original Earthsea series by focusing on feminist elements (Welton 16; Barrow 42; Rawls 131; Christie 95; Clute 1409), *Tehanu* emerges as an answer to some other

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[19] *A Wizard*, *Tombs* and *The Farthest Shore* are regarded as the first trilogy while *Tehanu*, *The Other Wind* and *Tales from Earthsea* are regarded as the second trilogy (Bernardo and Murphy 155).

critics, who previously criticized the lack of women in the series— women were either absent in the trilogy—except for *Tombs*—or depicted as powerless, inferior, malevolent as in the words of "Weak as women's magic, wicked as women's magic," (*A Wizard* 16) or even dead like Elfarran (Lefanu 132). However, as Cummins states, there was not a proper place in the old "Earthsea for the self-defined woman" ("The Land-Lady" 157); therefore, Le Guin needed to "re-examine and re-imagine Earthsea in a way that will allow her to find" that place (Littlefield 250) and that she achieved with *Tehanu* by showing a balanced world instead of the men-centered patriarchal world. However, to be able to create a new world, you have to start with destroying the old one (R. Roberts 186; Le Guin, *Dancing* 8). When the patriarchal world, which ignores women, is destroyed, women's lack of power becomes apparent through a comparison of the old and new world, which may consequently encourage women to claim their place in the new world. Thus, for the female hero to find the chance to express herself, Le Guin and her female hero need to neutralize the effects of patriarchy.

Tehanu, thus, is a feminist novel (*Tehanu* 317) and includes Le Guin's changing views integrated with her feminist and "Taoist philosophy" (Wytenbroek 173). Barbara Bucknall also notes a distinction between Taoism and patriarchy; "It is fair to say that Taoism leans traditionally to the feminine side and has been, in consequence, in opposition from the start to the philosophy of Confucius, which is more masculine and authoritarian" (61). Consequently, with *Tehanu*, Le Guin shows her belief that power within human beings is not to dominate others as "those who could be privileged because of natural or cultivated power are of no greater importance than others. As each person contains the truth within himself or herself, no one self is elevated above another" (Newell 43). Le Guin comments on Taoism and what this philosophy conveys;

> The Taoist world is orderly, not chaotic, but its order is not one imposed by man or by a personal or humane deity. The true laws—ethical and aesthetic, as surely as scientific—are not imposed from above by any authority, but exist in things and are to be found—discovered. (*Language* 44)

Le Guin portrays this through many incidents in the novel, one of which takes place when Tenar introduces herself to King Lebannen, who attempts to kneel to her when she catches him and says "Not to me . . . nor I to you! (*Tehanu* 179). In relation to Taoism, Le Guin explains in the Afterword of *Tehanu* that even though the book is critical of the patriarchal system and is feminist, her aim is not to show “vindictive prejudice against men” but rather to show “the superior properties unique to women” (317) and that despite differences, neither gender is superior to the other.

All in all, Le Guin clarifies what feminism means for her and how it is applied in her fiction; it is “not *for* men and the male power hierarchy—that’s their game. Not *against* men, either—that’s still playing by their rules. But *with* any men who are with us: that’s our game” (*Dancing* 116). As a consequence, her feminism is not to separate but to connect women and men, neither becoming inferior or superior to the other. Similarly, the book has a critical attitude towards patriarchy as well as posing questions about the difference between men and women and as it is not established over the physical concept of the journey and takes place more specifically among the ordinary lives of people than the traditional heroic deeds, the differences, opposites and attitudes in the society are revealed apparently. Thus, *Tehanu* occupies an essential place as both complementary and innovative within the Earthsea books.

As a short synopsis, *Tehanu* depicts the life of Tenar, twenty five years after she left Atuan with Ged. The reader learns that in between these years, Tenar first lives with Ogion as his apprentice, but after some time leaves him and marries a farmer, Flint. She becomes Goha, as Flint calls her and bears two children. The book starts with Flint’s death and Goha as a widow with two grown up children. Her daughter, Apple, is a married woman and her son, Spark, is a sailor. Tenar, as an old woman, tries to figure out what she will do next with her life when she meets a little girl, whom she calls Therru, and mothers her. This girl has been raped, beaten and thrown into fire by her father and a few other men. Together with other female characters, Moss and Ivy, Tenar helps her and becomes the one to take care of her. In the meantime,

Ogion dies and Ged returns from the land of death, yet having lost his power. He can no longer be the Archmage, but succeeds in bringing Lebannen to be the King. Tenar, alone, deals with the prejudices of the culture towards Therru—her face half burned and one hand turned into a claw—and tries to find a place to live with her adopted daughter while at the same time, a romantic relationship begins between her and Ged. She goes through several hardships in order to protect Therru and at the end of the book goes under the spell of Aspen, the evil wizard who wants to find the way to immortality. He also hates Ged, who was once the Archmage, and tries to kill both. Therru, afraid for Tenar and Ged, calls for the oldest dragon, Kalessin for help. It is finally revealed that Therru, indeed Tehanu, is the daughter of Kalessin. Kalessin burns Aspen to death and leaves without Tehanu as she prefers to stay with Ged and Tenar, only for now. The three settle down where Ogion died and start a new life.

It is the aim of this chapter to analyze the individuation process of Tenar as a mature woman and how she generates a female individuation. Having passed through many phases of life—such as youth, marriage and motherhood—Tenar is now ready to individuate, as Jung explains; "In the noon of life fundamental changes begin. Until this age, the individual is concerned primarily with the demands of family, work and community" (qtd. in Levinson 4); so as a middle-aged woman, Tenar finds time to evaluate her life in *Tehanu*. Her quest is different from the male hero's as in the development process of men and women, it becomes clear that women define themselves "in a sense of connection" while "men's emphasis [is] on separation and autonomy" (Belenky 45). The individuation process and the female quest will be analyzed in three stages; destruction of patriarchy, reconciliation with the feminine and creating a new kind of freedom and heroism for the female hero.

2.1. THE FIRST STAGE: DESTRUCTION OF PATRIARCHAL IMPOSITIONS

Individuation starts with the departure from the collective values (Jung, *The Symbolic Life* 451) that restrict and in a way preclude and disregard the multiplicity of individualism. In the same way, the alternative female quests

mentioned in Chapter One suggest that the destruction of the patriarchy is the first step. The female hero, then, must first separate from the imposed thoughts from the society to be able to understand one's own potentials and fulfill "one's own destiny and vocation" (Jaffé 380).

In her journey to meet her Self, it is necessary to talk about Tenar's environment in this new land. As a young girl in *Tombs*, she has taken a step to stand against the culture and metaphorically destroyed the patriarchy by demolishing the tombs and all those they stood for. However, she later on "realizes that she left one group of people who used her as a powerless symbol of femininity only to flee to a different, more attractive culture that also used her as a powerless symbol of femininity" (Kaplan, Vol. 1 270). Therefore, as a mature woman now, once again she has to question and destroy patriarchal norms that degrade women in another land, yet this time in the literal sense and in a way that will change not only an island like Atuan but the whole Earthsea. What is more, this time, instead of rejecting her femininity, she comes to terms with her feminine side and finds solace in her conversations with other women. As an old and mature woman, Tenar now seeks to construct a society which is not built upon oppression and in which everyone is equally valued.

In this quest of Tenar, the reader focuses on her inner world; her fears and anxieties for Therru, her anger towards patriarchy and her hopes for the future. The patriarchal society to which the reader is exposed in *Tehanu* is not considerably different from the earlier books as Le Guin deems, "the same hierarchic, male-dominated society" (*Earthsea R.* 12). The reader already knows that women cannot become Archmage or get an education in wizardry and that heroic actions are not related with women but men. However, because in the previous books—except *Tombs*—the plot is centered around the hero's journey from island to island, it seems rather difficult for the reader to catch a glimpse of the cultural and personal relations among men and women. *Tehanu*, on the other hand, provides the necessary atmosphere for a critical appraisal of the Earthsea as it is not based on movement but rather on thoughts. With the very first chapter, the book exhibits a society in which misdeeds including rape,

child abuse, violence, xenophobia and misogyny are ample. McLean remarks that by showing "the dark side of patriarchy" (110), Le Guin calls the reader to reevaluate the prevalent system in Earthsea. Tenar summarizes the circumscribing atmosphere in *Tehanu*;

> In the last several years there had been a loss of peace and trust in the towns and countrysides of Gont. Young men behaved like strangers among their own people, abusing hospitality, stealing, selling what they stole. Beggary was common where it had been rare, and the unsatisfied beggar threatened violence. Women did not like to go alone in the streets and roads, nor did they like that loss of freedom. (19)

In this particular world, women, children, the old and powerless men[20] are seen inferior to men of power and powerful men see it as their right to oppress these groups; thus, making them *others.*[21] By way of such oppression, not surprisingly, women are depicted as wives, mothers or witches, who are not educated, not respected but only associated with "lowly jobs of finding and mending and bonesetting, which people would not bother the mage with" (*Tehanu* 32). These women, like most witches, are unmarried, not respected, and not heard if seen at all. Thus, women in *Tehanu* are depicted as "aged and infirm" like Tenar, Moss and Ivy or "disabled, or disfigured" like Therru (Kaplan, Vol. 2 200-201). In one of the conversations with Tenar, Moss criticizes the patriarchal perception about witches;

> Who am I to know, an old woman without mage-learning, without book-learning? All my learning's in the earth, in the dark earth. Under their feet, the proud ones. Under their feet, the proud lords and mages. Why should they look down, the learned ones? What does an old witch-woman know? (*Tehanu* 71)

The first time Tenar appears in the novel, she is depicted as "Flint's widow, Goha" (*Tehanu* 1), a mother to two children and an old, mature woman who no longer has attractions and is often unseen as being old and being a woman symbolizes a dual powerlessness in patriarchy. The fact that she is called

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[20] Power for men is represented as having magical power or being socially accredited like a King or a noble man.

[21] Simone de Beauvoir explains the term "other" as being less favored in comparison to men in the patriarchal perception; "man represents both the positive and the neutral . . . to designate human beings in general; whereas woman represents only the negative, defined by limiting criteria . . . she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute—she is the Other" (xv-xvi).

Goha, together with the titles as mother, wife and widow at the very beginning of the novel shows that "the world in which Tenar lives views her not as an autonomous person, but as a filler of roles" (Newell 58). The reader knows that Tenar did not want to live in the town full of strange people, rejecting to be honored as the bringer of the Ring of Erreth-Akbe, and went to live with Ogion to be his ward and student. Cummins analyzes this as, "Tenar cannot immediately go back and become a peasant wife and mother, nor does she have the credentials to be a 'princess'; she cannot become a wizard or a king" ("The Land-Lady" 156). Thus, Tenar needs to understand what she wants first and it is definitely not a life prearranged for her by others as was the case in Atuan, which is why she prefers solitude in the mountains with Ogion instead of choosing to live in a mansion wearing fine clothes just like Ged's offer before their arrival to Havnor. With this preference, she shows that she needs to make an evaluation of her life before she can continue. In this stage, one needs to be honest in "self-examination" (McNeely 51);

> Phobias and obsessions have to be addressed . . . [and] this stage requires to be alone to some degree . . . in order to hear the quiet voice of the soul [and] see what is behind our complexes, things such as early experiences, maladaptive attachments, unrealistic ideas, and impulsive tendencies. (53-54)

Nevertheless, the society considered Tenar as "uncommon" and "privileged" and she was "set apart, set above" as the Priestess of Tombs of Atuan and the student of the Mage of Gont, which made her feel like an outsider—a feeling she was familiar with in Atuan. That is why, she left Ogion and his teachings of power to be a regular woman and went "to the other side, the other room, where the women lived, to be one of them," to be "a wife, a farmer's wife, a mother, a householder, undertaking the power that a woman was born to, the authority allotted her by the arrangements of mankind" (*Tehanu* 40). In relation to Tenar's conformist actions, Pearson and Pope stress that "the fear of rejection" by the community and "a failure to act according to the values of conventional society" may "prevent [a woman] from acting on her knowledge" (17). As a consequence, being Goha for Tenar, at first, seems a way to integrate into the society;

> Goha, had been welcome, all in all, among the women; a foreigner to be sure, white-skinned and talking a bit strange, but a notable housekeeper, an excellent spinner, with well-behaved, well-grown children and a prospering farm: respectable. And among men she was Flint's woman, doing what a woman should do: bed, breed, bake, cook, clean, spin, sew, serve. A good woman. They approved of her. (*Tehanu* 41)

In relation with this fear of rejection, Mary Belenky observes that as traditional women, who are taught to distrust themselves, are never answered or counseled by men, "these women believe that the source of self-knowledge is lodged in others—not in the self" (31). Through Tenar's questionings, Le Guin portrays this common scorn towards women, who are thought to be always in need of the teachings of men;

> As a child in Atuan, Tenar had learned how to learn. As a stranger in Gont, she had found that people liked to teach. She had learned to be taught and so to be accepted, her foreignness forgiven. Ogion had taught her his knowledge, and then Flint had taught her his. It was her habit of life, to learn. (*Tehanu* 65)

Indeed, this habit of learning is not voluntarily adopted by Tenar but one that is enforced by men. That is why, with this lack of self-trust, when women tend to describe the Self, they remain limited with a lack of comprehensive view to be able to see their identity both inwardly and outwardly, both subjectively and objectively (Belenky 32). Thus, as old Tenar, she also learns what Le Guin acknowledges of women in a patriarchal society; "All too often we [women] have found that we had no opinion or belief of our own, but had simply incorporated the dogmas of our society" (*Language* 142).

At this point, it is necessary to explain why Tenar accepts to be Goha, to be a conventional woman, who has married a patriarchal man and devoted herself to her children. After the victory she gained in Atuan by destroying her false cult, seeing Tenar with classical roles, assigned by the patriarchy, may seem frustrating. However, Tenar's choices are experienced intentionally as she says she does not regret any part of her life. Thus, every stage of her life and every experience she has had help her quest to be more meaningful. As a result, to become a part of the community, Goha becomes a wife to a husband, who never washed a dish, assigning it as Goha's work and "denying her right to ask [questions] by never answering yes or no, maintaining a freedom based on her

ignorance; a poor, narrow sort of freedom" (*Tehanu* 282-83). Consequently, when men deny the opportunities for women to study or work, as it is in Earthsea, the "avoidance of women eventually sours into a misogyny that shuts women off from opportunities for higher education in the art of magic" as Melanie Rawls explains (136). Tenar, throughout the novel, questions why witches are not trained but only men or why they cannot be Archmage to which Ged's reply is of utmost importance;

> No woman can be Archmage. She'd unmake what she became in becoming it. The Mages of Roke are men—their power is the power of men, their knowledge is the knowledge of men. Both manhood and magery are built on one rock: power belongs to men. If women had power, what would men be but women who can't bear children? And what would women be but men who can?" (*Tehanu* 272)

Thus, if women become Archmage,[22] they have to play the game according to the masculine rules and by accepting the rules they deny their feminine essence and the way they perceive the world—in balance and harmony, not in association with power. Men, on the other hand, do not want to lose their power to women, which consequently might result in the arousal of the fear of women. When Tenar asks why men are afraid of women, Ged answers, "If your strength is only the other's weakness, you live in fear" (273). An example from feminist philosophy also supports this belief, as Simone de Beauvoir said in her book, *The Second Sex,* "Even within the working class the men endeavored to restrain women's liberation, because they began to see the women as dangerous competitors" (xxix). Adrienne Rich, also, elaborates on the topic;

> What we did see, for centuries, was the hatred of overt strength in women, the definition of strong independent women as freaks of nature, as unsexed, frigid, castrating, perverted, dangerous; the fear of the maternal woman as "controlling," the preference for dependent, malleable, "feminine" women. But that *all* women might at some profound level be the objects of men's fear and hatred. (71)

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[22] The reader learns from the story "The Finder" in *Tales from Earthsea (1-99)*, the last book of the series, that the founders of the school of Roke were in fact women. These women were called the women of Hand, and their system was against a system of hierarchy. What they all wanted was to pass the knowledge to other people; not to preserve it to themselves. This knowledge illuminates how women were people of power and knowledge once and how they were erased from the history of Earthsea under the patriarchal perception of male power denying any rightful act for women.

As a result, in *Tehanu*, this preference of powerful men to use their power to oppress those *others* is many times reflected in the book. Namely, Therru and her real mother are beaten to death, an act justified by Aspen later in the book—"the man did well who tried to destroy that creature, but the job should be completed" (156); Tenar goes under a spell by Aspen just because she is a woman—he tells her, "A woman's tongue is worse than any thief" (156)—also, Handy and his companions, one of which is Therru's father, find it right to attack Therru and Tenar so as to rape and kill both. The violence on women together with the hatred of women is apparent and it is an essential question Le Guin wishes to bring up. The fact that Tenar knows Aspen "could not hate her more" that "to be a woman was her fault. Nothing could worsen or amend it, in his eyes; no punishment was enough" (158) reveals the overall attitude towards women in the world of Earthsea.

As Russ argues in *What Are We Fighting For?,* men have a "common assumption that they could control half the people they meet by personal violence" and that their world view is "heavily influenced by the sex-class system, which is loaded in their favor *as men* and against ours as *women"* (93). Therefore, the powerless, especially women, are not to judge "the doings of the powerful" (*Tehanu* 162). Often in the novel, Tenar is subjected to such humiliation by men; "Take care, woman, how you speak to men of power" (34); "But now you've come too far, and I warn you, woman!" (157). Erickson explains it as when women "cannot 'submit' to the practices of the men's society" or when they are not accepted in the culture, they are excluded from "men's privileges" (87). *Tehanu*, then, might be representative of "the perfect baboon patriarchy" Le Guin calls "with rich, ambitious, aggressive males at the top, then a great gap, and then at the bottom the poor, the uneducated, the faceless masses, and all the women" *(Language* 99). However, the book is also representative of how this world can change with strong female heroes, with the bonds women form among each other and with men who are willing to create a balanced world.

Apart from actions of violence, the way men in *Tehanu* use their power to suppress the powerless is also through the unquestionable power of the father tongue; a misuse of the Old Speech.[23] Thus, the father tongue in the patriarchal society becomes "the language of . . . social power . . . seeking objectivity" (Le Guin, *Dancing* 147-148). Le Guin conveys that it is "the *highest* form of language, the true language, of which all other uses of words are primitive vestiges [and] the essential gesture of the father tongue is not reasoning but distancing" (148) and concludes;

> White man speak with forked tongue; White man speak dichotomy. His language expresses the values of the split world, valuing the positive and devaluing the negative in each redivision: subject/object, self/other, mind/body, dominant/submissive, active/passive, Man/Nature, man/woman, and so on. The father tongue is spoken above. It goes one way. No answer is expected, or heard. (149)

Consequently, the father tongue is the language owned and used only by men of power and it leaves the rest of the society in silence and renders them unheard. That is why, when Tenar said Ogion's true name, nobody heard it because "they had not paid attention to her" (*Tehanu* 35) because she is a woman; what is more, an elderly one, making her unimportant as she could have nothing important to say. When she is talking to the Master Windkey, Tenar "could feel the mage's controlled impatience with her . . . His deafness silenced her. She could not even tell him that he was deaf" (197). Later, after Tenar says Kalessin's name, "He heard the dragon's name. But it did not make him hear her. How could he, who had never listened to a woman since his mother sang him his last cradle song, hear her?" (198-99). Hence, the patriarchal father tongue makes men deaf against the powerless and so "those who don't know [the father tongue] or won't speak it are silent, or silenced, or unheard" (Le Guin, *Dancing* 148). Le Guin comments on the deafness of men as follows;

> In literature as in "real life," women, children, and animals are the obscure matter upon which Civilization erects itself, phallologically . . . By climbing

[23] Old Speech in Earthsea refers to the language used by dragons and it is symbolic of the balance for all oppositions. However, men have adopted this language to call the true names of the things and claim power on them, which therefore impairs the balance.

> up into his head and shutting out every voice but his own, "Civilized Man" has gone deaf. He can't hear the wolf calling him brother—not Master, but brother. He can't hear the earth calling him child—not Father, but son. He hears only his own words making up the world. He can't hear the animals, they have nothing to say. Children babble, and have to be taught how to climb up into their heads and shut the doors of perception. No use teaching woman at all, they talk all the time, of course, but never say anything. This is the myth of Civilization, embodied in monotheisms which assign soul to Man alone. (*Buffalo Gals* 9-10)

Male dominance, as well as not listening to women—as seen in the case of Tenar and Moss, to whom "nobody had ever taught . . . to think consecutively. Nobody had ever listened to what she said. All that was expected, all that was wanted of her was muddle, mystery, mumbling" (*Tehanu* 67)—despises every act of women. Le Guin clarifies this disdain of men towards women;

> We are told, in words and not in words, we are told by their deafness, by their stone ears, that our experience, the life experience of women, is not valuable to men—therefore not valuable to society, to humanity. We are valued by men only as an element of their experience, as things experienced; anything we may say, anything we may do, is recognized only if said or done in their service. (*Dancing* 155)

Thus, Tenar goes through ways of questioning the system that assigns her a predetermined place in the society; stereotypical images of human beings, labels assigned for the powerless, the concept of power and finally what it is to be a man or woman. Pearson and Pope define this period of questioning "the particular figures in conventional society who have restricted her" as a "liberating moment" in the female hero's quest (103). As Arha, in *Tombs*, she stood against the cultural taboos that restricted her; as Tenar, in *Tehanu*, she goes further in questioning the values and systems in a way that can change the whole society.

However, in a patriarchal society like this, Pearson and Pope argue that "male superiority and female inferiority causes self-doubt . . . and leads women to commit themselves to the self-denying myths of virginity, romantic love, and maternal self-sacrifice" (24) and these are "the enemies—the dragons that she . . . must challenge in order to free herself" (18). Tenar has gone through all these stages. She was drawn into a delusion of the myth of virginity in *Tombs* and was forced to perform this myth; however, she succeeded in destroying this

false myth by holding Ged's hand and escaping with him. However, she is again drawn into misleading myths by becoming a wife to a patriarchal man, who never listened to her and by trying to sacrifice her life for bringing up her children only in the end to realize that she could not be a successful mother in bringing up her son. It is only after years when Flint dies and she is freed from being Goha—the name and label as a wife given by Flint—that she regains her identity as an individual. Tenar dwells on a comparison of all periods of her life, all names she has been given and all masks she has worn;

> She thought how a girl sat silent, thinking, in the night, a long time ago and far away, a girl in a windowless room, brought up to know herself only as the one who had been eaten, priestess and servant of the powers of the darkness of the earth. And there had been a woman who would sit up in the peaceful silence of a farmhouse when husband and children slept, to think, to be alone an hour. An there was the widow who had carried a burned child here, who sat by the side of the dying, who waited for a man to return. Like all women, any woman, doing what women do. But it was not by the names of the servant or the wife or the widow that Ogion had called her. Nor had Ged, in the darkness of the Tombs. Nor—longer ago, farther away than all—had her mother, the mother she remembered only as the warmth and lion-color of firelight, the woman who had given her her name . . . I am Tenar. (*Tehanu* 25-26)

During this period when the female hero is in the process of individuating, she needs to overcome obstacles that are defined by Kathleen Noble as "depression, dependence, and sexism" (67) and for the first two, Noble suggests that the female hero should trust herself—a feature that women are not granted arising with Ged's question; "are [women] ever taught to trust themselves" (*Tehanu* 273)—with "hope, perseverance and indomitable will" (Noble 67) and she concludes;

> She must believe in herself and her quest even when she feels nothing but doubt; she must continue to hope even when she feels nothing but despair. She must persist even when she wants only to sleep or give up. She must treat herself with compassion even when she is consumed with regret or self-loathing. And perhaps most difficult of all, she must affirm the meaning and purposefulness of her life even when she is experiencing only emptiness and pain. (67)

Sexism, on the other hand, is the strongest oppression—"which names the male normal, dominant, active, and the female other, subject, passive. To begin to imagine freedom, the myths of gender, like the myths of race, have to be exploded and discarded" (Le Guin, *Earthsea R.* 24). Women in *Tehanu* need to

fight back so as to attain freedom against “machismo as sheer brute force directed against women by men” (Nodelman 198). Kathleen Noble stresses the fact that women are not given the chance to be self-insistent of their rights and choices in the patriarchal, sexist perception; therefore, the female hero is urged to learn to be so, as Nobel says, it “empowers us to affirm ourselves, define our own boundaries, and shape both the direction and intensity of our lives” (93).

On the other hand, as patriarchy is concerned with the father tongue, it is also related with father figures. Mclean asserts that “the death of patriarchy begins with the death of fathers, both literal and metaphoric”; thus with Flint’s death, Tenar is set “free from his patriarchal control and from her identity as wife" (111). Another father, Therru’s father, together with Handy, rapes, beats, burns and abandons his daughter while killing her pregnant mother. Therefore, with their arrest, both Tenar and Therru are granted freedom of their lives. In addition, with the evil wizard Aspen, the Lord of Re Albi stands for the evil father, who wishes to “prolong his own life by feeding it on the life of his grandson” (111). The death of these two characters, at the end of the novel, also symbolizes the end of oppression approved by patriarchy. Lastly, Ogion’s death signifies another kind of freedom on Tenar’s part. Even though he acted as a guide and a father to Tenar, “on the road that Tenar is traveling, no man—no matter how wise—can be her guide” (111). Ogion is also important in terms of his approach as a real father to his adopted daughter, Tenar. However, the reader gets to know that as his father, Ogion had never “kissed her, or she him. He had called her daughter, and had loved her, but had not touched her; and she brought up as a solitary, untouched priestess, a holy thing, had not sought touch, or had not known she sought it” (*Tehanu* 75). Therefore, his presence as Tenar’s father cannot fulfill the necessary father-daughter relationship, leaving Tenar with the lack of affection and love. Hence, Phillips states, “if fathers can be seen as symbolizing patriarchy itself, the absence of the father may be a necessary precondition for the creation of a non-patriarchal reality” and adds;

> The father’s death or absence frees the female hero to discover and define the nature of reality without being trapped by patriarchal conditioning. In addition, the absence of the father eventually allows or forces her to develop her own resources. Unlike Campbell’s male hero, however, the

> female hero does not attain “atonement with the father” (*Hero* 126) but learns to survive without him. (59-60)

According to Campbell, in the initiation stage of the journey, before the *apotheosis*, the hero experiences *atonement with the father*. In this phase, the hero must believe in the father’s mercy to learn in the end that “the father and mother [indeed] reflect each other and are in essence the same” (*Hero* 110). However, for the female hero, in her journey, there is no such atonement with the father, or with father figures. On the contrary, the female hero can achieve freedom to consider her existence only without the father figure, who represents the patriarchy that the female hero wishes to break with. Finally, for the female hero, the mother and father cannot reflect the same thing because while she has to confront the mother and reinstall the feminine qualities she once had to ignore, she can never reconcile with the father until the time the father ceases being reflective of patriarchy.

Most of the men that the reader encounters in *Tehanu*, as Mclean observes, “have been corrupted by a society that gives them ‘unearned power’” (112). Tenar’s son, Spark, is one of these men. Just like his father, he believes in the superiority of men, that they the ones to deal with money and property whereas women have to take care of the household, children and the needs of men. Therefore, he expects to be served by his mother, refusing to do “women’s work” (*Tehanu* 80). The customs or laws in Earthsea, also, enable sons to inherit the property of their father, disregarding daughters and wives; “A widow’s tenure of her husband’s property was contingent on there being no male heir or claimant” (263), which from the beginning reminds men that they are superior to women. As Pearson and Pope point out, “Patriarchal institutions have ensured that a woman must depend on a man for her economic and social welfare. Therefore, she is seen, and often sees herself, as an object who exists only in relation to the subject, man” (23). On the other hand, the two boys depicted as throwing stones at Therru and Tenar show the misbehaviors of male “gendered people” of any age who are entitled by the culture to act malevolently or however they like because of the privilege their gender bestows on them (Erlich 390). Other male figures presented are Handy, Therru’s father and their

companions representing the villains in Earthsea. Le Guin notes that these trouble makers show that the masculine dominance is established on oppression;

> The deepest foundation of the order of oppression is gendering, which names the male normal, dominant, active, and the female other, subjective passive. To begin to imagine freedom, the myths of gender, like the myths of race, have to be exploded and discarded. My fiction does that by these troubling and ugly embodiments. (*Earthsea R.* 24)

There are few men in *Tehanu,* though, who do not regard women as inferior and show as much respect as they do towards men. One is Ogion, who treated Tenar as he treated Ged, as if she weren't a girl, and he became the one to teach her. What is more, by trusting Tenar deeply, Ogion told his true name only to her. Tenar mentions of Ogion as her friend and father and she says, "there wasn't no other like him" (*Tehanu* 68). Although *Tehanu* lacks the presence of Ogion upon his death, his substantial being is highly necessary to see the different types of men in Earthsea; as men holding power. Another male figure "who has escaped the institutional deafness of his elders" (Hatfield 55) is Lebannen. Tenar notes, "He listened. He was not deaf" (*Tehanu* 201). As a man of power, the King is expected to restore balance in Earthsea and bring harmony to all binary oppositions, such as men/women, object/subject, powerful/powerless and so on. Thus, by listening to Tenar, he depicts a new power balance based on respect not by dominating but by listening to all. Nevertheless, it is also difficult for him to understand Tenar at once because when she spoke, "he frowned . . . as if trying to understand a foreign language" (201). The fact that he listens to Tenar carefully and that he becomes the only person Tenar allows to carry Therru when they are in the ship, makes him an outstanding male figure in the novel and thus, he "offers hope that some of the powerful males in Earthsea may change" (Hatfield 55).

Finally, Ged is also one of the men who once had the power as the Archmage, yet one that is also against the authority of the male as he shares the housework, the so called women's work with Tenar. However, as Ged also goes through a different kind of maturation process, dealing with his loss of power and trying to identify what real power is, he is at times subjected to Tenar's

questionings as to why he has always only cared about power and thought only of himself. Tenar is particularly frustrated when he questions her adoption of Therru saying, "I don't know . . . why you took her, knowing that she cannot be healed. Knowing what her life must be" (*Tehanu* 98). With this statement, Tenar understands that men and women see things from a different perspective and that this time Ged cannot help her as a guide. Hatfield considers Ged's place in the novel as another form of the representation of maturation; "Lacking the power of magic, the exhausted Sparrowhawk must relearn how to live in the world—including how to cope with fear, pain, and violence but also love, sexual desire, and family life" (56). In addition, Ged needs to break with the notion that "the establishment of manhood in heroic terms involves the absolute devaluation of women" and therefore, dismiss the notion that "the woman's touch, in any sense, threatens that heroic masculinity" (Le Guin, *Earthsea R.* 11). It is Tenar who teaches "Ged the mystery that the wisest man could not teach him" (*Tehanu* 261)—the things that he could not learn at Roke—with their sexual intimacy. Nodelman evaluates this transformation of Ged as being;

> . . . paradoxically free to express his biological maleness now that he has been divested of his male power. Earlier, he represented a separation of power from sexuality that allowed male authority by denying the significance of its maleness; now he represents a separation of sexuality from machismo that redefines maleness by separating it from the need for authority. (198-99)

As Ged believes that power makes up a man, "he has been symbolically feminized" (Littlefield 253); yet, due to his loss of power in *Tehanu*, Tenar acts as a guide to Ged to learn the most important of all; "the kind of learning ordinary people get from talking in the kitchen on winter evenings" (*Tehanu* 320) and "to find happiness and fulfillment outside of wizardry [which symbolizes the masculine power] and in connections with other people instead" (Littlefield 253), especially with his connection to Tenar and Therru.

However, as Ged only helped Tenar in Atuan but could not save her, Tenar as well acts only "as a catalyst for him to let go of his need for power and to allow himself to know and truly be known by those he loves" (Newell 65). What is more, Tenar's insists that a man can only be made whole by himself, which in

Ged's case is accomplished Ged when he has left being a servant to his power. This is important in the sense that Tenar suggests a maturation and individuation that can be achieved alone—individuation for both women and men—even though friends, guides and parents can be helpful in the process. Therefore, Tenar's comments on the achievement of freedom are underpinning;

> You seemed, in your power, as free as man can be. But at what cost? What made you free? And I ... I was made, molded like clay, by the will of the women serving the Old Powers, or serving the men who made all services and ways and places, I no longer know which. Then I went free, with you, for a moment, and with Ogion. But it was not *my* freedom. Only it gave me choice; and I chose. I chose to mold myself like clay to the use of a farm and a farmer and our children. I made myself a vessel. I know its shape. But not the clay. Life danced me. I know the dances. But I don't know who the dancer is. (*Tehanu* 276-277)

Given the patriarchal atmosphere, the oppression of powerful men and consequently the place of women in this society, with *Tehanu*, Le Guin indicates a change in the system, in the way women see themselves, other women and men, as well. Hatfield considers *Tehanu* as "a powerful critique of such repressive social patterns in its representations of the passing of the old order and advent of a new, more genuinely human one, particularly in the web of relations that encompass Tenar and those around her" (44). Le Guin, thus, with the female hero, Tenar, offers a new and balanced Earthsea and this Earthsea is depicted from the point of those *others* and suggests that "we [women] must discover, invent, make our own truths, our values, ourselves" (*Language* 142). However, this knowledge can only be in practice through Tenar's reconciliation with her femininity, forming a bond between her female acquaintances and evaluating her life as a wife, mother and woman. Therefore, this first stage of the female journey will be in practice throughout the female hero's process. In each phase, she will be destroying one division of patriarchy; thus, the phases in her quest are interwoven. She has achieved taking the first step by questioning the patriarchal values, which exclude her from taking action and deny her existence as an individual; thus, destroying patriarchy inscribed in her Self. In the second phase, she will discover new values related with her feminine nature and she will take action against patriarchy, which from the beginning forced her to suppress, hide and leave out her feminine part.

2.2. THE SECOND STAGE: RECONCILIATION WITH THE FEMININE

For the first step in the female quest; that is, to challenge the inequitable attitude of patriarchy towards women, Le Guin offers women a different way of expressing themselves rather than being silenced, unheard or controlled by the patriarchal system. As father tongue is the speech of the patriarchy to teach the principles of the authority by dominance and suppressing and as it is the speech of men, Le Guin offers women to internalize *the mother tongue* and she explains why she prefers this expression; "It is the language spoken by all children and most women, and so I call it the mother tongue, for we learn it from our mothers and speak it to our kids . . . I can't say what I want to say about women in the language of capital M Man" (*Dancing* 150). Rather than accepting the tongue appropriated for women by the powerful men, this is the language that women in *Tehanu* should relearn and therefore, they need to unlearn the teachings of the patriarchy. Mother tongue is helpful for understanding being a woman, and as Ostriker argues, women need to "untrain" themselves for "the training is misogynist [and] it protects and perpetuates systems of thought and feeling which prefer violence and death to love and birth" leaving out "activities of motherhood as trivial, tangential to the main issues of life, irrelevant to the great themes of literature" (131). In *The Feminine Mystique* (1963), Betty Friedan emphasizes the same belief regarding the main problem of women as "the undervaluation of femininity," envying men or trying to be like men rather than "accepting their own nature" (43). Le Guin relates her development of feminism to unlearning and defines it as;

> Our schools and colleges, institutions of the patriarchy, generally teach us to listen to people in power, men or women speaking the father tongue; and so they teach us not to listen to the mother tongue, to what the powerless say, poor men, women, children: not to hear that as valid discourse. I am trying to unlearn these lessons, along with other lessons I was taught by my society, particularly lessons concerning the minds, work, works, and being of women. I am a slow unlearner. But I love my unteachers—the feminist thinkers . . . the women who for two centuries have worked for our freedom, the unteachers, the unmasters, the unconquerors, the unwarriors. (*Dancing* 151)

Erickson comes to a similar conclusion that the father tongue will not be helpful for the powerless (197) while Belenky also suggests that women need to

disregard “the external voices that have directed” (68) their lives and come to terms with a personal authority, relying on “their intuitive processes” (54). Similarly, Le Guin insists that women should be aware of their femininity, not as a flaw but as something unique to them and proposes that "their strength and salvation must come from outside the institutions and traditions. It must be a new thing" (*Earthsea R.* 19). Moreover, Comoletti stresses the difference between the father tongue and the mother tongue and analyzes that “women use their speech for communication and nurturing while most men use their speech acts to dominate, control, and perpetuate violence” (125). Thus, adopting the mother tongue, then, turns out to be the acceptance of the femininity, an important step in the female hero’s quest and her individuation process, different from the classical heroic myths. While Murdock calls this stage “urgent yearning to reconnect with the feminine” (*The Heroine’s Journey* 110), Pearson and Pope name this stage as “a woman is her mother,” in which the female hero finds “her true mother,” her feminine qualities and values, such as “nurturance, intuition and compassion,” which patriarchy has devalued and thus caused her to separate from her femininity (177). Pearson and Pope analyze the importance of the acceptance of femininity regardless of its negative implications made by the patriarchal thought and how it is of help in the female hero’s individuation process;

> When women discover that their femaleness is not a wound, the kingdom—or society—is miraculously transformed . . . The modern female hero comes to realize that even previously forbidden qualities must be assimilated into the self in order to achieve the ultimate boon of wholeness. When she integrates those attributes that are, in society’s terms, intrinsically evil and inappropriate to women, she does not, like the macho hero, feel the need to kill, subdue, conquer, master, dominate, or marry a symbol of those values . . . Others are both actually and potentially her equals, and she encourages them to undertake their own journeys. (14)

Thus, while Tenar becomes free of the traditional image of being a wife upon Flint’s death, she is released from the responsibility of motherhood with the development of her children into adults; one getting married and the other sailing to sea. However, Tenar makes sure that she will be by her children’s side whenever they need her (*Tehanu* 2, 292). Hence, while being a wife can end, it is almost never possible to abandon motherhood. It is with Therru,

though, she becomes a mother again and it is with her and with the evil done to her that she starts questioning everything in relation to life. She compares Atuan and Havnor; two seemingly contrasting places representing darkness and light respectively and criticizes the social norms which appear to be the same everywhere suppressing the powerless and helpless. Thus, Tenar is trying to figure out where she can live with Therru;

> What is a child for? What's it there for? To be used. To be raped, to be gelded—Listen, Moss. When I lived in the dark places, that was what they did there. And when I came here, I thought I'd come into the light. I learned the true words. And I had my man, I bore my children, I lived well. In the broad daylight. And in the broad daylight, they did that—to a child. (*Tehanu* 73)

Motherhood emerges as another concept that she thinks over and over and it has a profound importance in her rapprochement with her femininity. Tenar has brought up two children, who are considered well-behaved in the eyes of society; nevertheless, Tenar thinks she has "failed" (287) bringing up Spark as he has "no use on the farm; no patience with animals, plants, people; using words for his needs only, never for pleasure and the give and take of love and knowledge" (62) not even sharing his true name with his family and he is a "jealous and envious man" (286). Thus, Tenar says, "my turn to lose what I was proudest of . . . the son I didn't bring to be a man . . . I failed him" (285) and Tenar admits, it is too late trying to change Spark just as it is in vain trying to "water a stone" and expect it to grow. Thus, she believes that she could not be a good mother in bringing up her son. However, brought up in a conventional family structure in which the mother serves the father and the mother has no right to ask questions; that is, where there is a lack of a communicational atmosphere, Spark has little choice of becoming a man who respects women. Tenar, thus, realizes that it is not her fault that makes Spark what he is, but the patriarchal system. It is actually Lebannen, who Tenar regards as his son at first sight. Whereas she is "ashamed" of Spark (286), she is impressed by Lebannen's "wit and kindness" (185).

On the other hand, she succeeds in mothering Therru by protecting her, accepting her as she is; loving, nurturing and caring for her; reminding her of

her beauty despite her scars. In the eyes of Tenar, Therru was “wronged, wronged beyond all repair, but [definitely] not wrong. Not lost” (101). Thus, for Tenar, Therru’s “face is not a reflection of her own error, but of human error, of humanity's potential for inhumanity” and “when others look into her face, what they see reflects what they are: the humane see a hurt human child; the morally deformed see a monster” (Mclean 115). As a result of these perceptions about Therru, Tenar wonders how Therru perceives the world, yet Tenar cannot acknowledge “what one saw with an eye that had been burned away” (*Tehanu* 138). However, later the reader learns that the blind eye actually sees the reality, the innate natures of people.

Despite all the bad doings though, with Tenar’s affection and love, Therru integrates into life and with the help of Tenar she recovers as much as possible; “Under [Tenar’s] touch all that was gone. The flesh was whole, a child’s round, soft, sleeping face. It was as if her touch restored the truth. Lightly, reluctantly, she lifted her palm, and saw the irremediable loss, the healing would never be whole” (91). Barrow assesses that "Therru is reclaimed to life by the constant care of Tenar and develops a female magic through her suffering at the hands of men and through the daily love of women" (41). Therefore, she becomes a mother to Therru in no way Kossil was to her. She also does not become an archetypal mother in the Jungian sense, since she acknowledges that Therru is not an indispensable part of her though generally mothers do not “recognize or den[y] the existence of the daughter as a separate person” and as a result, the daughter sees herself as a “continuation or extension of her mother” (Chodorow 103). In contrast, Tenar does not restrict Therru’s freedom and she is not a rival to her; rather, she knows that she can and will “fly like a bird, a dragon, a child, free” (*Tehanu* 128) and that “the child must be free and know herself to be free, to grow in grace” (220). Thus, with Therru, Tenar can reclaim her motherhood, an essential quality of a woman as Therru can “carry her to the past and her own youth and forward . . . into the awareness of the Self” (Moon 139). Thus, reconciliation with the mother or motherhood is essential in the journey of the female hero.

In the development of identity—which Reber and Reber define as a "person's essential, continuous self, the internal, subjective concept of oneself as an individual" (338)—and in the process of individuation, women are mostly "defined in a context of relationship and judged by a standard of responsibility and care" (Gilligan 160-61). Belenky also asserts that women's "increasing sense of self [grows into a] capacity to care for others . . . For these women it is the act of giving rather than receiving that leads them to a greater sense of their capacity for knowing and loving" (46-47). This view is also in relation with Le Guin's Taoist belief;

> So wise souls are good at caring for people,
> never turning their back on anyone.
> They're good at looking after things,
> never turning their back on anything. (Tzu 41)

That is, through her interest in Therru and the way she has cared, protected and helped her to become an individual and through her mothering Therru, she has progressed in her own individuation. Coline Covington comments on this stage as a "waiting process," a period of "incubation, in which inner processes are at work" (247). Although "waiting" is generally associated with a negative content, the female hero in this stage actually "gains the capacity to make connections, to reintegrate" (251). She does this through her actions in the daily life as Rochelle stresses;

> And, of course, the heroine is not just sitting by the window; she is cooking, cleaning, caring for the children, tending the garden, telling stories—all of which are acts of connection, of reparation. Such acts are, of course, fairly traditional, but now they are visible. Their purpose and place and value are recognized: the Heroine is no less than the Hero. (52)

In relation with the mother tongue and reconciliation with the feminine qualities, Annis Pratt considers the female hero as a person who experiences a quest in terms of social relations unlike the male hero who prefers solitude. Pratt defines this social quest as the search for Self and throughout the quest, the female hero "begins in alienation" and "seeks integration into the human community to develop more fully" ("The Female Hero" 213). Le Guin also seems to adopt this alternative quest for Tenar as her quest is more related with her relations with the society rather than wandering alone in outer lands trying to defeat enemies

or dragons. Jung's sense of individuation is also pertinent to the integration of the individual with the community;

> In his life-form the individual is necessarily only a fraction and distortion of the total image of man. He is limited either as male or as female . . . as child, youth, mature adult . . . as craftsman, thief, priest, leader, wife; he cannot be all. Hence, the totality—the fullness of man—is not in the separate member, but in the body of the society as a whole. (*Aspects* 330)

Therefore, Tenar's interactions and conversations with other women in the book, especially with Moss, are vital in her quest. Although at first Tenar finds it difficult to rely on Moss, who Tenar describes as "unpredictable, unreliable, incomprehensible, passionate, ignorant, sly and dirty," she trusts her gradually, seeing her tender approach towards Therru and she gets to know her through their conversations. Tenar finally admits that she had learned a lot from her, in a similar way a daughter would learn from her mother. Belenky states that this kind of interaction is pivotal in the development of a woman;

> By sharing reactions and solutions . . . by being given the opportunity to talk things over with a sympathetic, nonjudgmental person with similar experiences, a woman can begin to hear that maybe she is not such an incompetent, a dummy, or an oddity. She has *experience* that may be valuable to others; she, too, can know things. (60-61)

Through Tenar and Moss and other female characters, Le Guin shows a principle of Taoist philosophy about trusting; "to give no trust / is to get no trust" (Tzu 36) and as Moss says, "you don't get without you give as much" (*Tehanu* 133). Tenar forms a bond with these women—Moss, Ivy and others—and through their conversations, many subjects related to women and about women are discussed and revealed for the first time in the Earthsea series. Thus, as Belenky claims;

> Throughout this turmoil and tumultuous effort to claim the self . . . women were . . . invested in connections to others: their children, their reliable and supportive friends (usually female), new groups or organizations that 'understood' their motives and objectives. (80)

Consequently, Tenar's conversations with Moss might be defined as based on trust through the practice of the mother tongue and allow these women to become aware of their female power lying in embracing the feminine parts because "real power, real freedom" lie "in trust, not force" (*Tehanu* 273). Tenar

realizes that even though women are constantly reminded that they are powerless, in fact their power lies within the Self as she says, “if the power never was got, or was taken away, or was given away - still that would be there” (266-267). Thus, it is like “an emptiness to fill”; women have “room” for the power and all they need to do is fill that room, that emptiness (266). For Arha, to be powerful meant “sacrificing herself and others” (267) for the sake of an obsolete belief system; for Goha, it meant sacrificing herself for her family while trying to meet the expectations of her community because “reputation is a woman’s wealth” (136); however, for Tenar to be powerful means to be free “beyond payment, retribution, redemption—beyond all the bargains and balances” (268). It is just like Le Guin states in the Afterword of *Tehanu*, “Anyone who has been able to break from the grip of a controlling, crippling belief or bigotry or enforced ignorance knows the sense of coming out into the light and air, of release, being set free to fly, to transcend” (316). Ged actually tells Arren in *The Farthest Shore* what the real power is and it is definitely in conformity with the power women have; "there is only one power that is real and worth the having. And that is the power, not to take, but to accept. Not to have, but to give" (424).

Thus, what these women do in “the other room” is forming “a strong community of women . . . [established upon] cooperation” (Erlich 408), understanding, trusting and sharing. Tenar is among women but not apart from them this time. In Atuan, she was also with women but what she had there was not a bond, not even a sincere relationship, merely based on a false tradition that restrains women, especially Arha. Therefore, among women now, Tenar interacts and learns from these women, as Belenky asserts;

> It is exactly these kinds of relationships [with friends] that provide women with experiences of mutuality, equality, and reciprocity that are most helpful in eventually enabling them to disentangle their own voice from the voices of others. It is from just such relationships that women seem to emerge with a powerful sense of their own capacities for knowing. (38)

In contrast to the father tongue that these women abandon, as Le Guin stresses, “The mother tongue is language not as mere communication but as relation, relationship. It connects. It goes two ways, many ways, an exchange, a

network. Its power is not in dividing but in binding, not in distancing but in uniting" (*Dancing* 149). As exemplary of this address, the women in *Tehanu* talk to each other, exchange ideas and most importantly listen to each other. Thus, a difference between men and women emerges in the book as to how they perceive the world and how they act out this perception. About this difference, Hatfield remarks that Le Guin restates "Gilligan's theory of a male 'ethics of rights,' which contrasts sharply with a female 'ethics of responsibility'" (56);

> A man finds it (relatively) easy to assert his 'right' to be free of relationships and dependents . . . while women are not granted and do not grant one another any such right, preferring to live as part of an intense and complex network in which freedom is arrived at, if at all, mutually. (*Language* 23)

Finally, it is also necessary to discuss the freedom Tenar gains in the sexual sense. As Pratt asserts, among the values that form the totality of self or individuation for women, "erotic autonomy" is what women desire to achieve together with "meaningful social roles and celebration of femininity" (*Archetypal Patterns* 172). As Arha, she has already destroyed the myth of virginity metaphorically, now as Tenar, in her old age, regardless of what other people would think, she has her own choice in selecting with whom she will have a sexual relationship, affirming her a control over her own body. On the other hand, the importance Jung ascribes on love is undeniable in the individuation process as McNeely stresses, "Although hate and the subjective experience of evil are never fully transcended in the finite world, that intimate relationship to the Self can only be motivated by love" (57). Love, in this sense, can be a motherly love as Tenar feels towards Therru or an emotional love as felt by Tenar and Ged mutually. That is, instead of having a diminishing power, love helps both these characters, Ged and Tenar, to individuate in a healthy way.

2.2.1. Redefining and Revising the Archetypes

The archetypes anima and animus are of importance in terms of a Jungian analysis because if the recognition and the integration of the persona and the shadow make up the first stage in individuation—which Tenar completes in *Tombs*—realization of the anima and animus constitute the second stage (Jung,

Aspects of the Feminine 205). It is a more difficult stage than the first one as anima and animus are "much further away from consciousness" (191) and again without them the purpose of individuation cannot be accomplished. Jung points out that every woman has an animus and every man has an anima, "not the image of this or that particular woman [or man], but a definite . . . image" of the opposite sex (*Aspects of the Feminine* 56). Jung gives a more detailed definition to these archetypes;

> The animus corresponds to the paternal Logos just as the anima corresponds to the maternal Eros . . . I use Eros and Logos merely as conceptual aids to describe the fact that woman's consciousness is characterized more by the connective quality of Eros than by the discrimination and cognition associated with Logos. In men, Eros, the function of relationship, is usually less developed than Logos. In women, on the other hand, Eros is an expression of their true nature, while their Logos is often only a regrettable accident. (*Aion* 14)

When Jung explains the concepts of anima and animus, he says, "Since the anima is an archetype that is found in men, it is reasonable to suppose that an equivalent archetype must be present in women" (*Aion* 14). Goldenberg interprets this explanation as a hypothesis of "the former to balance the latter." That is, for her, "Jung never developed the idea of the animus to the same extent as the anima . . . he was forcing a mirror image where there was none" (446). This incomplete analysis on women's side creates a gap between men and women, putting women in a lower psychological position. Jung says women lack Logos and links women to the unconscious, whereas he attributes the conscious level to men. That is, women gain consciousness through an interaction with men and such a point of view leaves Jung and his collective unconscious theory with accusations of "misogyny, fascism, racism and essentialism" (Baumlin 180). Jung claims that women's consciousness is not inferior to those of men and that they are just different in the sense that while women are conscious of things such as "personal relations," men stay in darkness and care more about "objective facts and their inter-connections," which women see less interesting and leave in the unconscious (*Aspects of the Feminine* 108). Nevertheless, even with this explanation, they still become limited to stereotypes because Jung separates Logos and Eros to bodily sexes rather than accepting their place in all people regardless of gender (Pratt,

Archetypal Patterns 7). Goldenberg remarks the unequal premises anima and animus indicate;

> While men can keep control of all Logos activities and appropriate just whatever Eros they need as a kind of psychological hobby, women are by no means encouraged to develop Logos, since they are thought of as handicapped by nature in all Logos arenas. Thus the anima-animus theory does not lead to the integration of the sexes but, rather, to more separatism. (447)

Thus, with this inequality and separatism, women claim that “in some ways they stand outside of the psyche that Jung proclaimed as universal" (Wehr 97). Consequently, Goldenberg suggests a redefinition of the archetypes, which presently degrade the feminine and calls for a better representation of the feminine psyche and interpretation to “support feminist conclusions” (448). Using Jung’s views of the archetypes as being androgynous, it will be demonstrated that such a view remains inadequate to fully explain the female experience and hence, a novel feminist perspective with a revision of anima and animus is required to understand the female hero’s individuation process.

Therefore, it can be argued that though the archetypes such as shadow, persona, self, and others—the ones who do not differentiate according to gender or so to say the androgynous ones—may be regarded as universal, from a feminist perspective, anima and animus should be considered as not “transcultural” (Jensen 119). George Jensen claims that they seem archetypal just because “patriarchy is so widespread” (119). That is, claiming that Logos is men’s consciousness and women’s unconsciousness is an outcome of patriarchy. For James Hillman, there are no transcultural or collective archetypes; instead, there are “objects, individuals, events and images that one *experiences archetypally*” (14 italics in original). From this perspective, individuals can achieve a personal union with their anima and animus, which can help women to “account for their personal experience of the psyche-as-feminine” (Baumlin 181) and not depend on the so-called objective psyche, which is set on common patriarchal views. Thus, the fact that archetypes are not firm but rather may change according to culture or even within the same culture with a view of the personal myth, they might be seen significant as

elements making the female development possible (Pratt, *Archetypal Patterns* 135). In addition, thinking of archetypes in this way may alleviate the negative implications of the anima and animus with regards to the feminine.

Individuation necessitates the unity and integration of both the masculine and the feminine aspects; however, these aspects are not the ones that the patriarchal culture determines according to gender; instead, they are prevalent in every person. As previously mentioned, Le Guin has used certain archetypal examples in the first three novels, including the persona, the shadow and the wise old man; however, in *Tehanu* the common archetypes are evidently abandoned as Le Guin questions the universality of Jung's archetypes as formed by "Western European psyche [and] as perceived by a man" (6) and in line with Jung's personal myth, she thinks "archetypes can change" (*Earthsea R.* 13); that is, they are not fixed and permanent like stereotypes and therefore they enable the existence of diverse, private and personal psyches and personal myths, which can help the emergence of a new female myth. As part of the reconciliation with the feminine, with *Tehanu*, Le Guin, thus, seems to be converting the meaning of anima and animus, in the sense that anima does not represent inferior qualities related with the feminine as explained by Jung; on the contrary, femininity, the feminine view and way of life is praised and seen in no sense less important than masculine behaviors.

As anima and animus are usually depicted through projections because "everything unconscious is projected" (Jung, *Aspects* 97), in *Tehanu*, the animus in women is seen to be reflected as projections of "an assembly of fathers or dignitaries of some kind who lay down incontestable, 'rational,' *ex cathedra* judgments" (109). These judgments turn out to be "sayings and opinions" that women have been exposed to since childhood (109). Tenar brings her animus into conscious, then, by questioning the patriarchal doctrines and father tongue as animus is related with "paternal Logos" (*Aion* 14) and by setting herself free from the voices that constantly judge her and getting rid of other's thoughts, instead concentrating on her own. Those judging voices take form in men like Master Windkey who believes that women can neither think nor

have a word to say or like Aspen who, with his spell, hinders Tenar's ability to think and speak. Finally, these voices are also reflected in the society, with people gossiping about Ged and Tenar's relationship; that is, judging Tenar and warning her not to lose her reputation because it "is a woman's wealth" (*Tehanu* 136).

Thus, for Tenar's part, recognition of her animus leads her "to distinguish between what [she] is and how [she] appears to [herself] and to others" (94) and awakens her to a new sense that will lead her to identify with her femininity. However, with a revision of what Jung claims, the awakening of the female hero's animus does not come true through the opposite sex. Tenar recognizes that the "qualities of autonomy, intelligence, courage and achievement" (Pearson and Pope 153) the society deems suitable for men are also "hers" (70), through her adoption of the mother tongue. That is, she brings these qualities to the surface by rejecting to use the father tongue, which tells her that she lacks these qualities. As a result, it becomes true as Jung asserts, that "animus gives to woman's consciousness a capacity for reflection, deliberation, and self-knowledge" (*Aion* 16); however, the female hero achieves this by accepting her mother tongue and reconnecting with her femininity. Thus, Tenar finds her animus in her Self, not through a connection with the opposite sex.

Additionally, a revision of the rebirth archetype is also brought forward in *Tehanu*. Apart from many roles Tenar has in the society; as Ogion's student, as a wife, a householder, a mother, a friend to other women and as a foreigner, the reader meets many selves of Tenar; as Arha/Tenar, as Goha/Tenar and finally as Arha/Goha/Tenar. As Arha, she served the dark powers in a community of women and by leaving Atuan she took a step into freedom. Tenar, the female hero in Tehanu, goes through certain stages in the path to individuate so as to unite with her Self in the fullest sense. In this process, Tenar needs to accept all her selves and rely on them at times; as when Aspen puts a spell on her, she needs the help of Arha; "It was as if she had to ask the girl Arha, who she had been long ago, to come out of the darkness and think for her. To help her . . . Arha had not known a great deal of what Tenar and Goha knew, but she had

known how to curse, and how to live in the dark, and how to be silent" (168). As Pratt says, "the fully matured personality comprehends all three elements—[virgin, maternal figure, and old woman]—and can bring any one of them into play at any time (*Archetypal Patterns* 172). Defined as the shadow of Tenar in Chapter 1, Arha proves to be not wholly negative as a shadow and because Tenar integrates the shadow into her consciousness and accepts it as an intrinsic part of her Self, they can struggle together against difficulties. Thus, Le Guin interprets the selves of Tenar as; "The sacrificial image of dying to be reborn is not appropriate to her [as it was in *The Tombs*]. Just the opposite. She has borne, she has given birth to, her children and her new selves. She is not reborn, but rebearing . . . actively, in the maternal mode" (*Earthsea R.* 18). This integration is analyzed by Catherine Keller;

> We may acknowledge two intertwining dimensions of multiplicity: my many selves as the fabric of other persons, plants, places—all the actual entities that have become part of me—and my many selves as the necklace of experiences that make up my personal history from birth to now. These selves are all there; if I acknowledge their influence, they become part of the community of my psyche, working together even through the most painful contrasts of desire, through seemingly irreconcilable differences of perspective, to produce the integration of a greater complexity of feeling. (227)

Tenar, thus, must unite all her selves because in her individuation process each self contributes to her wholeness. Arha knows about darkness and how to deal with it; thus, she is helpful in standing against patriarchy as she had already destroyed an oppressive cult. Goha knows being a woman and a mother and has acquired qualities of nurturing and caring. She has also become a part of the society and has developed relations with women. Finally, Tenar knows all Goha and Arha learnt as she is the one to bear and accept both. Having lived her youth as Arha and her adulthood as Goha, now as mature Tenar in her old age, she is ready to complete her individuation.

As a result, Le Guin shows the reader not the adolescent coming of age but "women developing later in life, after conventional expectations of marriage and motherhood have been fulfilled and found insufficient" (Abel et al. 7). Despite the difficulties that the old age or maturation bear, such as "struggles against gender oppression, inequities of power . . . losses of motivation, and fears of

failure" (Comoletti 133-134), Le Guin believes in the power and the knowledge the old age brings. In her essay, "The Space Crone," she proposes an old woman to be sent to another planet in order to be an example of the nature of humanity. She defines this old woman as "a person who has experienced, accepted, and acted the entire human condition—the essential quality of which is Change" (6) and celebrates this change encompassing menopause that women experience in old age. She sees it as not being born but bearing selves;

> Loss of fertility does not mean loss of desire and fulfillment. But it does entail a change, a change involving matters even more important . . . than sex. The woman who is willing to make that change must become pregnant with herself, at last. She must bear herself, her third self, her old age, with travail and alone. (5)

Thus, Tenar, with her many selves, which are all part of her Self, stands as an example of a woman who has experienced change; a change that has a negative meaning physically by losing her fertility but a change in the full positive sense, mentally by bearing her selves and her old age.

2.3. THE FINAL STAGE: A NEW KIND OF FREEDOM AND HEROISM

One essential issue while the female hero claims her femininity, is the way power is used and perceived by women. As previously mentioned, for men, power symbolizes social status, possession, superiority, dominance and knowledge gained at school, whereas for women, power represents freedom not by claiming any supremacy, ownership or in any way patronizing any person. Therefore, power for women in *Tehanu*, might be found in "the practical tasks and skills of daily life, particularly the life of women," thus suggesting that "the apparent passivity of women is re-evaluated as a subversive choice of freedom over power" (Butler 230). This is mostly apparent through how Ged and Tenar interpret power; whereas Ged is interested in power and feels empty and useless upon losing his power and cannot even find a place for himself to fit into in social life, Tenar highly regards "'private acts and choices, made in terms of immediate, actual relationships" (Le Guin, *Earthsea R.* 13). Tenar comments on this obsession of power inherent in Ged;

> That was all he cared about. He had never cared or thought about her, only about power—her power, his power, how he could use it, how he could make more power of it. Putting the broken Ring together, making the Rune, putting a king on the throne. And when his power was gone, still it was all he could think about: that it was gone, lost, leaving him only himself, his shame, his emptiness. (*Tehanu* 225)

The change in Earthsea is related with "no longer identifying freedom with power, with separating being free from being in control" (*Tehanu* 316). Therefore, Le Guin specifies the shift in the meaning of power in *Tehanu* by stating that it "doesn't [necessarily] involve contests and conquests and bossing people around" *(Earthsea R.* 18). That is, this new female quest, is not established upon "contest and conquest as the plot, sacrifice as the key, victory or destruction as the ending" (*Earthsea R.* 13). As Erickson argues, women's power is not a "power over paradigm" as adopted by patriarchy but a "power from within" (124). Tenar leaves away the power—the power in the masculine sense; knowledge of words associated with the father tongue and defined by the patriarchy—and chooses to "follow her heart" (*Tehanu* 44) saying, "What did I want with [Ogion's] books? What good were they to me? I wanted to live, I wanted a man, I wanted my children, I wanted my life . . . And I got it" (68); therefore, for Tenar "a distrust of books and the written word [emerges] in favor of learning through direct sensory experience or personal involvement with the objects of study" (Belenky 74). Furthermore, Tenar continues to claim that the patriarchal image of a woman was not for her to adopt; "I could be dressed up as a warrior, with a lance and a sword and a plume and all, but it wouldn't fit, would it? What would I do with a sword? Would it make me a hero? I'd be myself in clothes that didn't fit . . . So I took it all off and put on my own clothes" (118). Ged does not understand at first why Tenar has not used her power that he saw in *Tombs*; "I had the power to know power, then . . . And you—you shone, in that terrible place, the Labyrinth, that darkness" (117). However, Ged fails to acknowledge the kind of power Tenar has. Her power is not in the patriarchal sense, established on oppression or dominancy, but in nurturing, caring for others and "fulfilling . . . a wholehearted commitment to life" (Mclean 113). Subsequently, by considering all the stages of the journey concept, it can

be concluded that while the male hero prefers solitude in his journey, the female hero benefits from her interactions with other people.

Tenar has gone her own way even though at times she has had doubts about her power as an old and now infertile woman—aspects designated to women representing their uselessness and powerlessness—"there was nothing in her, no power, for anybody to recognize" (83). McNeely analyzes Jung's ideas on individuation and comments on the doubts that Tenar has as part of the old age and also individuation;

> Midlife brings up doubts, questions and uneasiness because the energy was beginning naturally to turn inward, away from the comfortable adjustments one had had to make in order to meet outer expectations. One became interested in exploring the underside of the consistent identity, the unlived dreams, the roads not traveled, the functions not explored . . . this reversal of energies are the work of the Self in its attempt to round out the personality, to seek a more complete personality which was not concerned only with achievement, survival, and appearances, but with a desire to open oneself to soul searching and exploring a relationship with the larger consciousness. (63)

Despite these self-doubts, Tenar knows she is a woman "dragons would talk to" (*Tehanu* 83); while men have to avoid a direct look at the eyes of a dragon, "that was nothing to her. It gazed straight at her . . . and her small, soft face and dark eyes gazed straight at it" (50). Thus, she may seem powerless in the patriarchal system; nevertheless, she has a distinct power as a woman and she rejects to be depicted from the perspective of the father tongue, feeling a "new thing, the folded knowledge, the light seed . . . Something is coming to be born—has been set free" (84). Consequently, with *Tehanu*, Le Guin propounds "her alternative and womanly form of authority" (Hatfield 58) to render the balance possible in Earthsea and this alternative power internalized by women goes back to the world's creation and the language, Old Speech, used by dragons. In a conversation, Moss tells Tenar of this power women have inside;

> Who knows where a woman begins and ends? I have roots, I have roots deeper than this island. Deeper than the sea, older than the raising of the lands. I go back into the dark. . . . Before the moon I was. No one knows, ... no one can say what I am, what a woman is, a woman of power, a woman's power, deeper than the roots of islands . . . older than the Making. (69-70)

Le Guin, thus, proposes a connection between women and dragons and through such a connection, with their implication as being the Other, dragons have a relationship with women as also excluded Others by the patriarchal perception. Correspondingly, Hatfield suggests that, with the character Tehanu, "Le Guin unifies patriarchy's external Other (the symbolic Woman) with its internal Other (those characters she had made secondary and peripheral in the first three books)" (49). However, this time this otherness does not hold a negative connotation but is considered as having "power to do and to endure quite beyond the limits of the patriarchal order that has dominated Earthsea" (58). Thus, this common otherness of women and dragons bestows a different kind of power on them, distinct from the patriarchal male power. This relation between women and dragons is made clear in *Tehanu* with a dragon woman, Woman of Kemay, whom Tenar mentions to Therru. Tenar, also at times, is resembled to a dragon. She sometimes flies in her dreams, symbolic of the freedom Tenar shares with dragons. Tenar's dreams are also indicative of her unconscious as "dreams and intuitions . . . connect us to unknown parts of ourselves" (McNeely 7). What is more, Therru sees fire around Tenar's head while she's brushing her hair and Moss believes that Tenar resembles a dragon the time she sees her angry, turning red. Later on, it is illuminated by the revelation that the little child Therru, who is actually Tehanu, is in fact half human and half dragon. Tenar, also, finds Old Speech, the language of dragons, as a mother tongue to her but "the rest—the lore, the runes of power, the spells [the father tongue]—that was all dead to [her]. Somebody else's language" (118). Hatfield evaluates this relation;

> By linking the Language of the Making with the values associated with the mother tongue, Le Guin has revised the Old Speech from its previous role as a tool of the patriarchal order to a language of Being and Naming which focuses upon the ancestral and hitherto hidden realm of the female Other. (59)

When Ged tells Therru in *Tehanu*, "Dragon and the speech of the dragon are one. One being . . . They do not learn . . . They are" (270), dragons are set apart as beings having existed before anything else and not being created, not being taught and as beings not given any names by another person, just like the

child Therru/Tehanu; "she has been Tehanu since the beginning. Always, she has been Tehanu" (309). That is why, when Tenar tries to teach her, as Ogion asked, she finds it difficult and not right because Tehanu, as a dragon, already knows the Old Speech; it is her native and mother tongue. Hatfield comments on this perception of dragons;

> To conceive the dragons in this way is to see them as being free from a number of patriarchal dilemmas—especially the binary oppositions of the subject/object and the mind/body . . . The mother tongue functions as a counterpoint to the traditional human (male) usage of the Language of the Making, a critical heuristic, which points toward a domain of experience and knowledge hitherto ignored. (58)

Comoletti, in addition, remarks that the Old Speech, which was once related with dragons but was spoiled by men to use it for their own sake, will be restored back with these dragon women to once again preserve the balance (129).

Although it is not clearly stated that dragons are women, "they fulfill the role of symbolic Otherness that patriarchy usually assigns to the female" (Hatfield 48) and even though the opposite is also possible, Le Guin, tends to see dragons as women, saying, "maybe because women need to be dragons more than men do, in my world . . . They represent the wildness and freedom that women don't have, because they are not allowed to be dragons, as it were" (Escudié 131). Additionally, Le Guin stresses that the power dragons hold is distinctive in its nature in comparison to the patriarchal power prevalent in Earthsea; their power is "marginalized, unused, something to do with women" (Greenland 61). Finally, Mclean comments on the connection between women and dragons and asserts that "Le Guin gives her female readers, in particular, a myth of their own, a metaphor of empowerment in their search for a better self-image in our own patriarchal world" (116), which is reflected, through dragons. In *Tehanu*, dragons become "a guide for a new female hero," Tenar, being a "pro-creative, recreative hero"; thus, in this new form of myth, instead of "the traditional male hero, the dragonslayer and dragonlord," (Paul 116) the reader has a female hero who can talk to dragons and look at them right in the eye. Rawls asserts that with this distinct quality of Tenar, "a widowed housewife [is set] on the

same level as the greatest heroes of Earthsea" (134). However, Le Guin also reflects that dragons and humans were one at first, which is revealed by the paintings of humans and dragons on the weaver in Fan's house; "the men and women were winged, and the dragons looked with human eyes" *(Tehanu* 143). Therefore, it may be asserted that Le Guin "rejects gender" (*Earthsea R.* 24) and in relation, oppositions are denied and unity, wholeness for all beings is deemed necessary. What is more, wholeness is also in line with Jung's concept of individuation. As the purpose of this process is to be whole in every sense; whole with both good and bad aspects of a person by accepting the shadow, whole by bringing both Logos and Eros into consciousness and finally whole with the Self, which encompasses all.

As a result, Noble suggests that women need to make up a new myth "that teaches us to claim, not suppress, the power of our femininity and to perceive ourselves as the heroes of our own lives" (13) by challenging all kinds of false myths. It is a new kind of heroism, available to women, as well. In the new Earthsea "the marginalized speak, men can become brothers (not masters) by learning to listen to and participate in the "ordinary" community with their mothers and sisters" (Hatfield 61) and a woman can help restore the balance, which is foreseen by the Namer in Roke; "*A woman on Gont*" (*Tehanu* 195), which signals the shift in the power in Earthsea. *Tehanu,* therefore, emphasizes "the small, the intimate, the feminine" (Nodelman 4) as opposed to classical heroic actions symbolizing the magnificent, the separate and the masculine. Erlich remarks that *Tehanu* is "an important step in changing the archetype of the Heroic quest . . . changing the stereotypes of those of us the Hero meets along the Heroic way" (416).

Le Guin also adds that connections are prominently essential not only among women but also with men,[24] who value women's "experience as valid" (158). The unity of all people, regardless of gender, age and status, can make this new heroism possible and this unity is to be brought by women's power in

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[24] The female hero can create a new myth with other female characters and men like Ogion, Lebannen and Ged, who listen to her and who are willing to create a balanced world.

Earthsea. What happens in *Tehanu*, then, is not women gaining power over men but a celebration of differences and oppositions creating a "human myth" (Rochelle 56). The classical heroism, which favors solitude on the side of the male hero seems to be revised by Le Guin, who offers a heroism available to everyone.

As a result, by showing that Tenar does not comply with the classical hero figure as outlined by Campbell, Le Guin suggests an exclusively alternative portrayal of heroism through a female protagonist and other female characters. Margaret Dunn also expresses a feature of this new heroism seen in *Tehanu* as one that is not completed with a coming of age representing "a paradigm of human development" (Rochelle 34) as generally myths suggest, but rather as an endless process as "the challenge to grow continues as long as we live" (58). Tenar's old age represents the third but not the final stage of individuation due to its never-ending nature. Now, Tenar "longs for the clear light of thought" (*Tehanu* 319) and she is looking for a place to live freely. With this last stage, the person becomes competent in disregarding the oppositions and "see the world as one body"; thus, this stage is representative of the acquisition of an understanding of people, the world and the Self; what is more, the individual is ready to contribute to the society and get help from others (McNeely 57). Jung defines this last part of the individuation as devoid of "egotistic wish-conflicts" (*Two Essays* 275); instead, the hero is willing to be concerned with other people's lives by helping and providing guidance. Thus, the female hero undergoes "a process of individuation resulting in reparation and eventual reunion" (Covington 246). Finally, what Campbell observes as the essence of the quest is exemplary and important in both Ged and Tenar's personal journeys;

> Losing yourself, giving yourself to some higher end, or to another—you realize that this itself is the ultimate trial. When we quit thinking primarily about ourselves and our own self-preservation, we undergo a truly heroic transformation of consciousness. (*The Power of Myth* 126)

It becomes Therru and Tenar for Ged; Ogion, Moss, Therru and Ged for Tenar that facilitate this selfless perception in life. With each interaction, these people

go through a renewal of their identities and benefit profoundly from each other's lives. They experience transformation by talking, listening and in return trusting.

Le Guin points out that "there is more than one kind of courage, more than one way to be brave and heroic, more than one kind of quest, outside the limelight as well as in public" (Rochelle 34). Phillips delineates that rather than heroism as "sword and sorcery," the kind of heroism existing in *Tehanu* is "of childcare, nursing the sick, and behaving decently towards one's fellow creatures" (109). Thus, in *Tehanu* the heroism the reader encounters is found in the ordinary lives of common people rather than the classical heroic actions. Le Guin explains the ordinary life and the power found in it;

> As housekeeping is an art, so is cooking and all it involves—it involves, after all, agriculture, hunting, herding . . . So is the making of clothing and all it involves . . . Art as not some ejaculative act of ego but as a way, a skillful and powerful way of being in the world. (*Language* 154-155)

Consequently, with *Tehanu*, Le Guin recreates Earthsea through not very heroic actions and heroic people in the classical sense, but through witches, wives, children, powerless men and the elderly, implying that "history is no longer about great men" (*Earthsea R.* 13). With these common people, Le Guin, also, indicates that there lies a problem in the patriarchal Earthsea; a problem arising from "alienation [and] separation" which not only denies freedom for the powerless, but also renders it impossible to mention "balance and integration" (*Dancing* 16). It is not only the social imbalance between the powerful and the powerless that Le Guin emphasizes but also the imbalance between men and women. Thus, in order to create a healthy society, the oppositions should be rejected and in relation to this view, *Tehanu* fulfills the aim of suggesting a balanced, harmonious and healthy society for the new Earthsea, where women claim their power, not to "slay the dargon," not to "take the treasure," not to "seize the throne" and not to "dominate the Other" (Spivack, *Merlin's Daughters* 10). It is also not "to become the 'superwomen' of a culture" (Irigaray 94) but to be an individual not limited to stereotypical roles. Accordingly, individuation does not suggest perfection but completion, which is also declared by Jung; "I would rather be whole than good" (qtd. in Cox et al. 199). Therefore, the person who sets out on a journey to connect with the Self will eventually feel complete

rather than fragmented as the Self denies divisions and oppositions and favors unity for human nature.

As a result, as the more unconscious contents—persona, shadow, anima-animus—are "*parts of the self*" (Jung, *Aion* 23) and brought to ego-consciousness, the more it becomes possible for a person to achieve completion through an integration with the Self. Hence, Tenar's completion is complemented when she recognizes her persona as not her real self but a mask she wears; when she accepts her unwanted, evil parts as her shadow; when she stops rejecting her femininity and accepts it and when she becomes aware of her doubts and finds her true voice about her decisions and choices. What is more, while doing all of these, she is persistently in relation with her community. Hence, with all these stages completed, Tenar accomplishes the process of individuation; integrating with her inner and outer world, caring for others as "individuation implies integrity, ethical consideration, and concern about the welfare of others as well as oneself" (McNeely 73) and trying to help develop a better society without only thinking about herself; thus gaining "a whole sense of community [and] kinship" as Ann Ulanov states (324); celebrating "a union of opposites" (Edinger 4) and finally the result is "greater courage, insight, emphathy and creativity" (Young-Eisandarth, *Cambridge Companion* 237).

Thus, with *Tehanu*, with its female characters, and in particular with Tenar, Le Guin poses questions on feminism, sex differences, patriarchal norms, oppression, imbalance and inequality, exposing the ongoing social atmosphere in Earthsea with hopes of showing one side of the picture to elaborate on the other side. In this picture, Tenar reaches the final stage of her individuation process, only to restart it again as the archetype, Self goes beyond the limits of consciousness and it is never possible to complete individuation or get a comprehension of it in the total sense (Jaffe 380) for it is "never final, never complete" (Stein 5). That is why, it may only be concluded that Tenar has achieved to complete many phases of her individuation along with her feminine quest and continues her life with her newly formed family, Ged and Tehanu.

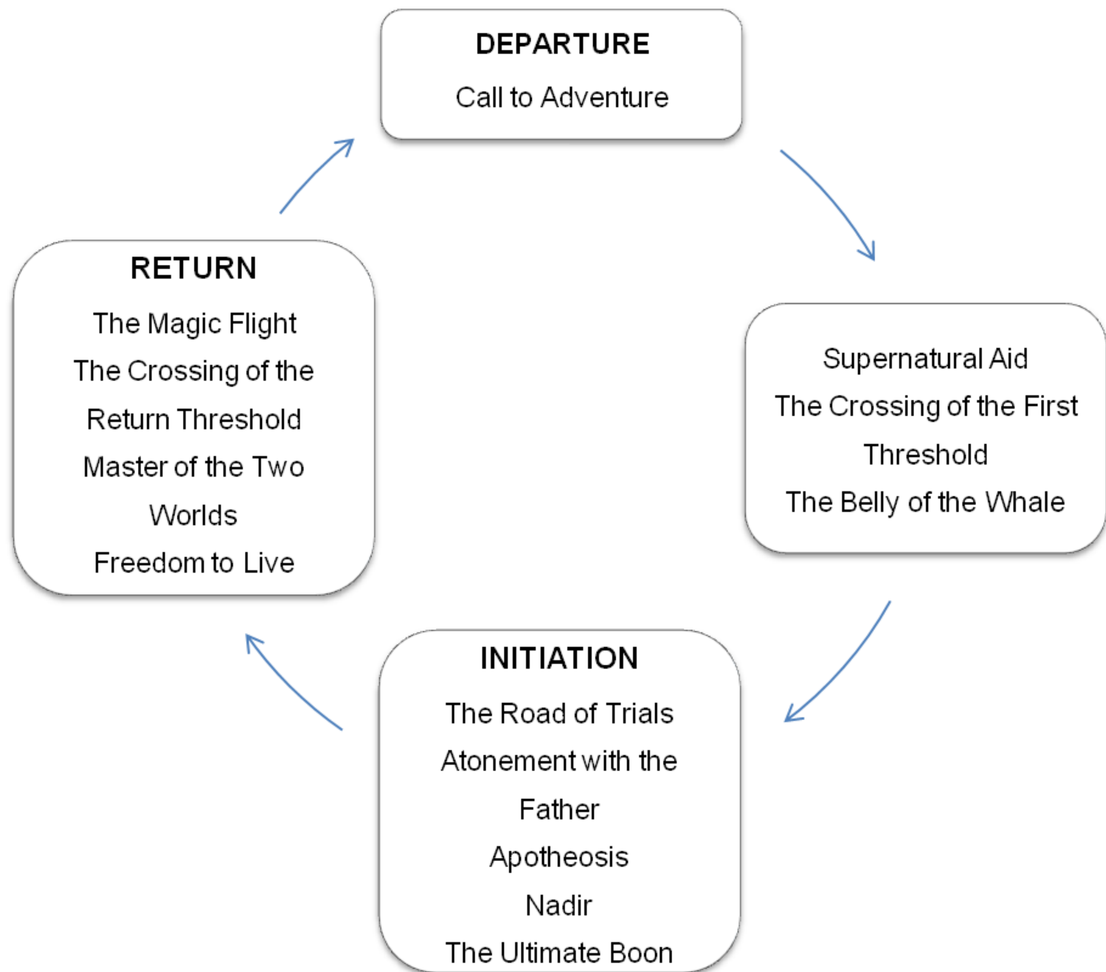
Although the book is open-ended, the fifth book in the series, *The Other Wind*, shows that Tenar has become the Wise Old Woman and acts only as a mentor or a consultant. Just as Ogion, Ged and other female characters have been of help in Tenar's individuation, this time she assumes the role of a catalyst in other people's individuations.

CONCLUSION

> *Unless the heroism that women demonstrate in the world is reflected in the literature and myth of the culture, women and men are left with the impression that women are not heroic; that their heroism, when it occurs, is a reaction to the moment and that they ultimately revert to dependence on a man; and that the woman who elects a life of courage, strength, and initiative in her own behalf is an exception, a deviant , and doomed to destruction.*
>
> Carol Pearson and Katherine Pope, *The Female Hero*

The power of myth and its healing essence in cultures, as mentioned in the Introduction, have influenced many authors, anthropologists and psychologists, including Campbell, Jung and many others. Myths connect people and through them, people can be guided even in consensus reality to adopt cultural values just as the individuals in that culture can be moved to consider or reconsider their own coming of age through an observation of the heroes'. The hero's life, then, can be representative for readers, authors and together with his journey that stand for life itself, myths may come to symbolize the entire world. Campbell's outline of the hero's journey is formed basically in three stages; departure/separation, initiation and return. In this pattern, several heroes from myths, fairy tales and fantasy works, depart their homelands with a call to adventure. Campbell gives many examples to similar journeys taken by heroes in his book, *The Hero with a Thousand Faces*. When the hero accepts the call, his journey starts, comprising of several trials experienced in different lands. The hero, in the course of his journey, is guided with helpers such as the Wise Old Man and Cosmic Mother or at times he is aided by magical events. He is, on the other hand, threatened by other figures like guards, dragons or people tempting him to abandon his quest. In his return stage, he again is aided by a magical flight back to where he started his journey, with a changed personality. Thus, both psychically and psychologically, the hero achieves change and success to be able to transform his knowledge to his society. Campbell has created a diagram to show these stages;

Figure 1: The Hero's Monomyth



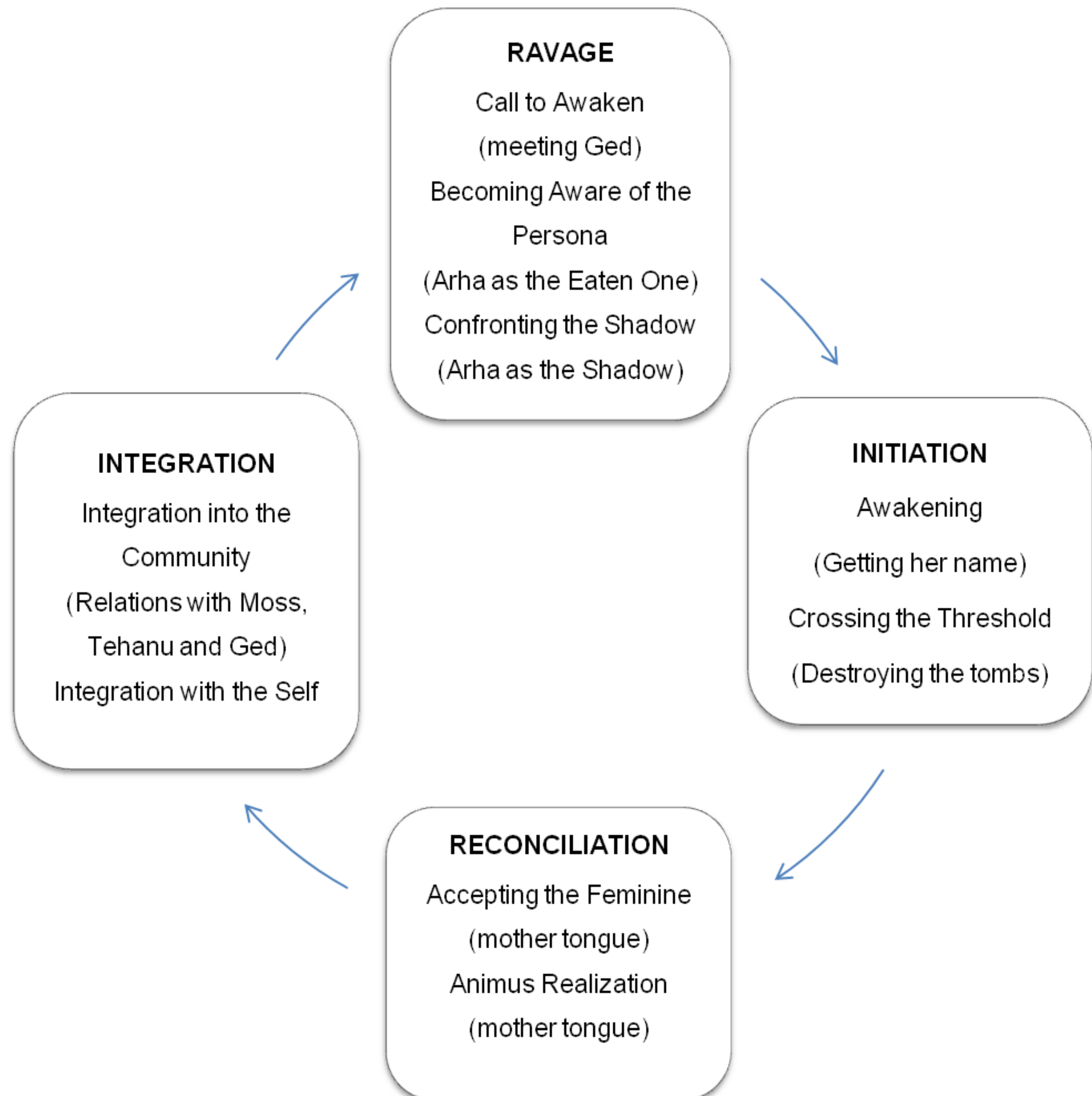
Campbell's version of the monomyth, designed especially for the male hero, though, lacks qualities suitable and necessary for the female hero. The reason for this is that the female hero's journey is rarely based on movement but most of the time on thoughts, which makes her journey more psychological. When Campbell forms his monomyth, he makes use of the Jungian theory, which also focuses on myth. His preference is to benefit from the classical theory of Jung, explained as the grand theory in the Introduction. He takes the universality of the archetypes for granted and refers to the male hero as universal. However, the male hero cannot represent the universal hero while he puts aside the female hero as a woman who stays at the same point in the male hero's progressive journey. Campbell seems to glorify women by saying that women are at the place where everybody wants to be; nevertheless, he actually underestimates the existence of the female hero as a complete individual. The female hero, just like her male counterpart, is a human with flaws, ambitions and fears, who also needs to come of age and afterwards individuate. Therefore, the masculine way of coming of age and quest falls short in defining the feminine quest. The female hero, as well, comes of age and initiates her journey through a different path along with her individuation process.

The female hero's quest, therefore, shows some distinct qualities although there are similarities, as well. The differences between the male and female journeys are related with how men and women are viewed by their societies. Men are freer to do whatever they want or become whoever they wish and they are most of the time encouraged to take action for these changes. Women, on the other hand, are expected to be passive and submissive as they are seen as secondary and unimportant when compared with the extraordinary actions of the male hero. The society reminds women that their place is at home, taking care of their children and husbands, following misleading myths. What is more, they are not expected or supported to become more than wives, mothers or daughters. As a result, the classical male journey cannot and would not work for the female hero, who needs to find an alternative quest that will help her to experience transformation.

Similar to the male monomyth, the female hero gets a call; not a call for adventure but a call to awaken as named by Kathleen Noble. However, unlike the male hero, the female hero is already questioning certain notions about her existence and place in the society and is before she gets a call. Following her acceptance of the call, her quest starts as well as her transformation. The female hero's journey is not based on travelling to the outer world but to the inner world of the individual. Thus, before she can be of help to the society, she has to heal herself psychologically and become awake to the notions she has been forced to ignore by the patriarchal society. She has to descend to the underworld, which symbolizes her unconscious and bring those forgotten or unknown elements to the surface, to her ego-consciousness.

While the male hero separates from his family and his society with his departure, in all the alternative quests designated for the female hero, suggested by Pratt, Murdock, Pearson and Pope, the female hero cannot be separated from these unless she destroys them. Separation would not work for the female hero as wherever she goes, she will face the same qualities; the same patriarchal society. Therefore, her first task in her journey is to destroy the patriarchy, its values, norms and rules, all of which deny her the prospect of finding the meaning of life, her Self; the Self, which everybody tries to reach but not everybody achieves. After this destruction, the female hero needs to reconcile with her femininity, which she was forced to suppress and abandon as feminine values are seen as inferior in the eyes of the patriarchy. Finally, she learns a good deal through her connections, including friends and family members but especially with women and men, who are not representative of the patriarchal values and who can support her in her quest. When she achieves to benefit from these bonds, she completes her quest to become a female hero that can be a model in the society, with her constructive attitudes towards others and the world. She becomes a female hero, who values the experiences of all people, cares about not only herself but also others, and helps to create a healthy community based on trust, equality and togetherness. The female hero's quest can be outlined in the following diagram.

Figure 2: The Female Hero's Quest



In terms of individuation, in a general assessment, individuals first need to be aware of the persona as distinct from their identity and then, confront and acknowledge their fears, weaknesses and negative features of their personality, defined as the shadow. What is more, relations with other people are essential as a person cannot individuate or know oneself alone, while also questioning the norms and values of their community in order to see if they meet and welcome them as individuals they are. Finally, they need to come to terms with their anima or animus and not suppress either part and consequently know, though never completely, their true being, their Self.

In *Tombs*, Tenar's society tries to make her persona one with her Self; however, she acknowledges that her persona does not reflect her. It is a mask she was made to wear, not a mask she put on willingly. Tenar, also, sees that this false persona embraces her shadows in it; the negative, unwanted and undesired qualities forcing her to order and dominate other people, to manipulate other people's lives and to be someone she is not. Ignoring her shadow or metaphorically killing the Arha part of her Self cannot work because her shadows lose power only when she becomes conscious of them and consequently Tenar accepts them into her Self. Gaining knowledge about her Self partly, Tenar realizes that her society does not make her development possible and that she needs to ravage these patriarchal norms in order to reconcile with her femininity.

This destruction is depicted in two ways in Earthsea; one is a physical and metaphorical destruction as it is in Arha's case. She believes that if she can destroy the tombs and whatever they symbolize, she can be free and experience individuation. However, she learns that patriarchy is everywhere and that as Tenar, she realizes that she has to destroy it first in her mind and then change it with the help of her community, which makes up the second way. In the initiation stage, the male hero goes through some physical trials, in which he has to struggle and fight with his physical or magical powers. On the other hand, the trials of the female hero are both internal as psychologically questioning the values that make up society and turns her into a person she is

not, and externally dealing with the reflections of these questionings in her life as projections of patriarchal beliefs. She has to stand against the oppressions of male power, struggle with the father tongue, with all its limitations, humiliations and silencing power over women.

Her next step is to reconnect with the feminine, which she was made to abandon due to patriarchal notions that made her believe that the feminine is undesirable. She can only accomplish this step by a reacquisition of her mother tongue and this reacquisition is preserved through her connections with other female characters, like Moss, Ivy and Tehanu. Her awareness with her animus, then takes place with her recognition of her mother tongue while going away from the father tongue, representing the masculine Logos. Through her mother tongue, she also benefits from her communal relationships with women and also with men that are supportive of her. She, in the end, with a healthy psyche, can help create a healthy society. Unlike the male hero, whose quest is more established on separation and solitude, the female hero progresses with her relations.

Therefore, the female quest can be said to be in line with Jung's personal myth, rather than the grand theory which considers archetypes as universal and makes the multiple individuations impossible and thus, makes archetypal heroism possible only for men. As the personal myth enables the actualization of the feminine quest and does not make reference to sexist archetypes, it is adopted to support the feminine journey. Androgynous archetypes, like the persona and the shadow, may work the same for the female and male heroes but the archetypes anima and animus should be revised under the light of the personal myth. This way, Logos, which is attributed to the male and Eros, which is attributed to the female, can be interpreted as existing in both genders. From a feminist perspective, it is unacceptable to regard these archetypes as having fixed patterns designed for specific genders. These qualities of Logos and Eros cannot be stuck in bodily sex, as either male or female. Rather, it may be acknowledged that the feminine unconscious is not a reference to the female gender; instead it exists in both genders. It is not through a masculine projection

that women can have Logos, but through a denial of the father tongue which silences women and makes them believe that they are inferior. For women, then, the only way to achieve the power of Logos, which stands for rationality, knowledge and thinking, is through the acceptance of feminine nature and the mother tongue.

For men, however, anima can only be adopted into consciousness by not suppressing their feminine side. The fact that this suppression is caused by patriarchy, forcing men to be masculine, to be men of power, shows that the separation of Logos and Eros to bodily sex is a result of the way patriarchy views men and women. Thus, Jung's explanation for the adoption of anima and animus that must be through an opposite sex is not necessarily related to bodily sex. Women and men can equally evoke their Logos and Eros by embracing their infirm and suppressed qualities, buried by patriarchal thoughts. When these two qualities unite and become interwoven in a person, either male or female, then the balance among people and consequently, in the society can be ensured.

Finally, the female hero reaches her Self through a realization of her persona, accepting her shadows, adopting her mother tongue, which will enable her to achieve Logos and finally by bringing all these into her conscious. As individuation never ends and the essence of Self is beyond the understanding of consciousness, it is never possible to mention a full awareness of the Self. However, with each experience for the part of the female hero, and each interaction with the members of her society, especially the ones who understand her and support her in her journey, she comes close to being a whole person; whole in the sense that being aware of the conscious and the unconscious as much as possible.

The female hero with both her individuation and quest becomes a universal hero as the dragons she needs to slay are not attacking just the female hero but women, children and the *others* in the face of patriarchy. Thus, the female hero not only fights for herself, but also fights for others; she stands against the belief and power systems that corrupt the whole society, concerning both men and

women. In this system, men are affected in a way that forces them to become people of power; power in the sense that is not shared but spared to themselves, which consequently creates a great gap among people and shatters and impairs the balance. A healthy society necessitates "Equilibrium" as Le Guin aimed in Earthsea. The male hero, with his inequitable power, cannot preserve this balance. The female hero, on the other hand, with her newly developed "myth," which includes nurturing and caring for other people's lives whether male, female, child or adult, can render it possible. That is because the female hero's power comes from sharing power and knowledge, as can be seen with the women of Hand, who are the actual founders of the school of Roke. It comes from dragon women like the Woman of Kemay, Tehanu, Orm Irian[25] and Tenar. What is more, it comes from dealing with ordinary matters of everyday life—like Tenar, Tehanu, Moss and other female characters—things that are not heroic but must be done in the course of life, all of which indeed constitute life itself. Thus, it is a power which is based on balance and freedom among all and of all people, not founded on oppression, hierarchy and greed for sole power.

On the other hand, Le Guin does not restrict this female power only to Tenar and continues to depict female characters reflective of Tenar's quest and individuation. Although it is not the aim of this thesis to analyze the last two books in the series, *The Other Wind* and *Tales from Earthsea*, the other female characters in these books show that the female hero, Tenar's creation is not accidental. That is, Le Guin supports her alternative female heroism that she has represented through Tenar, with the other female characters in the following books.

While the reader has met Tehanu as a child abused and abandoned in *Tehanu*, she appears as a grown-up in *The Other Wind*, who tries to identify and confront her shadow, ready for individuation. Tehanu's shadow comes up as her own damaged part that she has tried so long to conceal physically with her

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[25] Orm Irian is another dragon woman, whom the reader meets in *The Other Wind* and *Tales from Earthsea*.

hair or by hiding herself behind her mother and psychologically by not integrating in the society. Thus, staying away from people, avoiding any interaction with men and shutting herself in has fed her shadow and left her with a deficiency of self-trust and therefore always in need of asking for her mother's approval or presence upon decisions that must be taken by her. It has been always Therru, who seeks the consultancy of her mother finding it hard to stand alone as a person, a woman and a dragon, being underrated by the society because of her appearance, because of her being that they cannot define. She cannot feel as a part of this community the way she feels when speaking to dragons. It is when, among dragons, that she feels as herself, when she can speak freely and easily without having the fear of rejection or being insulted or despised. As part of the individuation process, Tehanu questions her being, her power and what she is. Nevertheless, as Tenar has never denied her individuality and existence separate from Tenar is of crucial importance in Tehanu's own road to her individuation. In *The Other Wind*, Tehanu has to make her own decisions as an individual, whether to stay on the ground and depend on her mother or fly freely in the sky as her own being actually deems right. At the end of the book, flying above all other dragons, Tehanu completes her individuation on the ground among humans to experience a new individuation, this time among dragons flying to freedom where she will find her Self.

Another important female character is Orm Irian, another dragon woman, who appears in the last two books of the series as the representative of the change in Earthsea towards a balanced structure. Orm Irian represents the Other side of Earthsea's patriarchal system as being uncontrollable, independent and strong. Her story in *Tales from Earthsea*, "Dragonfly," is also descriptive of another individuation process experienced by women. It is revealed in this story that Irian leads an ordinary life, yet with difficulties she has faced in terms of her father, who even denies her her name, to which she secretly acts and gets her name, Irian. However, Irian being only part of her name, she goes to the school of Roke in search of her true being on the hills of Roke, where everything becomes what it really is. She, therefore, is far from being submissive to her

father, who stands for patriarchy and also, courageous to leave everything behind to challenge a system that has denied her power as its practitioners prefer the father tongue, rejecting women's language. Irian, who later on takes her true name Orm Irian, given by dragons, becomes also skeptical about why women are denied the right to learn power and concludes that women may change the power system that men cling to as the aim of their lives. Just like Tehanu, Orm Irian is to experience another kind of individuation as a dragon, however, this time safe from the patriarchal oppression, pressure and denigration faced by women.

Seserahk, the princess of Kargad Lands, who has been offered by her father to the King Lebannen as a piece of good, may also be regarded as a significant female character. Her significance, though, lies in the bond she establishes with Tenar and other women, and how the definition of power is revised. When Tenar tells the princess that they are to keep the house while the others are dealing with preserving the balance on the Dragon's Way, Seserahk becomes like a guardian for Lebannen's soul. That is, once again through a non-heroic action, Le Guin displays a different kind of power displayed by women. Even though Seserahk's individuation is not explicit as a person having been secured all her life, and kept away from proper education, through her affinity with Tenar and her guidance of how to lead a new life, she gradually learns to get involved in relations with other people and Lebannen, which is a significant essence of individuation. More clearly, individuation for Seserahk begins when she lets her guard down to integrate with people and learn to trust them because as Jung argues, individuation cannot be attained alone;

> Individuation is only possible with people, through people. You must realize that you are a link in a chain, that you are not an electron suspended somewhere in space or aimlessly drifting through the cosmos. You are part of an atomic structure, and that atomic structure is part of a molecule which, with others, builds up a body. (*Nietzsche's Zarathustra* 103)

On the other hand, the women of the Hand, by rejecting the existence of a sole power, which is achieved only by men—who devote themselves to this power by being celibate—have a substantial place for this new female heroism. In contrast to the view of men, these women reject the opinion that making love

disrupts power and the belief that heroism necessitates solitude as they find power in each other and in sharing that power. Additionally, they favor the idea of the existence of more than one kind of power in Earthsea—as has also been elicited in *Tehanu*—which need not be heroic or men-based. Women of power in "The Finder," prefer to share knowledge and power, whereas men use the power with greed. Furthermore, just like the founders of Roke, it is made clear in another story, "The Bones of the Earth," that Ogion's teacher was a woman called Ard; a woman having powers of the earth, formerly considered to be as the Old Powers in relation to witches. It is not clear where Ard had learnt this knowledge of power, yet the fact that women have roots deeper than everything as Moss explains in *Tehanu*, may explain this power of Ard. However, although it is such a great power, she does not refrain from teaching it to a man, Ogion and he not refrain from learning from a woman. This story is also exemplary of how women have disappeared from the history of Earthsea.

Besides, in the story, "Darkrose and Diamond," the character Darkrose is a woman to be able to speak for herself with her way of life, by going against the lines and rules of the male power. In her case, this becomes a sign of her process of individuation. Individuation, as Jung conveys, aims at developing a "well-rounded psychic whole that is capable of resistance and abounding in energy" (*The Development of Personality* 169) and the individual needs to choose its own way and become self-reliant. Darkrose, then, becomes able to depend only on herself, choosing to do what she longs for and stands as a role model with her denial to wear the mask the society deems suitable, which would mean rejecting or never achieving individuation. Darkrose also proves that one does not need to give up power to love somebody or to do two things at once. Thus, Darkrose rejects having to be single-hearted and stands as an opposing figure to all the patriarchal values demanding one thing to focus on and leaving out the rest.

As a result, although the reader may not witness the individuation process of these women in detail, Le Guin tries to show a glimpse of these women's lives, in which they are in the process of individuating, seeking their own sort of

power. As a review of what individuation is, it is reasonable to remember that it manifests itself differently in each person; therefore, while in one person the shadow might be outstanding to be integrated into the Self, in another anima or animus might be a dominant aspect. Namely, whereas Tehanu is more concerned with what her being is, which causes her shadow to be more distinctive, Orm Irian is more interested in the essence of the world, in which women and men are set apart socially and assigned stereotypical roles and depictions. That is, Tehanu goes inward in her individuation; on the other hand, Orm Irian's individuation is more of an outward one, questioning the values, the system and the patterns that have constituted Earthsea and trying to find out her Self in relation to these phenomena. Seserahk, however, starts and continues her individuation in terms of a more relational base, discovering assistance in womanly bonds. All in all, these women, especially Tehanu and Orm Irian, can stand outside the values of patriarchal norms and thus bring order to Earthsea. That is, the old Earthsea, full of powerful men and their heroic actions separated from women and also the powerless, and their trivial, ordinary doings in daily life have been revised and re-evaluated.

As a result, Le Guin's female hero, Tenar, and other female characters in the series are representative of this new form of female quest, which is universal in the sense that it regards both men and women as individuals and does not evaluate any sex as superior to the other. Tenar's quest becomes a universal, human myth, which derives its power and pattern from the balance among people, among genders and among societies. This way, this new quest can change the meaning of heroism, including the heroism of ordinary people, as well and lead to the renewal of the societies with its connective essence by defying the common oppositions prevalent in cultures; man/woman, nature/society, dark/light, powerful/powerless and Logos/Eros. With such a portrayal of the female hero, readers—men and women, young and adult—can draw necessary conclusions for their own individuations. Tenar, then, may be seen as a model for the new female hero for the authors, readers and other female heroes.

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APPENDIX 1: ORIGINALITY REPORT

HACETTEPE UNIVERSITY
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THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF AMERICAN CULTURE AND LITERATURE .

Date: 7/8/2015

Thesis Title / Topic: **THE SEARCH FOR IDENTITY AND INDIVIDUATION PROCESS: THE FEMALE HERO'S QUEST IN URSULA K. LE GUIN'S *THE TOMBS OF ATUAN* AND *TEHANU***

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I respectfully submit this for approval.

7.8.2015

Name Surname: Zeynep Ünsal
Student No: N11224088
Department: American Culture And Literature
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Status: ☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.

Assist. Prof. Dr. Cem Kılıçarslan

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 7/8/2015

Tez Başlığı / Konusu: **BENLİK ARAYIŞI VE BİREY OLMA SÜRECİ: URSULA K. LE GUİN'İN *ATUAN MEZARLARI* VE *TEHANU* ESERLERİNDE KADIN KAHRAMANIN ARAYIŞ YOLCULUĞU**

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 122 sayfalık kısmına ilişkin, 7/8/2015 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 2'dir.

Uygulanan filtrelemeler:

1- Kabul/Onay ve Bildirim sayfaları hariç,
2- Kaynakça hariç
3- Alıntılar hariç
4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

7.8.2015

Adı Soyadı:	Zeynep Ünsal
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Programı:	Amerikan Kültürü ve Edebiyatı Yüksek Lisans
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Yrd. Doç. Dr. Cem Kılıçarslan

APPENDIX 2: ETHICS BOARD WAIVER FORM

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
AMERICAN CULTURE AND LITERATURE TO THE DEPARTMENT PRESIDENCY

Date: 7/8/2015

Thesis Title / Topic: **THE SEARCH FOR IDENTITY AND INDIVIDUATION PROCESS: THE FEMALE HERO'S QUEST IN URSULA K. LE GUIN'S *THE TOMBS OF ATUAN* AND *TEHANU***

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

7/8/2015

Name Surname: Zeynep Ünsal

Student No: N11224088

Department: American Culture and Literature

Program: American Culture and Literature

Status: ☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL

Assist. Prof. Dr. Cem Kılıçarslan

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HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
AMERİKAN KÜLTÜRÜ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 7/8/2015

Tez Başlığı / Konusu: **BENLİK ARAYIŞI VE BİREY OLMA SÜRECİ: URSULA K. LE GUİN'İN *ATUAN MEZARLARI* VE *TEHANU* ESERLERİNDE KADIN KAHRAMANIN ARAYIŞ YOLCULUĞU**

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

7/8/2015

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Programı:	Amerikan Kültürü ve edebiyatı
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