

UNIVERZITA PALACKÉHO V OLOMOUCI

FILOZOFICKÁ FAKULTA

Katedra anglistiky a amerikanistiky

Ivona Povolná

**The Conception of Apprentice Magician in the Fantasy Novels
the *Earthsea Cycle* by Ursula K. Le Guin and the *Riftwar Saga*
by Raymond E. Feist**

Bakalářská práce

Vedoucí práce: Prof. PhDr. Michal Peprník, Dr.

Olomouc 2015

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a použila jen uvedené bibliografické a elektronické zdroje.

Olomouc 25. června 2015

.....

vlastnoruční podpis

Poděkování

Tímto bych chtěla poděkovat Prof.PhDr. Michalovi Peprníkovi, Dr. za vedení této bakalářské práce, dále také za cenné rady a připomínky, ale především za čas a trpělivost.

CONTENTS

INTRODUCTION	5
1 THEORY OF LITERARY CHARACTER	7
1.1 Plot.....	7
1.2 Defining a character.....	8
1.3 Character typology.....	10
1.4 Character traits	11
2 COMPARATIVE ANALYSIS OF THE MAIN PROTAGONISTS	12
2.1 Background – place and social origin.....	12
2.2 Magical capability	14
2.3 Apprenticeship.....	15
2.4 Rivalry.....	18
2.5 Journeying as a way to finding home and purpose.....	21
2.6 Character traits	24
3 CONCEPTION OF MAGIC IN BOTH CYCLES	27
3.1 Magic of Earthsea	27
3.2 Magic of Midkemia and Kelewan.....	29
4 INFLUENCES AND CONTRIBUTION TO THE GENRE OF FANTASY ...	33
4.1 Literary factors.....	33
4.2 Social and political factors.....	34
CONCLUSION	38
RESUMÉ	40
ANNOTATION.....	43
BIBLIOGRAPHY	44

INTRODUCTION

Fantasy genre has been of great importance especially in the second half of last century and its popularity is enormous even today, and as such should be studied for future reference. In this thesis I am going to analyze characters of magician apprentices, who are often overshadowed by warriors in heroic fantasy, by comparing such characters—specifically Ged from the *Earthsea Cycle* by Ursula K. Le Guin and Pug from the *Riftwar Saga* by Raymond E. Feist—and showing their development on the way to find purpose in a world, where physical strength is preferred. Magicians need to fight with the help of knowledge and inner strength, which makes them more relatable to a modern reader as such qualities are preferred in 21st century.

The two writers deal with similar yet different events and themes. Each cycle could be considered to be a representative fantasy genre of 1970s and 1980s respectively. The *Earthsea Cycle* novels I refer to are the followings—*A Wizard of Earthsea* first published in 1968, *The Tombs of Atuan* published in 1971, *The Farthest Shore* and *Tehanu* first published in 1972 and 1990 respectively with special focus being on *A Wizard of Earthsea* as it is the book dealing with Ged's apprenticeship. The *Riftwar Saga* also consists of four novels—*Magician: Apprentice* and *Magician: Master* both first published in 1982, and *Silverthorn* and *A Darkness at Sethanon* first published in 1985 and 1986 respectively. Pug appears in most of Feist's other works, so his development is not finished yet in the *Riftwar Saga*, but as I am dealing with magician apprentices I will focus only on the *Riftwar Saga*.

In the first chapter, I introduce the theory of literary character. I define plot and give a brief summary of approaches to and theories of literary characters. After doing so, I focus on character typology and character traits. The second chapter does a comparative analysis of the main protagonists of the cycles, Pug and Ged, magician apprentices. In each subchapter, I focus on the respective characters separately. The comparative analysis examines several character traits and motifs: family and social background, magical capabilities, the concept of apprenticeship, rivalry, journeying to find a purpose and home, and personal character traits.

In the third chapter, I discuss the conception of magic in both cycles—its nature, its users and its differences and similarities. The fourth chapter explicates the literary, social and political factors, which influenced both authors. I discuss the most evident factors and focus mostly on the *Riftwar Saga* and the *Earthsea Cycle*, while

occasionally mentioning other works of authors. I also briefly mention the influence both authors had on other writers, which is in a way a contribution to the genre.

1 THEORY OF LITERARY CHARACTER

In this chapter I explain the theory of literary character. First I define the plot, which is necessary to the analysis of character. The following part is focused on defining the character and outlines relevant theoretical approaches—formalist and structuralist approach. The major topic is the superior or inferior relationship of plot and character. The next part describes some of character typologies, which were not mentioned in the previous sections. In the last part character traits are going to be explained.

1.1 Plot

Story and plot are not interchangeable terms but story can help in defining what the plot is. Steven Cohan and Linda M. Shires explain the relationship in *Telling Stories: A Theoretical Analysis of Narrative Fiction*: “story consists of events placed in a sequence to delineate a process of change, the transformation of one event into another. An event depicts some sort of physical or mental activity, an occurrence in time (an action performed by or upon a human agent) or a state of existing in time (such as thinking, feeling, being, or having).”¹ Such events can occur chronologically or simultaneously. Referring to Edward M. Forster, Cohan and Shires explain that “plot refers to a type of story structure, one which places events in relation of subordination, not mere coordination”.² They also emphasize that not every story has a plot.

Ludmila Lederbuchová says in her *Průvodce literárním dílem: výkladový slovník základních pojmů literární teorie* that events are consequences motivated by the previous events while abiding by the laws of logic. Plot is a result of composition organizing, whereas the author emphasizes the meaning of certain thematic components, while other components are subdued.³

To summarize—story is a set of events placed in a chronological order of what actually happened. Author organizes such events into a plot and presents them to the reader.

¹ Steven Cohan and Linda M. Shires, *Telling Stories: A Theoretical Analysis of Narrative Fiction* (London: Routledge, 2003), 53-54.

² Cohan and Shires, *Telling Stories: A Theoretical Analysis of Narrative Fiction*, 58.

³ Ladislava Lederbuchová, *Průvodce literárním dílem: výkladový slovník základních pojmů literární teorie* (Jinočany: H & H, 2002), 59.

1.2 Defining a character

Even though character existed since Ancient Greece, there were not many studies until the 19th century. That may have been caused by the fact that Aristotle considered characters to be inferior to the plot, because according to him characters are defined by their actions and their only purpose is to act.⁴

Edward M. Forster reaches an exactly opposite conclusion by calling literary characters ‘People’ as they are similar to real people and usually human. He widely explains this approach in his *Aspects of the Novel* and since the similarity is already established, the main focus is on the differences between characters and real people. While real people, Homo Sapiens, show only external signs to others; characters, Homo Fictus, reveal everything to the reader, including their secret life.⁵ Forster also emphasizes that characters are real, when they act according to the laws of art and also if they are convincing.⁶

Aristotle and Forster were not the only people trying to find the answer to the question concerning the superiority between plot and character. Russian formalists who emerged in the beginning of 20th century were influenced by Aristotle’s approach. Formalists perceive characters as products of plots with functional purpose, while not considering their psychology.⁷

Vladimir Jakovlevič Propp explores the functional aspect of characters in Russian fairy-tale and divides them into thirty-one functions and seven basic roles—the donor, the villain, the helper, the princess or prize and her father, the dispatcher, the hero and the false hero.⁸ For him “characters are simply the products of what it is that a given Russian fairy-tale requires them to do.”⁹

Algirdas Julien Greimas was influenced by Propp and also by linguists like Ferdinand de Saussure but tries to focus more on a narrative structure. He calls his character an actant, which is a subject who is assigned a certain predicate, and further divides functions of character into subject, object, sender, receiver, helper and

⁴ Bohumil Fořt, *Literární postava: vývoj a aspekty naratologických zkoumání* (Praha: Ústav pro českou literaturu AV ČR, 2008), 16.

⁵ Edward Morgan Forster, *Aspects of the Novel* (London: Edward Arnold & Co., 1945), 68.

⁶ Forster, *Aspects of the Novel*, 87.

⁷ Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca, N.Y.: Cornell University, 1978), 111.

⁸ Fořt, *Literární postava: vývoj a aspekty naratologických zkoumání*, 21.

⁹ Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 111.

opponent.¹⁰ Claude Bremond was inspired by Propp and Greimas, and divided characters in a more universal manner into roles of agents and patients, while also paying attention to relations between agents and patients with subjects and objects.¹¹

Structuralism, which emerged in France as a reaction to formalists, focuses more on the influence that cultures and other aspects of social life, like psychology, have on creating the character rather than focusing on its function. And while some agree with the opinion of formalists, other structuralists maintain a different opinion.

Tzvetan Todorov divides narratives into psychological, which are centered on characters, and apsychological, which are centered on the plot; thus creating a theory, which agrees and at the same time argues with approaches of Aristotle and Forster. He also argues with Henry James, whose ideal narrative was only character-centered. Therefore, Todorov admits the importance of character but does not deny the importance of plot.¹²

Roland Barthes deals with the psychological view of character and does not consider the function. “Barthes no longer argues that character and setting are subservient to action”.¹³

David Herman who was influenced by Propp and Greimas calls his characters participants. He combines a linguistic and logical-semantic approach and creates two stages, which help to interpret the character. In the first stage characters are separated from events into participants and nonparticipants based on the Subject-Predicate relationship. In the second stage participants are given roles in the narrative based on the relationships with other participants and with other aspects of narrative world. Such relationships and interactions are studied to find beliefs, desires and intentions of participants and thus defining their motivation aspect.¹⁴ In other words, participants are influenced by other participants and world they live in, to act in a certain way. Such approach seems to be the most effective as it combines the linguistic approach mostly used by formalists and logical-semantic approach widely used by structuralists.

Seymour Chatman in his *Story and Discourse: Narrative Structure in Fiction and Film* seems to reach similar conclusion as Todorov and considering the question of character and plot he states: “Stories only exist where both events and existents occur.

¹⁰ Fořt, *Literární postava: vývoj a aspekty naratologických zkoumání*, 25.

¹¹ Fořt, *Literární postava: vývoj a aspekty naratologických zkoumání*, 27-28.

¹² Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 113.

¹³ Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 115.

¹⁴ Fořt, *Literární postava: vývoj a aspekty naratologických zkoumání*, 34-35.

There cannot be events without existents. And though it is true that a text can have existents without events (a portrait, a descriptive essay), no one would think of calling it a narrative.”¹⁵ This leads to a conclusion that both characters and plot are important but in narrative one cannot exist without each other, therefore none seems to be superior to the other.

Therefore, characters were considered to be only textual references or masses—semiotic approach. Later the mimetic approach started to develop. Such approach studies aesthetic, philosophical, psychological and other devices to study characters. Both approaches existed simultaneously. While Foster calls his characters ‘People’, Chatman argues that “characters do not have ‘lives’; we endow them with ‘personality’ only to the extent that personality is a structure familiar to us in life and art.” Nevertheless, as characters need to be described; areas of human experience such as psychology, morality etc. should not be denied to them.¹⁶

According to Patrick O’Neill, character in narrative can be described either by direct definition—what the character says and what is said about character—or by indirect representation—how author and reader perceive the character, from his appearance to his actions.¹⁷

1.3 Character typology

Propp was the first one to consider the function of character and his typology was already mentioned.

Forster divides characters into flat and round. Flat characters are created around a single idea or quality; they are easily recognized and remembered and can be explained in one sentence.¹⁸ That means Propp’s characters would be considered to be flat. Round characters seem more complicated and have to be able to surprise and convince.¹⁹ While flat characters are best when they are comic, “it is only round people who are fit to perform tragically”.²⁰

Todorov distinguishes two types of characters. There are agents and actual characters. While agent is described as having no traits or qualities, actual character is

¹⁵ Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 113.

¹⁶ Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 138.

¹⁷ Fořt, *Literární postava: vývoj a aspekty naratologických zkoumání*, 64.

¹⁸ Forster, *Aspects of the Novel*, 93-95.

¹⁹ Forster, *Aspects of the Novel*, 106.

²⁰ Forster, *Aspects of the Novel*, 100-101.

psychologically determined.²¹ But every agent or character should have at least one psychological trait or quality. They are either described by their job or name and if there were no qualities, they would not be mentioned by the author. For example, if the protagonist walks on the street and there is a passer-by, he is mentioned because he seems interesting to the protagonist or author, which is already a quality in itself. If Todorov means that agents are present in psychological narratives, then in my opinion characters would be defined by their actions, which also assign them certain traits or qualities.

1.4 Character traits

As mentioned together with Todorov's typology, characters have certain psychological traits, which Cohan and Shires describe as semantic features, which help to differentiate the character.²² Chatman also says that "a trait may be said to be a narrative adjective out of the vernacular labeling a personal quality of a character, as it persists over part or whole of the story",²³ and "it may either unfold, that is, emerge earlier or later in the course of the story, or that it may disappear and be replaced by another," while adding that traits should not be mistaken for feelings, moods, thoughts and other psychological phenomena.²⁴ Traits can be established (through names or by saying what the trait is) or they can be implied through events. However, while events are temporary, traits coexist with large number of events.²⁵

²¹ Fořt, *Literární postava: vývoj a aspekty naratologických zkoumání*, 31.

²² Cohan and Shires, *Telling Stories: A Theoretical Analysis of Narrative Fiction*, 72.

²³ Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 125.

²⁴ Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 126.

²⁵ Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, 129.

2 COMPARATIVE ANALYSIS OF THE MAIN PROTAGONISTS

In this chapter I focus on main protagonists, who are magician apprentices—Pug and Ged. Rather than analyzing main protagonists separately, I am going to compare them in different aspects, which focus on their development, to emphasize the differences and similarities. First I will mention a background of both protagonists, including their families and town they live in. The second subchapter is going to deal with magic capability and talent they possess. Then I am planning to map the time both boys studied magic and what they gained from their respective masters and schools. The next subchapter is focused on relationship with their respective rivals and influence such rivalry had on them. After doing so, a development after finishing the apprenticeship will be discussed with focus on journeying to find a purpose and home. In the end, I focus on the most prominent character traits Ged and Pug possess. At the end of each subchapter, there is a brief summary of similarities and differences which result from its content.

2.1 Background – place and social origin

Ged and Pug are greatly influenced by their social background and place of origin. Both protagonists live in the periphery of their country and belong to the prime race of their respective worlds and both come from a lower class of population. The difference lies in their family background as Pug is an orphan loved by his foster family, while Ged with a large family does not seem to be close to them. Such circumstances have an enormous influence on their motivation and future development, as well as relationships with other people.

Ged, the main protagonist of *A Wizard of Earthsea* and a supporting character in the remaining books of the *Earthsea Cycle*, was born in the village of Ten Alders on the island of Gont. He is the youngest of seven boys, his mother died and his father is a bronze-smith. Ged is “a tall, quick boy, loud and proud and full of temper”,²⁶ does not seem to be close to his family and never mentions them on his journey. Gontish people have, like most people of the Archipelago, red-brown skin and dark hair.²⁷ Ged spends his time with goats and seems to have certain innate propositions for his future craft as

²⁶ Ursula K. Le Guin, *A Wizard of Earthsea* (New York: Bantam Books, 1977), 2.

²⁷ Le Guin, *A Wizard of Earthsea*, 39.

“mountain folk of Gont are not warlike; it is not warriors they are famous for, but goat-thieves, sea-pirates, and wizards.”²⁸

Pug; who is the main protagonist of *Magician: Apprentice* and *Magician: Master*, mostly of *A Darkness at Sethanon*, and a supporting character in *Silverthorn*; is an orphan, who lives in Crydee— Duchy with furthest distance to the capital city of the Kingdom of the Isles. Pug is a dark-eyed and brown-haired boy.²⁹ He was brought up by the cooks in the castle and their son Tomas became his brother-like best friend. His dream is to be a soldier but as he is not strong enough, he fails to become one.

Ged does have a family but no strong relationship with them and he does not remember his aunt’s name in *Tehanu*.³⁰ His lack of family relationship might be a possible motive for pursuing magic as Tenar notes in *Tehanu*: “Ogion said of you once that before you’d had any learning or training as a wizard at all, you were a mage. Mage-born, he said. So I imagined that, to have a power, one must first have room for the power. An emptiness to fill. And the greater the emptiness the more power can fill it.”³¹ Since Ged is not given enough attention from other people, he starts to like the power magic gives him, and as he wants to prove himself by being more than a goat-herder, his greatest flaw—pride—is created.

In contrast, Pug who is an orphan grew up loved by his foster family, which helps him in creating other strong relationships and motivates him to find his final purpose—protecting his home and loved ones. As Pug would have to leave, if he was not chosen as an apprentice, his love for his home is a possible motive for accepting his apprenticeship to Kulgan. Since Pug is from lower class as well, he is motivated to become useful in some way and proves to do so by his talent.

Both protagonists are influenced by their place of origin and social background in their career as well as social life. Both live in a periphery and come from lower class, which motivates them to become more powerful and useful, which proves to be bad influence in Ged’s case as his pride grows as well. Since Ged is from Gont, he has an innate propensities for magic, while Pug’s real origin is unknown. Many of Ged’s flaws such as pride come from his bringing up, while for Pug it is his will to protect his home.

²⁸ Le Guin, *A Wizard of Earthsea*, 8.

²⁹ Raymond E. Feist, *Magician: Apprentice* (New York: Bantam Books, 1994), 1.

³⁰ Ursula K. Le Guin, *Tehanu: the last book of Earthsea* (London: Puffin, 1992), 71.

³¹ Le Guin, *Tehanu: the last book of Earthsea*, 175.

2.2 Magical capability

Both Ged and Pug possess an innate talent and an enormous potential for magic and they come to realize their abilities through a coincidence without any previous knowledge or learning of its use. Such potential leads them to becoming the most powerful in their craft.

While Ged uses a word he hears from his aunt to control a goat, his aunt is surprised by his talent, because he did so without knowing the meaning of the word, which leads her to think he is powerful. She confirms her hypothesis when Ged is able to laugh even after she casts a silent spell on him. His superiority is also shown while he studies on Roke. “At all these studies Ged was apt, and within a month was bettering lads who had been a year at Roke before him. Especially the tricks of illusion came to him so easily that it seemed he had been born knowing them and needed only to be reminded.”³² Later in *A Wizard of Earthsea*, when he visits Ogion, his master tells him that Ged will become his master in the end³³ thus acknowledging his talent. This becomes the truth as Ged becomes an Archmage by the beginning of *The Farthest Shore*.

Pug is also met by coincidence as he meets master Kulgan, who sees some magical potential and later takes him as his apprentice. “He has the potential for a great talent. As soon as I saw him use the crystal in my hut that night, I knew for the first time in years I might have at last found my apprentice.”³⁴ While Pug is not able to use any magic at first, he excels in certain areas as Kulgan remarks, “The things he can do with scrolls and devices amaze me. The boy has such a gifts for these things, I would have wagered he had the makings of a magician of mighty arts”.³⁵ As Pug starts to use magic without any devices, which is unexplainable by his master, his potential grows enormously. Pug also surpasses master Kulgan when he becomes a magician of Greater Path in *Magician: Master*, while being able to use magic from both worlds as well.³⁶ He discovers a way to use Lesser Path in *Silverthorn* as well.

This leads to a conclusion that both protagonists possess a great potential and never stop to surprise and surpass their masters.

³² Le Guin, *A Wizard of Earthsea*, 43.

³³ Le Guin, *A Wizard of Earthsea*, 129.

³⁴ Feist, *Magician: Apprentice*, 51.

³⁵ Feist, *Magician: Apprentice*, 51.

³⁶ Feist, *Magician: Master*, 350.

2.3 Apprenticeship

Magic is an art which requires not only an innate talent but also a great amount of knowledge. That is why Ged and Pug need a guidance in form of master or school. While school offers a great amount of knowledge in shorter time, master exists to show his apprentice the right path to using magic as well as to living. Since magic should not be misused, Ogion and Kulgan play crucial role in life of their apprentices with the difference that Ged does not realize Ogion's importance at first. Both Ged and Pug find their talent by coincidence and their path to magic is not smooth: Ged learns magic faster than anyone but makes many mistakes because he takes great pride in his power, and Pug needs to find a different source of knowledge as he uses magic in a way unknown to his master.

Ged's first source of knowledge is his aunt, who is a witch of the village. As he coincidentally uses a word he heard from her, Ged discovers his talent and shows a desire to learn as he seems to like the power it offers. "At first all his pleasure in the art-magic was, childlike, the power it gave him over bird and beast, and the knowledge of these. And indeed that pleasure stayed with him all his life."³⁷ However his aunt does not know about balance, so she does not teach Ged the basic rules, which proves to be the root of Ged's ignorance. That is how his apprenticeship begins, which leads to Ged being able to save his village from Kargs—savage invaders with white skin and yellow hair.³⁸

His deeds lead to Ogion giving him his true name and making him his apprentice. Ged's expectations are too high as he expects Ogion to use magic while traveling.³⁹ In Ogion's home of Re Albi Ged is dissatisfied because he did not expect wizards to live a poor, almost beggar-like life. He does not realize his apprenticeship has already started. Ogion tries to teach him, how to learn the names of things: "To hear, one must be silent,"⁴⁰ yet Ged only feels he is being mocked and does not seem to understand Ogion's intentions.

As he spends his days in the nature in silence learning Runes, his doubts seem to grow. While boasting to a daughter of Lord of Re Albi, summoning of the spirits of the dead is mentioned.⁴¹ Ged tries to perform such magic almost unconsciously after

³⁷ Le Guin, *A Wizard of Earthsea*, 6.

³⁸ Le Guin, *A Wizard of Earthsea*, 7.

³⁹ Le Guin, *A Wizard of Earthsea*, 16.

⁴⁰ Le Guin, *A Wizard of Earthsea*, 17-18.

⁴¹ Le Guin, *A Wizard of Earthsea*, 21.

returning to Ogion's house. Ogion saves the situation and tries to teach Ged one of the most important aspects of magic "This sorcery is not a game we play for pleasure or for praise. Think of this: every word, every act of our Art is said and is done either for good, or for evil. Before you speak or do you must know the price that is to pay."⁴² Unfortunately, Ged fails to realize the importance of his master's words for almost four years. Ogion sees great power in Ged and knows Ged does not have the basic understanding of how and when to use magic, but gives him a choice to decide his own fate.

The decision leads to Ged's next phase of apprenticeship at the School on Roke⁴³. There he finally starts to learn magic from the "grey-cloaked Masters of Roke, who were called the Nine"⁴⁴—Master Doorkeeper, Master Chanter, Master Windkey, Master Herbal, Master Changer, Master Summoner, Master Patterner, Master Namer. Ged does not regard all of their teachings to be useful, especially illusions, which he does not consider to be true magic. As Ged at last starts to learn from Master Summoner, he is told that "the world is in balance, in equilibrium. A wizard's power of Changing and of Summoning can shake the balance of the world. It is dangerous, that power. It is most perilous. It must follow knowledge, and serve need," which appears to be a second warning after what he was told by Ogion, yet he ignores the advice as he is blinded by power: "surely a wizard, one who had gone past these childish tricks of illusion to the true arts of Summoning and Change, was powerful enough to do what he pleases, and balance the world as seemed best to him, and drive back darkness with his own light."⁴⁵ When he summons the shadow, it is already too late to remember the advice he was given. As Feist says, "Really smart people can do really dumb things when they refuse to consider unexpected consequences,"⁴⁶ which applies to Ged even though he is not Feist's character. Ged is talented but not wise. It is only after summoning the shadow that he grows into a wiser person and is able to gain his cloak and staff—symbols of wizards—by admitting not being wise.⁴⁷ In the end Ged admits that Ogion is his true master.⁴⁸

⁴² Le Guin, *A Wizard of Earthsea*, 23.

⁴³ Le Guin, *A Wizard of Earthsea*, 24.

⁴⁴ Le Guin, *A Wizard of Earthsea*, 42.

⁴⁵ Le Guin, *A Wizard of Earthsea*, 44.

⁴⁶ Raymond E. Feist, "Why?" accessed April 28, 2015, <http://www.crydee.com/raymond-feist/talks/why>.

⁴⁷ Le Guin, *A Wizard of Earthsea*, 73.

⁴⁸ Le Guin, *A Wizard of Earthsea*, 129.

Contrary to Ged, Pug does not often make his own life decisions in the *Riftwar Saga* as his life is driven by fate, or more specifically Macros. Since in the Kingdom of the Isles apprentices are chosen by their master, it is only by fate that Kulgan makes Pug his apprentice. “When no master chose him, I knew fate had set our paths to cross,”⁴⁹ however his choice is supported by the fact that he met Pug in the hut and saw a certain potential in Chapter 1 of *Magician: Apprentice*. While Kulgan tries to teach him about magic, he finds that Pug excels in theory, but in practice there always seems to be kind of an obstacle, which stops him from casting a spell. He is also taking lessons in writing from Father Tully, the priest of Astalon; and contrary to Ged, he does not seem to doubt his teachers. What he doubts is himself, as he struggles to use magic.

When Pug shows what seems to be impossible for a magicians of Midkemia—casting a spell without the use of scroll or another device, there seems to be no one to teach him on Midkemia, which leads to the only possible solution in the plot—Pug studies on Kelewan and becomes a Great One after four years of slavery in *Magician: Master*. School in Kelewan is fundamentally different from any teachings discussed as Pug’s memory is erased and he is asked questions, which prepare him for his purpose to serve Empire as the Great One—Tsurani magicians, who wear black robes and are “outside the law”.⁵⁰ As his memory is erased, great amount of knowledge was put in his mind for him to use them, when needed. “There will be a period when thoughts will come unbidden from time to time. As you frame a question, the answer will appear in your mind. And sometimes an answer will come as you read it or hear it. It serves to keep you from reeling under the impact of years of learning coming upon you in an instant.”⁵¹ Pug learns of Greater Path and Lesser Path of magic as a fellow Great One Hochopepa explains to Pug, “you had too much ability to have succeeded as a Lesser Path magician.”⁵²

Throughout the cycles Pug also has another master who supervizes him from afar—Macros the Black, who foresees the future and manipulates Pug’s fate to reach the goal of destroying the Rift in Chapter 11 of *Magician: Master*. Pug does not stop learning about magic and studies books Macros left him. He learns how to create safe rifts in Chapter 15 of *Silverthorn* and finds a way to learn Lesser Path of magic in

⁴⁹ Feist, *Magician: Apprentice*, 51.

⁵⁰ Feist, *Magician: Master*, 34.

⁵¹ Feist, *Magician: Master*, 134.

⁵² Feist, *Magician: Master*, 133.

Chapter 17.⁵³ At the end of *Silverthorn* Pug travels to Elvardein on Kelewan, where the eldest elves—eldars—live to further his studies and prepare for an upcoming battle.⁵⁴

Both apprentices seem to find magic by coincidence after meeting a user of magic, which might mean they need at least an element of knowledge to realize their talent. Ged and Pug both study with masters and later at school. While school provides great knowledge of the use of magic, masters provide the moral side of using magic as well, yet both are not fully successful: Ged excels in using magic but disregards Ogion's advice, while Pug listens to Kulgan's advice but struggles with using magic taught by his master. Another major difference is that Ged makes decisions for himself, even if they are usually wrong, while Pug's life is driven by his fate and Macros.

2.4 Rivalry

Both Ged and Pug are very competitive. This trait is expressed by the motif of rivalry, which runs throughout the first books of both cycles.

Student of wizardry in Roke, Jasper, in *A Wizard of Earthsea* starts to be competitive with Ged, who is two years younger, as soon as they meet in Chapter 3. As both come from a different social class—Jasper being a son of a noble in Havnor, while Ged only a village boy and a son of a bronze-smith—Jasper is the initiator, because he wants to see the greatness of wizardry from Gont and seems to want to prove to himself he is better than Ged. Jasper is of higher social class and acts arrogant to Ged, while calling him a “Goatherd”⁵⁵ to show his superiority. When Jasper demonstrates illusions, prideful Ged, who does not know such kinds of magic yet, uses Ogion's words as an excuse. “Sorcery is not a game. We Gontishmen do not play it for pleasure or praise” and feels he made a fool of himself because of Jasper.⁵⁶ This fact is quite ironic as he heard the words from Ogion just before coming to Roke, because of his mistake. His later actions do not stay true to such words either, at least not in *A Wizard of Earthsea*.

Ged wants to prove himself to the mockingly smiling Jasper, who is popular with others students. From the start Ged thinks himself to be better than other students

⁵³ Raymond E. Feist, *Silverthorn* (New York: Bantam Books, 1994), 294.

⁵⁴ Feist, *Silverthorn*, 337.

⁵⁵ Le Guin, *A Wizard of Earthsea*, 58.

⁵⁶ Le Guin, *A Wizard of Earthsea*, 41.

because Ogion wrote in his letter to the Archmage that Ged “would be the greatest wizard of Gont,”⁵⁷ so Ged’s rivalry appears to be a clash of two prideful boys.

Ged has a talent and learns faster than anyone, but his motivation to learn after coming to Roke seems to be too focused on shaming Jasper, which already disagrees with what he told Jasper about magic not being a game and something to be praised for. When the magic he learns does not appear to be as powerful as he expected, he talks with Jasper, who is better at listening to the advices of Masters. Jasper tells Ged that “even foolery is dangerous in the hands of a fool” and while Ged sees no insult in the face of his rival, he becomes angry and promises himself to beat Jasper with real power.⁵⁸ His rival shows a beautiful illusion at Winter Festival and is praised. Seeing Jasper in a spotlight makes Ged even more angry and envious.⁵⁹ When the boys are relaxing and using magic for fun, Ged and Jasper simultaneously provoke each other to a duel and while Ged tries to summon up a spirit (Jasper mentions the task, while mocking him in a similar way the daughter of the Lord of Re Albi did), he feels much more powerful than Jasper that he no longer seems to care or envy him⁶⁰ but as he continues, it leads to the greatest mistake of his life, losing his shadow and causing the death of Archmage. Even if Ged might have been stronger at the time, he loses time as he is healing from his physical and psychological wounds, and “he was never so quick to learn as he had been, having learned a long hard lesson from fear,”⁶¹ all because of his pride and ignorance.

Pug and his rival seem to be fundamentally different. Since Pug’s early ambition was not to be a magician and as there are no other magician apprentices in Crydee, the rivalry is not of magical origin. Since the era is the one of strong men and knights, Pug wants to be a soldier, but as he does not have sufficient qualities he is not able to become one. As one of the weakest of his age, there does not seem to be anyone he could rival and beat in strength in Crydee. Pug challenges other boys when he must as shown in Chapter 3 of *Magician:Apprentice* where he fights with Rulf after being laughed at for being an orphan.⁶² He does not win, but he does not lack in courage. After the encounter he feels like a fool, similarly to Ged. His first reason for feeling like a fool corresponds to Ged’s—his pride was hurt—and he was seen by Princess Carline,

⁵⁷ Le Guin, *A Wizard of Earthsea*, 42.

⁵⁸ Le Guin, *A Wizard of Earthsea*, 45.

⁵⁹ Le Guin, *A Wizard of Earthsea*, 51.

⁶⁰ Le Guin, *A Wizard of Earthsea*, 60.

⁶¹ Le Guin, *A Wizard of Earthsea*, 70.

⁶² Feist, *Magician: Apprentice*, 57.

which must have been humiliating. At the same time Pug argues that he did not do so bad. The second reason he feels like a fool is losing his temper despite everything he has learnt from Kulgan,⁶³ which differs from Ged greatly as Pug listens to his master's advice and does not seem to want to get revenge on Rulf.

Nevertheless, Pug's fight with Rulf is not that of a strong rivalry such as the one of Ged and Jasper. It is only after Pug saves the Princess and becomes a Squire that he finds someone, who he could call a rival—Squire Roland. Before that happens, Pug and Roland seem to be quite friendly as Roland is Tomas' friend and former rival, thus making him Pug's friend as well. Roland is always seen next to the Princess—on the day of Choosing and while seeing Pug fight—because he is in the Duchy as a companion to the Princes and the Princess. Roland is in love with Carline but after Pug saves her and Princess starts to fall in love with Pug, Roland is overwhelmed with jealousy. “When the Princess took Pug's hand in her own, Roland's expression changed to one of black-humored jealousy.”⁶⁴ When Pug says to Carline that he would not think to aspire to get a higher status⁶⁵—to pursue her hand—she starts ignoring Pug and tries to make him jealous through Roland, which she is successful in. Pug seems confused because he does not know, if he likes Carline in a special way. He does not understand Carline and is not so courteous as Roland, so he says wrong things, therefore he begins to feel the difference in status as Roland was born a noble.⁶⁶

Pug's and Roland's rivalry concludes in Chapter 7 of *Magician: Apprentice* as the boys start a fight. While being overwhelmed by Roland, Pug unconsciously starts to cast a spell on Roland. It is Kulgan's voice from his months of training that wakes him up to stop Roland from being strangled by illusionary hands. Both boys reconcile their friendship, while realizing Carline was trying to set them against each other.⁶⁷

Both Ged and Pug seem to have rivals, who are of a higher social status. Both are made into fools but Ged's pride keeps him from overcoming his anger. Opposite to Ged, Pug remembers what Kulgan taught him and regrets his actions, while not pursuing further conflicts. That is until he meets his second rival, who is a rival in love. Ged and Pug both conclude fights with their rivals, while using magic, even if Pug does so uncounsciously. While Ged uses magic, which leads to a catastrophe despite being

⁶³ Feist, *Magician: Apprentice*, 59-61.

⁶⁴ Feist, *Magician: Apprentice*, 79.

⁶⁵ Feist, *Magician: Apprentice*, 104.

⁶⁶ Feist, *Magician: Apprentice*, 142-143.

⁶⁷ Feist, *Magician: Apprentice*, 155-159.

warned on several occasions, Pug remembers Kulgan's words, stops his actions and reconciles with his rival.

2.5 Journeying as a way to finding home and purpose

Becoming a magician does not end with gaining the cloak and staff but with a decision of how to use the power. Ged and Pug have the knowledge but they need to choose the path. After doing so, they can go on a journey to find home. Mike Cadden mentions in *Le Guin: Beyond Genre* that "'Home' after all, is the process and not ultimately the place—it is what one identifies with after traveling through space and time with important companions, not where one ultimately stops at the end of a tale."⁶⁸ He also adds that during such journey of seeking home, one finds a sense of purpose.⁶⁹ Both Ged and Pug find such purpose in protecting the world: Ged in maintaining the balance of magic and Pug in protecting Midkemia and later Kelewan from the Enemy—ancient evil force that tries to enter the world through the rifts.

Before Ged and Pug can decide on their purpose and focus on it, they first need to know themselves. The fact is realized by Pug as he remarks, "I think I should try to find out about myself before I try to make up my mind about the rest."⁷⁰ Master Summoner gives a truthful description of wizard's life: "truth is that as a man's real power grown and his knowledge widens, even the way he can follow grows narrower: until at last he chooses nothing, but does only and wholly what he *must* do."⁷¹

While in his apprenticeship Ged's goal is to gain power, it is only after he changes his goal to protecting world from the Shadow that he can gain a great power. When Ged finishes his first job as a wizard he is unable to return to Roke, where he would be protected, which leaves him without options. After constantly running away, the only person Ged can confide in is Ogion, because learning from his mistakes "he found Ogion always a comfort to him"⁷² and "he knew the value of Ogion's advice".⁷³ Going to Ogion proves to be the right decision as Ogion advises Ged to stop running away and confront his hunter.⁷⁴

⁶⁸ Mike Cadden, *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults* (New York: Routledge, 2005), 54.

⁶⁹ Cadden, *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults*, 49.

⁷⁰ Feist, *Magician: Apprentice*, 175.

⁷¹ Le Guin, *A Wizard of Earthsea*, 71.

⁷² Le Guin, *A Wizard of Earthsea*, 42.

⁷³ Le Guin, *A Wizard of Earthsea*, 145.

⁷⁴ Le Guin, *A Wizard of Earthsea*, 128.

It is not when Ged first gets his true name in his village that he becomes a man, but after he embraces his shadow: “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 fore life’s sake and never in the service of ruin or pain or hatred, or the dark.”⁷⁵ As Ged becomes a man, his purpose is to continue protecting the balance in the world. If Ged did not learn from his mistake, it is possible he would become like Cob from *The Farthest Shore*, searching for power and losing his name in the process.

Pug has a notion to protect his home and people, who are close to him, by using his power. This is shown throughout *Magician: Apprentice* and includes saving princess Carline from the trolls and his confrontation with Roland, which makes him realize he must use his power with responsibility. His will to protect his home is visible as he travels to the capital city with Duke Borric’s party to convince the king to provide them with army and when he saves Kulgan on several occasions, whereas the latter leads to Pug being captured into slavery.⁷⁶ Even though Pug accepts Kelewan as his homeland and his role of a Great One, there is a part of him that stays unchanged in *Magician: Master*.⁷⁷ Pug finally chooses his path in Chapter 11, where his anger and disgust from seeing people enjoying violence and death escalates, causing him to destroy arena of Imperial Games and escape back to Midkemia to protect his world and to close the Rift.⁷⁸ In such manner, Pug becomes aware of what is important to him and learns more about himself. By the end of *A Darkness at Sethanon*, Midkemia and Kelewan are connected by a safe rift and Pug is resolved to protect both worlds from the Enemy.

When both protagonists choose their purpose, Ged and Pug decide to go on two journeys, which contribute to reaching their final goal. “For Ged in the trilogy’s second and third books, the labyrinth and Dryland, respectively, are problems to solve on the way to finish a quest.”⁷⁹ In *The Tombs of Atuan* Ged searches for the second half of the ring of od Erreth-Akbe, while in *The Farthest Shore* he tries to bring magic back into balance and prepare Lebannen for being a king, who can bring order to the world. Similarly, Pug’s journey in *Silverthorn* and *A Darkness at Sethanon* have a purpose of

⁷⁵ Le Guin, *A Wizard of Earthsea*, 181.

⁷⁶ Feist, *Magician: Apprentice*, 363.

⁷⁷ Feist, *Magician: Master*, 276.

⁷⁸ Feist, *Magician: Master*, 330-364.

⁷⁹ Mike Cadden, 2006. “Taking Different Roads To The City: The Development Of Ursula K. Le Guin’s Young Adult Novels,” *Extrapolation* 47 (3): 433.

learning more about the Enemy and ways to face him, as well as gaining help from the Great Ones and Macros respectively.

Throughout all journeys, Ged and Pug have companions. “Without others, characters fail to realize goals—or even to develop a clear sense of themselves—so it matters how close they can get to other characters.”⁸⁰ Ged always travels with maximum of one companion, while Pug is natural in creating relationships often travels with at least two other people. On the journey to learn about themselves as well as to find their purpose Ged and Pug learn about loss in a form of otak⁸¹ and Tomas respectively.⁸² Both are accompanied by their master’s advice and influence of people who helped with their upbringing. When Ged decides to face the Shadow, he travels with his friend Estarriol, while Pug returns to Midkemia to face Tsurani invasion with his friends and countrymen. Tenar and Lebannen help Ged with reaching his goal and at the same time Ged guides them in learning about themselves in *The Tombs of Atuan* and *The Farthest Shore* respectively. Pug in *Silverthorn* is accompanied by Meecham and Dominic on his journey to Kelewan, as both refuse to let him go alone, and by Tomas and Ryath in *A Darkness at Sethanon* as they are ideal companions for finding Macros as dragon Ryath can travel through space.

Ged fulfills his purpose in *The Farthest Shore* but as he loses his powers, he needs to find another goal. To do so, he has to learn about his ordinary self, who does not use magic. “Ged's own story of conflict, of adolescence, jumps from the first book, *A Wizard of Earthsea*, over the next two novels in the first trilogy to resume in earnest in *Tehanu*, where he is back on Gont to finish part of the adolescence he began there.”⁸³ He becomes a true man as he uses violence to protect for a first time⁸⁴ and as he is no longer under a spell of celibate and starts to live with Tenar and Therru as a family, which becomes his purpose and home as he lived most of his life alone.⁸⁵ Pug’s home is with his friends and family as he naturally accepts a role of husband and father. Since Pug creates many friendships throughout the book, while constantly pursuing his purpose of protecting Midkemia and Kelewan, it is possible to say he is constantly home as he found his home in the moment he realized his purpose.

⁸⁰ Cadden, Ursula K. *Le Guin Beyond Genre: Fiction for Children and Adults*, 20.

⁸¹ Le Guin, *A Wizard of Earthsea*, 121.

⁸² Feist, *Magician: Apprentice*, 237.

⁸³ Cadden, 2006. “Taking Different Roads To The City: The Development Of Ursula K. Le Guin's Young Adult Novels,” 433.

⁸⁴ Le Guin, *Tehanu: the last book of Earthsea*, 154.

⁸⁵ Le Guin, *Tehanu: the last book of Earthsea*, 171-172.

Both protagonists need to know themselves before they can realize find their purpose. To reach their purpose both journey with other people, who help and influence them. Pug's goal is protecting Midkemia and Kelewan together with people who are close to him from the Enemy and is influenced by his upbringing. Ged's goal is maintaining the balance and bringing the order to the world. Contrary to Pug, Ged's goal changes slightly, when he loses his power and in the end both Ged and Pug's goal is the same—to protect people, who are close to them.

2.6 Character traits

Ged shows a great shift in character after summoning of the shadow. Some of his traits are subdued, some completely disappear and some are a new creations of his personality. In contrast, Pug keeps his traits throughout the series and no great shift in personality occurs as for him rather than improvement in traits, an improvement in power is necessary.

Pride is Ged's most prominent trait throughout the first half of *A Wizard of Earthsea* and at the same time it is his greatest flaw, as without such pride he would not commit mistakes he did. Pride does not let him admit his fear and he tries to rid himself of such weakness by security and protectiveness of power. "The more he learned, the less he would have to fear, until finally in his full power as Wizard he needed fear nothing in the world, nothing at all."⁸⁶

It is much worse that such trait is accompanied by ignorance and skepticism since he does not stop to reconsider advice his masters gave him. Ged does not forget Ogions's words since he mentions the words to Jasper, yet he fails to live by the words himself. Ged seems to be confident in thinking he knows better than more experienced adults, which is not abnormal for an adolescent boy who wants to have a freedom and no limitations by rules. In his overconfidence he does not listen to warnings of his rival Jasper as well as his friend Estarriol, so Ged does not disregard only adults but also his peers. Moreover, he ignores warnings of his own mind— memories of his first attempt to summon a shadow in Ogion's hut. "These moments of fear and darkness— were the shadows merely of his ignorance."⁸⁷

After summoning the shadow, more accomplished qualities start to appear, such as humility as he no longer seems to disregard his Masters and repents for his actions.

⁸⁶ Le Guin, *A Wizard of Earthsea*, 54.

⁸⁷ Le Guin, *A Wizard of Earthsea*, 54.

He is not ashamed to ask Ogion for help while changed into a hawk and he asks for advice in pursuing the shadow as well. He is no longer ashamed of being afraid as he admits his fear to Serret.⁸⁸ Moreover, he faces his fears as he decides to stop running and confronts the shadow. Thoughtfulness is another trait that starts to form in Ged, which is hinted as he declines Serret's wish to speak with the stone. It is also possible that the trait evolves into wisdom. As Ged does not want to repeat his mistake he is strict with himself, which Tenar also mentions in Chapter 10 of *Tehanu*. He is strict not only with himself but also other people who would make the same mistake he did, such as Cob in *The Farthest Shore*.

Another trait, which contributes to his character is patience. While being an apprentice, he seems too eager to learn and does not spend enough time listening to the sounds of nature while being Ogion's apprentice, yet after his change his determination leads him to pursue the shadow even as he does not know how long it would take him. To do such a deed one would need to have courage, which Ged does have and later demonstrates it again when he decides to obtain a second half of the ring of Erreth-Akbe in *The Tombs of Atuan* and also in *The Farthest Shore* when trying to return magic to the world even for a price of his power, which proves him to be selfless as well. That leads to a conclusion that to start a journey, character has to be courageous.

One of the reasons, Ged had so many flaws is possibly his background. Since his father did not actually raise him Ged has to learn everything about life on his own and by mistakes. He needs an acknowledgement and praise as he seems to have lacked it. Le Guin herself admits, "The male characters in my books tend to be isolated and are often under considerable stress and difficulty. They're kind of being abused by life."⁸⁹

Pug's most prominent quality is his well-ordered mind, which allows him to judge a situation and avoid making mistakes, which he employs at the end of chapter 7 in *Magician: Apprentice*, where he deals with Carline in a very logical way, while explaining his reasons for not concentrating fully on her with an argument that he needs to focus on magic⁹⁰ for which Kulgan praises him, "it is almost impossible in the heat of the moment to understand long-term consequences. I am proud you were able to do this."⁹¹ This trait also shows to be essential for his studying and Kulgan has great expectations. "I have the feeling that someday you may use that logical mind of yours

⁸⁸ Le Guin, *A Wizard of Earthsea*, 115.

⁸⁹ Cadden, *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults*, 153.

⁹⁰ Feist, *Magician: Apprentice*, 171-178.

⁹¹ Feist, *Magician: Apprentice*, 180.

for the betterment of magic.”⁹² Pug also employs this quality by having innovative ideas as he devises a chimney for Kulgan’s tower.⁹³

Another of his traits is his adaptability. Pug dreams of being a soldier but becomes an apprentice of magician, yet he does not seem unsatisfied and quickly becomes a man of learning. The greatest change he has to adapt to is living in another world—Kelewan—and it is only his adaptability, which helps him survive. “I have long since given up on trying to understand our masters. That’s why I’ve stayed alive so long, Laurie. I just do what I’m told to, and I endure.”⁹⁴ Pug does not lack in courage as well and demonstrates this trait in its full length, especially when he is content to sacrifice himself for another as he gives up his horse to Kulgan and is captured.

As Ged and Pug are adolescent boys turning into men, some of their traits are the same even as they are demonstrated in different ways. Both are prideful, but Pug is able to contain his anger; and both are courageous. Ged possesses other flaws, such as ignorance; but as he develops greater traits, which are similar to Pug’s traits, start to appear such as thoughtfulness and patience. Pug’s most prominent traits aside from thoughtfulness are well-ordered mind and adaptability.

⁹² Feist, *Magician: Apprentice*, 126.

⁹³ Feist, *Magician: Apprentice*, 123.

⁹⁴ Feist, *Magician: Master*, 10.

3 CONCEPTION OF MAGIC IN BOTH CYCLES

In this chapter I describe the conception of magic in both cycles with regards to its nature and its users with brief summary of similarities and differences at the very end of the chapter.

3.1 Magic of Earthsea

Magic in Earthsea is based on names that come from Old Speech. Wizards are taught many rules as balance needs to be preserved. Its users are wizards, village witches and dragons.

Master Namer mentions that true magic is hidden in Hardic tongue, which comes from Old Speech and true names are said only in Old Speech—the language dragons speak. To use magic on something, one has to know a name of everything he is casting it on, which creates limitations to magic-users⁹⁵ As there are songs, spells, enchantments and invocations; wizards use magic, which includes more than one name.

In names there is a great power as the one “who knows a man’s name, holds that man’s life in his keeping”.⁹⁶ Cob in *The Farthest Shore* in fact loses his name, on which Ged comments that he lost the truth to himself and forgot what light and love is.⁹⁷ Nine masters of Roke represent the disciplines wizards can perform; which include changing into a different form, which is used by Ged as he changes into a dragon and later into a hawk in *A Wizard of Earthsea*, which almost makes him lose his human nature as he stays in hawk’s body for too long.⁹⁸ Wizards can also cast illusions, which has a broader use and can be used to change person’s appearance as well. This is shown as Ged does so for himself and Tenar in *The Tombs of Atuan*.⁹⁹ Another disciplines include summoning of energy and force, or manipulating the weather, which is probably the most frequently used for traveling wizards, who use the wind for faster travels on boat.

With magic comes a great responsibility so there need to be rules, which wizards are taught. The basic teachings consider that there exists “the Balance and the Pattern which the true wizard knows and serves, and which keep him from using his spells unless real need demands”.¹⁰⁰ Because the world’s magic is connected “Rain on Roke

⁹⁵ Le Guin, *A Wizard of Earthsea*, 47.

⁹⁶ Le Guin, *A Wizard of Earthsea*, 59.

⁹⁷ Le Guin, *The Farthest Shore*, 179.

⁹⁸ Le Guin, *A Wizard of Earthsea*, 122.

⁹⁹ Le Guin, *The Tombs of Atuan*, 133.

¹⁰⁰ Le Guin, *A Wizard of Earthsea*, 5.

may be a drouth in Osskil and a calm in the East Reach may be storm and ruin in the West, unless you know what you are about”.¹⁰¹ Therefore the safest route to use magic is to do nothing. Since wizards try not to use their power too much, they live a poor life. Ged says in *The Tombs of Atuan*, “I’ve begged all my life, if you look at it that way. Wizards don’t own much, you know. In fact nothing but their staff and clothing, if they wander. They are received and given food and shelter, by most people, gladly. They do make some return”.¹⁰² Wizards live in a celibate of sort, while being under a spell as discussed in Chapter 8 of *Tehanu*.¹⁰³ It seems to be necessary as they cannot be distracted, while making judgements on when to use their powers,

Magic does not seem to have much of a practical use in daily life as Tenar in *The Tombs of Atuan* notes that magic seems to be useful only for large matters as it cannot even summon up a supper.¹⁰⁴ It can manipulate only existing things, so wizards are at least able to make animals come to them using their names to make a supper.

Last but not the least, one must never forget that while wizards might be powerful, they are fundamentally humans, who use resources of their world in a different and more efficient manner. Tenar also notices the fact: “He was one whose power was akin to, and as strong as, the Old Powers of the earth; one who talked with dragons, and held off earthquakes with his word. And there he lay asleep on the dirt, with a little thistle growing by his hand.”¹⁰⁵

As Old Speech is a language of dragons it is logical that dragons can use a lot more powerful magic as “old dragons are very powerful and guileful in a sorcery like and unlike the sorcery of men”.¹⁰⁶ As the magic is based on names, it creates a limitation on its use and wizards need to learn a large amount of names since Old Speech is not their native language. “Many a mage of great power has spent his whole life to find out the name of one single thing.”¹⁰⁷

Only men can study at the School on Roke. Women who use magic are village witches who use potion and curses and “perform the lowly jobs of finding and mending and bonesetting, which people would not bother the mage with.”¹⁰⁸ As witches do not

¹⁰¹ Le Guin, *A Wizard of Earthsea*, 54.

¹⁰² Le Guin, *The Tombs of Atuan*, 133.

¹⁰³ Le Guin, *Tehanu: the last book of Earthsea*, 91-93.

¹⁰⁴ Le Guin, *The Tombs of Atuan*, 128.

¹⁰⁵ Le Guin, *The Tombs of Atuan*, 126.

¹⁰⁶ Le Guin, *A Wizard of Earthsea*, 89.

¹⁰⁷ Le Guin, *A Wizard of Earthsea*, 46.

¹⁰⁸ Le Guin, *Tehanu: the last book of Earthsea*, 30.

attend any school, their knowledge is limited. “Much of her lore was mere rubbish and humbug, nor did she know the truespells from the false.”¹⁰⁹

3.2 Magic of Midkemia and Kelewan

In *Magician: Apprentice* only little is told about magic as not even magicians on Midkemia know much of its true nature, aside from the fact that magic is unstable.¹¹⁰ Kelewan magicians possess greater knowledge. The full extent of magic is unknown, at least in the *Riftwar Saga*. Kulgan mentions that “Magic is collection of folk arts and skills passed along from master to apprentice since the beginning of time. Trials and error, trial and error is the way.”¹¹¹ Its users are human magicians and priests, dragons, elves and Valheru—ancient Dragon Lords, as well as other races not yet revealed in the *Riftwar Saga*.

Magic on Midkemia is used with help of devices or a person himself as a mediator. “Anyone who employs magic must have a focus for the power he uses. Priests have power to focus their magic through prayer; their incantations are a form of prayer. Magicians use their bodies, devices, or books and scrolls—Some magic is intrinsic to the magician, such as taking on the shape of an animal or smelling weather. But casting spells outside the body, upon something else needs an external focus.”¹¹² While Pug is unable to cast any magic, Father Tully trusts in him because he actually believes that it may be because he is suited for the lost art, which Kulgan rejects as it is only a legend. “If it had existed, it would explain away many of the shortcomings of our craft”.¹¹³ He also states, “I cannot accept that he will never learn to master his craft because the long-vanished god of magic died during the Chaos Wars,”¹¹⁴ which explains how the art got lost according to the legend.

Magicians of Midkemia perform the Lesser Path of magic and “are of little consequence in the Kingdom.”¹¹⁵ It is also revealed they were persecuted at one time¹¹⁶ and Lord Borric is the first noble to have a magician as his adviser.¹¹⁷ Their abilities

¹⁰⁹ Le Guin, *A Wizard of Earthsea*, 5.

¹¹⁰ Feist, *Magician: Apprentice*, 118.

¹¹¹ Feist, *Magician: Apprentice*, 124.

¹¹² Feist, *Magician: Apprentice*, 81.

¹¹³ Feist, *Magician: Apprentice*, 52.

¹¹⁴ Feist, *Magician: Apprentice*, 54.

¹¹⁵ Feist, *Magician: Apprentice*, 174.

¹¹⁶ Feist, *Magician: Apprentice*, 278.

¹¹⁷ Feist, *Silverthorn*, 75-76.

include manipulating the weather with amulets, which is demonstrated as Kulgan summons a fog,¹¹⁸ watching people with orbs¹¹⁹ or turning people into animals.¹²⁰

The lost art of magic—Greater Path—proves to exist on Kelewan in *Magician: Master* as Pug becomes a Great One. “It is talent rather than an art, the Lesser Path. The Greater Path is for scholars.”¹²¹ Centuries ago Kelewan magicians used to have a low status similar to the ones on Midkemia until Macros saved the planet from colliding with Stranger—wandering star—by transporting a whole Kelewan to another part of space for a time. His deeds caused magicians to stand outside the law.¹²² At the time of *Magician: Master*, only those of Greater Path stand outside the law as “Most of those who practice the Lesser Art serve here as well, though they are afforded a different level of respect and freedom.”¹²³ Magicians of Greater Path possess a great amount of knowledge and power as they can teleport by using a device or a pattern. “Every Great One in the Empire has a pattern in his home. Each is unique, and when it is remembered exactly, a magician can transport himself or send an object to it.”¹²⁴ Great Ones are able to use magic without any device as well, which Pug demonstrates by destroying the arena using the energy of Midkemia and Kelewan to create bolts of blue flames.¹²⁵

In reality, there is no Lesser or Greater Path—only magic. It is possible for magicians to learn different kinds of magic as Macros is able to learn dragon magic and notes to Pug: “You are of neither the Lesser nor the Greater Path. You are a sorcerer, one who knows, there are no paths, only magic. And magic may be limited only by the limits of one’s gifts”.¹²⁶ Powerful magicians such as Macros and Pug are able to demonstrate their power in many ways, such as time manipulation. Macros is also able to foresee the future and manipulate the mind of people as he convinces Laurie to leave without visiting Elvandar, while inserting false memories.¹²⁷ There are humans who cannot perform magic but possess a special ability, such as Gamina’s telepathy or William’s ability to speak with animals.

¹¹⁸ Feist, *Magician: Apprentice*, 201-202.

¹¹⁹ Feist, *Magician: Apprentice*, 12-13.

¹²⁰ Feist, *Magician: Master*, 496.

¹²¹ Feist, *Magician: Master*, 133.

¹²² Feist, *Magician: Master*, 124-129.

¹²³ Feist, *Magician: Master*, 136.

¹²⁴ Feist, *Silverthorn*, 259.

¹²⁵ Feist, *Magician: Master*, 348.

¹²⁶ Raymond E. Feist, *A Darkness at Sethanon* (New York: Bantam Books, 1994), 332.

¹²⁷ Feist, *Magician: Master*, 404.

Among other human performers of magic, there are priests—who use the power of gods through a prayer. “Magic has many properties, and we understand little of how it works, even those of us who practice it. In the temples we are taught that magic is a gift from the gods, and we accept that on faith. We do not understand how this can be so, but we do not question. Each order has its province of magic, with no two quite alike.”¹²⁸ For instance, a priestess of Lims-Kragma—a goddess of death—is able to summon the soul of a dead person for a short period of time.¹²⁹ Priests dwell in temples or act as advisors for nobility.

However, humans are not the only users of magic on Midkemia, as other races such as dragons, elves and Valheru are also capable of performing it. Dragons on Midkemia like the ones in Earthsea can use magic, but that is true only for the golden dragons. “I am one of the last of the golden dragons, dwarf, and none of the lesser dragons have the art of sorcery.”¹³⁰ The extent of their power is unknown, but they are able to travel through space to other worlds¹³¹ and possess shapeshifting abilities.¹³² Valheru were born with innate ability to control other beings, such as animals and dragons. Their magic was powerful but is not fully explored, yet it is known that Tomas as a Valheru is able to use illusions.¹³³ As elves used to be servants of Valheru, they preserved some of their masters’ knowledge. Eldars took the greatest amount of it, while other inherited more minor or no knowledge. The dark elves took the Dark Path, while eledhel enchanters use magic to protect their home—Elvandar. Elven prince Calin notes, “Elf magic is far different from human, but we understand ours better than you understand your own”.¹³⁴

The greatest difference in magic of both cycles is that wizards of Earthsea need to abide the rules of balance and refrain from overusing magic, while magicians of Midkemia and Kelewan are less restrained. However, magic in the *Riftwar Saga* is limited by the knowledge of the nature of magic and needs to be further explored. Magic of Earthsea is limited by knowledge as well but in this case it is the knowledge of names. The other great difference is in magic’s nature, as magic of Earthsea is verbal since it is name-based, while magic of Midkemia and Kelewan transforms energy of

¹²⁸ Feist, *Magician: Apprentice*, 49.

¹²⁹ Feist, *Silverthorn*, 64-65.

¹³⁰ Feist, *Magician: Apprentice*, 254.

¹³¹ Feist, *A Darkness at Sethanon*, 72.

¹³² Feist, *A Darkness at Sethanon*, 334.

¹³³ Feist, *A Darkness at Sethanon*, 228-229.

¹³⁴ Feist, *Magician: Apprentice*, 142.

relevant world to create a spell. Most magicians on Earthsea and Midkemia live a poor life, while performers of Greater Path on Kelewan have the highest possible status. On Earthsea humans and dragons are the only magic users, while Midkemia there are elves, Valheru, and Gods, who channel the power through their priests.

4 INFLUENCES AND CONTRIBUTION TO THE GENRE OF FANTASY

While Feist writes fantasy novels and short stories mostly about Midkemia, Le Guin's work is not focused mainly on Earthsea. Her work goes from science fiction and fantasy to children's books, poems and nonfiction. Few of their works share elements—character of magician apprentice, growing up and coming of age—but they are not the same. First I name the literary factors—authors who influenced Feist and Le Guin. Next I explore few of social and political factors, including family, religion, ideologies, to learn about similarities and differences in influence on both authors, especially while writing the *Riftwar Saga* and the *Earthsea Cycle*. At the end I also briefly mention authors, who were influenced by Feist and Le Guin as a way of their contribution to the genre.

4.1 Literary factors

Both Feist and Le Guin grew up reading great number of books, of which many influenced their writing style. As Feist focuses more on adventure and Le Guin on introspection of self with her works not always being fantasy related, their sources of influence are quite different as well.

Michael D. Sharp mentions in *Popular Contemporary Writers* that Le Guin grew up reading folk and fairy tales, including works of Grimm brothers or Hans Christian Andersen; as well as American Indian stories, and children's books such as Lewis Carroll's *Alice in Wonderland* or Kenneth Grahame's *The Wind in the Willows*.¹³⁵ Four novels of *Earthsea Cycle* find their origin in Le Guin's two short stories published in 1964, "The Word of Unbinding" and "The Rule of Names," which set the concept of Earthsea. As Le Guin is also a poet "she brings a poetic sense of language to all her works".¹³⁶

Feist stated on the 9th of January 2000 to be influenced by any good author he had read from Shakespeare to the writers of 20th century including historical novel writers Thomas B. Costain and Mary Renault; and adventure novel writers Robert Louis Stevenson, Arthur Conan Doyle, Mark Twain, Walter Scott or Alexander Dumas (both

¹³⁵ Michael D. Sharp, *Popular Contemporary Writers* (New York: Marshall Cavendish, 2006), 950.

¹³⁶ Sharp, *Popular Contemporary Writers*, 949.

father and son). The only fantasy writer Feist states as an influence is Fritz Lieber.¹³⁷ Feist also notes, “I’ve said this before I write historical novels of places that don’t exist. Midkemia is an objective world, it’s a virtual world it’s not a real world. And yet I’m writing about 500 years ago.”¹³⁸ Feist says that *Magician* is “first work I undertook, back when I had no pretensions of craft, no stature as a bestselling author, and basically no idea what I was doing,”¹³⁹ and “part of the success of my book was my ignorance of what makes a commercially successful novel.”¹⁴⁰

Since the thesis is fantasy-related, a major contributor J. R. R. Tolkien should not be omitted. Le Guin admits to reading Tolkien as well as his influence on her. “He didn’t influence me in the way things you read as a child influence you. But he influenced me as an example of how to do a lot of things right.”¹⁴¹ An example is writing supplements, or the “back-matter”, consisting of facts at the end of the book in some of her works. For Feist there appears to be an influence with regards to Midkemia and its races as his elves and dwarves are similar to Tolkien’s.

Both authors were influenced by different writers, which is apparent in their style as Feist focuses on adventure while Le Guin focuses more on psychology of a character, as well as in the fact that Le Guin does not write only fantasy and science fiction but also poetry, essays or children’s books. Both share an influence of Tolkien, which helped to create Le Guin’s style and Feist’s world.

4.2 Social and political factors

Social and political factors had great influence on both authors as there are clues of cultural, religious and ideological themes in the *Earthsea Cycle* and the *Riftwar Saga*. While Feist is influenced mostly by literature, role playing games and other cultures, Le Guin’s major source of influence is anthropology, feminism, taoism and anarchism.

Both authors are influenced by factors of other cultures, and the *Riftwar Saga* and the *Earthsea Cycle* are preindustrial worlds. The source of Le Guin’s influence is a fact that her father was an anthropologist who studied Northern American Indians. Spivack notes that an anthropologist is “able to participate sympathetically in the culture that he

¹³⁷ Raymond E. Feist, “Which writers have influenced you?” accessed April 28, 2015, <http://www.crydee.com/raymond-feist/faq/9260/which-writers-have-influenced-you>.

¹³⁸ Michael Brunton, “May 1998 - Raymond E. Feist Interview by Michael Brunton,” accessed April 28, 2015, <http://www.crydee.com/raymond-feist/interviews/2420/may-1998-raymond-e-feist-interview-by-michael-brunton>.

¹³⁹ Feist, introduction, xiii.

¹⁴⁰ Raymond E. Feist, introduction to *Magician: Apprentice* (New York: Bantam Books, 1994), xi.

¹⁴¹ Cadden, *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults*, 156.

can never become a part of, he also becomes an outsider to his own culture.”¹⁴² Sharp also adds that while Le Guin’s father finds and explores other civilizations, Le Guin invents alternate believable worlds, where she addresses contemporary ethical, moral and political problems. In *Earthsea* the greatest part of population is red-skinned, which might be a reference to Native American or Eastern Asian culture, while minority of white-skinned Kargs and dark-skinned people like Estarriol also exist. Midkemia was created as a virtual world by Feist other graduate students at the University of California with inspiration in role playing games and the influence of other cultures is apparent as Tsurani seem to be more East Asian while Kingdom of Isles is a mixture of European countries.

Le Guin considers herself to be one of the second wave feminists,¹⁴³ which projects into her works. In *Earthsea Cycle* the motif of the role of women is represented by Tenar. In *The Tombs of Atuan* she may be perceived as a woman, who escapes a mission she was born for and chooses a different life instead. However in *Tehanu*, Tenar struggles to find her purpose and role as a woman, as well as the difference between male and female wizards. She notes, “I don’t see why the Art Magic, why power should be different for a man witch and a woman witch. Unless the power *itself* is different. Or the art.”¹⁴⁴ Ged argues, “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 has power, what would men be but women who can’t bear children? And what would women be but men who can?”¹⁴⁵ Yet at the time of short story “The Finder” women were able to attend the School at Roke, however “By the time of *A Wizard of Earthsea* takes place hundreds of years later, the school strays from its egalitarian origins and develops a culture of misogyny that keeps women out of the school and away from the discipline, reducing them to ill-trained witches in years to come.”¹⁴⁶

Feist deals with the motif of role of women as well in *The Empire Saga*, which is a collaboration with Jenny Wurts, by creating a strong character who struggles to change the Empire of Tsuranuanni while trying to survive a political struggle for power. “We wanted Mara to be competent, smart, canny, ruthless when needed, loving, and

¹⁴² Charlotte Spivack, *Ursula K. Le Guin* (Boston: Twayne Publishers, 1984), 5.

¹⁴³ Sharp, *Popular Contemporary Writers*, 950.

¹⁴⁴ Le Guin, *Tehanu: the last book of Earthsea*, 94.

¹⁴⁵ Le Guin, *Tehanu: the last book of Earthsea*, 178-179.

¹⁴⁶ Cadden, *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults*, 82.

complex. Her motives had to be clear and she had to do things against her nature. We needed her to be nasty when needed without turning the reader against her.”¹⁴⁷

Sharp notes that Le Guin acknowledges her upbringing was not particularly religious,¹⁴⁸ which might have influenced the fact that there is no religion in Earthsea. Sharp also adds that Le Guin watched her father read *Tao Te Ching*,¹⁴⁹ which had an enormous effect on Le Guin incorporating ideologies of taoism into world of Earthsea—living in balance with the world, being passive. “My lord, do nothing because it is righteous or praiseworthy or noble to do so; do nothing because it seems good to do so; do only that which you must do and which you cannot do in any other way.”¹⁵⁰ On the other hand, many of Feist’s nations do have a religion, mostly in a form of polytheism.

Earthsea has long been without ruler and not united, which is a demonstration of Le Guin being influenced by the last discussed factor of anarchism. There are motifs of conflict between nobility and users of magic. Before the unification of archipelago „even in the kingless centuries, the Archmage of Roke kept fealty and served the common law“¹⁵¹ When a king is found in Lebannen, Ged loses his powers and since then there is no Archmage. Cadden notes about the ending of *The Other Wind*—the latest novel taking place on Earthsea—where archipelago becomes united, “There is, then, a stong monarchy joining all on Earthsea, no Archmage on Roke, and we are left uncertain about the fate of wizardry and magic in Earthsea.”¹⁵² In Feist’s case, Midkemia and Kelewan do not have a ruler who would unite a whole planet. Most countries have a ruler, even eledhel elves who live in forests. The conflict of magic is seen on Kelewan, when Macros saves the planet from colliding with Stranger, thus giving magicians of Kelewan a status higher than that of Warlord or Emperor.

Both Feist and Le Guin deal with similar themes but are mostly influenced by different social and policital factors, therefore most of them are demonstrated differently in their works. Authors share the factor of being influenced by other cultures and role of women in society as well as a conflict of nobility and magic users.

¹⁴⁷ Claire E. White, “A Conversation With Raymond Feist,” *The Internet Writing Journal*, March, 2000, accessed April 28, 2015, <http://www.writerswrite.com/journal/mar00/a-conversation-with-raymond-feist-3001>.

¹⁴⁸ Susan M. Bernardo and Graham J. Murphy, *Ursula K. Le Guin*, (Westport, Conn.: Greenwood Press, 2006), 4.

¹⁴⁹ Susan M. Bernardo and Graham J. Murphy, *Ursula K. Le Guin*, 4.

¹⁵⁰ Le Guin, *The Farthest Shore*, 67.

¹⁵¹ Le Guin, *The Farthest Shore*, 14.

¹⁵² Cadden, *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults*, 86.

Both authors deal with a character of apprentice magician, which might have been an influence on other writers, who focus on such characters including Robert Asprin, Emily Drake, Diana W. Jones, Tamora Pierce, J. K. Rowling, Patricia C. Wrede, Jane Yolen or Mary F. Zambreno.¹⁵³ Writers, who admit to be influenced by Le Guins include Margaret Atwood, David Mitchell, Zadie Smith, George R. R. Martin, Terry Pratchett, Neil Gaiman as well as China Miéville, Octavia Butler, Salman Rushdie, Robin Hobb, Kelly Link, Michale Chabon, Jonathan Lethem and Iain Banks. Many of mentioned were inspired by ideologies used by Le Guin as well as her breaking of conventions in literature, such as focusing on old characters as shown in *Tehanu*. Many female writers might have also been inspired by Le Guin's success to write fantasy and science fiction genre.¹⁵⁴ Christopher Paolini, author of *Eragon*, states both Feist and Le Guin as his sources of inspiration with Feist leaving a particularly strong impact on the young author.¹⁵⁵

¹⁵³ S. Estes,. 2002. "Wizards in Training," *Booklist* 98 (16): 1416.

¹⁵⁴ BBC, "7 Bestselling Authors Influenced by Ursula Le Guin," Accessed April 28, 2015. <http://www.bbc.co.uk/programmes/articles/NvYCd6pbQ0wCvvY1PFZdtX/7-bestselling-authors-influenced-by-ursula-le-guin>.

¹⁵⁵ Bickers, James. "Fall 2003 Flying Starts: Christopher Paolini," Accessed April 28, 2015. <http://www.publishersweekly.com/pw/by-topic/authors/profiles/article/53179-fall-2003-flying-starts-christopher-paolini.html>.

CONCLUSION

In this thesis I explored the conception of character of apprentice magician—Ged in Ursula K. Le Guin’s *Earthsea Cycle* and Pug in Raymond E. Feist’s *Riftwar Saga*. My aim was to analyze such characters, as well as their development on the way to find a purpose. To conclude, there are many different and fewer similar aspects in approach of both authors as Feist and Le Guin focus on growth of adolescent boys with enormous magical potential who become men by learning about themselves on a way to find their purpose. Both authors deal with similar themes but mostly in different manner as the broader structure of growth of their apprentice magicians is similar. However the details are fundamentally different in Ged’s and Pug’s development as Ged learns everything from his mistakes, while Pug’s character traits and purpose seem to be predetermined from the start, so Ged grown more in personality, while Pug needs to grow in knowledge of magic.

Pug and Ged are greatly influenced by their geographical and social origin. While both protagonists come from a lower class and live in a periphery; character traits created by their family a social relationships are fundamentally different as Ged’s lack of family love and social relationships creates his pride and other flaws, while relationships from Pug’s early life help in creating his determination to protect his home. This difference also causes a different behavior in relationships such as rivalry and family. Relationships with other people also help protagonists in reaching their goal.

Both authors use the same way of providing knowledge of magic to apprentices—masters and schools—while emphasizing the importance of masters as they guide their apprentices to make right decisions in life as well as in using magic. That is one of the biggest reasons Ged’s and Pug’s character development is so different. Both characters struggle in learning magic: Ged is very talented and magic comes to him naturally but he does not listen to his master’s advice, which leads to consequences. On the other hand, Pug listens to every advice of his master but cannot use the magic commonly used in Midkemia as he is predestined to learn Greater Path of magic first. Ged’s life is created by his own decisions and as they often prove wrong, he grows by learning from his mistakes. On the other hand, Pug’s life is driven by fate, which is influenced by Macros and as Pug needs to reach his fate of closing the Rift, there is no time for mistakes or learning the Lesser Path of magic.

It is possible that Ged's mistakes in development are caused by a different conception of magic in the *Earthsea Cycle* as well since all Ged has to do is have a talent and learn as many names as he can and as the nature of magic is fully explored. In contrast, magic of Midkemia is an unexplored field, but there are no rules of balance and passive use as in Earthsea. In Feist's universe magic is actually only one, and only talent determines, which "kinds" they are able to use.

Both protagonists differ in their character traits as Ged's traits change with his growth from flaws into better qualities, while Pug's traits are already established and only grow in intensity.

Both authors were influenced by different writers with the exception of Tolkien, who influenced both. Social and political factors they were influenced by are different as well. Le Guin is influenced by taoism, anarchism, feminism and anthropology, while Feist's influence comes from role playing games. They share the factor of being influenced by other cultures, a theme of a role of women in the world as well as a theme of conflict of governing rulers and magicians.

RESUMÉ

Cílem této bakalářské práce bylo prozkoumat postavu čarodějnického učně, který je ve většině hrdinské fantasy zastíněn postavou hrdinného válečníka, spolu s jeho vývojem a snahou najít smysl a cíl ve světě, kde je na prvním místě fyzická zdatnost. Čarodějové narozdíl od válečníků využívají převážně své vědomosti a vnitřní sílu, což modernímu čtenáři poskytuje větší šanci ztotožnit se s postavou. Konkrétně se soustředím na srovnávání dvou postav čarodějnických učňů: Geda v sérii Zeměmoří od Ursuly K. Le Guinové a Puga v sáze Trhlinové války od Raymonda E. Feista. Jedná se tedy o dva současné americké autory a o díla vzniklá převážně v sedmdesátých a osmdesátých letech minulého století.

Bakalářskou práci jsem rozdělila do čtyř kapitol. V první z nich jsem se věnovala teorii literární postavy a související základní terminologii. Nejprve jsem vysvětlila rozdíl mezi příběhem a syžetem, v následující části jsem se věnovala nadřazenosti či podřazenosti postavy k syžetu, což je téma dohadů již od starověkého Řecka, kdy Aristoteles považoval postavu za podřadnou syžetu. Jako další uvádím teorii Edwarda M. Forstera, která je zcela opačná, jelikož Forster považuje postavy téměř za lidské bytosti a zdůrazňuje význam psychologie. Následně rozdělují teoretiky do dvou směrů na formalisty a strukturalisty. Formalisté jsou ovlivněni Aristotelovým přístupem a vnímají postavy pouze jako produkty syžetu s ohledem na jejich semantické a gramatické role. Většina strukturalistů souhlasí s formalisty, ale zohledňují vliv kultury a dalších aspektů společenského života.; část strukturalistů je ovšem opačného názoru. Jak postava, tak syžet však nemohou existovat jeden bez druhého, proto ve skutečnosti není důležitá jejich nadřazenost či podřazenost. Nejefektivnější teorií se zdá být teorie Davida Hermana, jež spojuje lingvistický přístup společně s logicko-semantickým, takže nejprve hodnotí postavy s ohledem na jejich funkci a následně se soustředí na přístup, který souvisí s psychologií. Dále jsem zmínila některé z typologií postavy, z nichž nejvýznamnější je Forsterovo rozdělení na ploché a pružné. Na závěr jsem vysvětlila charakterové rysy, které jsou určitou vlastností či kvalitou.

Ve druhé kapitole jsem se zaměřila na srovnávání postav, Geda a Puga, přičemž jsem kapitolu rozdělila do několika oblastí srovnávání. Nejprve jsem se věnovala rodinnému a společenskému původu, který má značný vliv na charakterové rysy a pozdější vývoj postavy. Přestože oba protagonisté žijí v okrajových částech světa a jsou prostého původu, což oba motivuje ke snaze prosadit se, vliv rodiny a přátel je

pro oba rozdílný: pro Geda znamená vznik jeho nedostatků jako je pýcha, zatímco pro Pugovi pomohl při tvorbě počátků jeho odhodlání chránit domov a jeho blízké. Dále jsem se zaměřila na srovnávání magické způsobilosti obou protagonistů a zjistila jsem, že Ged i Pug mají obrovský talent a potenciál, který jim umožní překonat jejich mistry a stát se jedněmi z nejmocnějších v oboru magie. Následně jsem se věnovala průběhu učednictví, jehož struktura je u obou protagonistů stejná, protože Pug i Ged objevili svůj talent náhodou a studují nejprve u mistrů a následně ve školách. Je zde kladen důraz na důležitost mistrů, kteří se snaží naučit své učedníky činit správná rozhodnutí a nezneužívat magii. Zde se objevuje zásadní rozdíl, protože Ged, i když velice nadaný, se neřídí radami svého mistra, což je důvodem jeho budoucích chyb, zatímco Pug, i přes svou poslušnost a důmyslnost, má potíže s používáním magie, kterou ho jeho mistr učí, jelikož je určen pro druh magie, který je v Midkemii považován za legendu. Fakt, že Ged ignoruje rady svého mistra je zřejmě způsoben tím, že se ve svých čarodějnických začátcích učil od své tety a nenaučil se důležitosti základních principů rovnováhy. Zatímco Ged činí svá rozhodnutí sám a z vlastní vůle se vydává do školy magie, Pugův život je řízen osudem, který je také ovlivněn čarodějem Macrosem. Jen díky tomu, že skončí v otroctví, se dostává do školy, kde se naučí umění Vyšší stezky. Následně se věnují rivalitě, která hraje v Gedově a Pugově životě určitou roli. Společným rysem je, že oba jejich rivalové pochází z vyšších sociálních vrstev a při finálním konfliktu je využita magie, ve všech ostatních aspektech se však rivalita obou protagonistů liší. Zatímco Pug je díky radám svého mistra schopen zastavit své činy, Ged ignoruje veškeré rady, které mu byly poskytnuty, a dopustí se chyby vyvoláním stínu, což má velké následky jak na svět v Zeměmoří, tak na Gedův další vývoj. V další podkapitole se věnují následnému vývoji obou protagonistů na cestě za hledáním domova a údělu. Plášť a hůl čaroděje neznamenaají, že jsou již mágy. Nejprve si musí určit cíl, pro který budou používat magii, avšak takový cíl mohou objevit pouze po tom, co poznají sebe samého. To se Gedovi podaří ve chvíli, kdy se postaví svému stínu, čímž se stane mužem a dosáhne nalezení svého údělu: udržovat rovnováhu ve světě. Pugův úděl je vytvářen od začátku jeho života díky tomu, jak se v něm buduje vztah k jeho domovu a blízkým lidem, který vyústí v jeho úděl, čímž je ochrana Midkemie a Kelewanu před Nepřítelem. Na cestě k dosažení svých údělů se oba protagonisté vydávají na jednotlivé cesty, na kterých jsou doprovázeni ostatními lidmi, kteří jim v dosažení údělu pomáhají. Gedův cíl se změní poté, co ztratí své schopnosti. Je tak nucen poznat své druhé já, které neovládá magii. To změní cíl jeho života k cíli, který je podobný tomu Pugovu,

což je chránit jemu blízké lidi. V poslední podkapitole jsem se věnovala charakterovým rysům, jež mají u obou protagonistů odlišnou podstatu a vývoj. Gedovy charakterové rysy se v čase mění, zatímco Pugovy se jen více prohlubují. Mezi sdílené charakterové rysy patří pýcha, odvaha a později také přemýšlivost. Gedovými nejvýraznějšími rysy jsou nejprve pýcha a lhostejnost, avšak později se u něj vytváří nové vlastnosti, jako jsou pokora, přemýšlivost a trpělivost. Pugovými nejvíce výraznými rysy jsou jeho přemýšlivost, dobře organizovaná mysl a přizpůsobivost.

V následující kapitole zkoumám pojetí magie v obou sériích společně s jejími uživateli. Magie v Zeměmoří je založena na jménech a řídí se zákony rovnováhy, takže čarodějové jsou vychováni k pasivnímu jednání. Magie na Midkemii čerpá a transformuje energii světa, avšak není do hloubky prozkoumána. Z poznatků však plyne, že neexistují různé stezky magie, ale jen magie jedna. Lidští čarodějové v Midkemii a Zeměmoří žijí prostý život, zatímco Ctihodní na Kelewanu se těší vysokého postavení. Mezi ostatní uživatele Zeměmoří patří draci. Na Midkemii jde také o draky, a zároveň o elfy, Valheru, a bohy, kteří používají magii za pomoci mnichů.

V poslední kapitole se zabývám literárními vlivy, čili spisovateli, a sociálními a politickými vlivy, které ovlivnily oba autory v jejich díle. Mezi sociální a politické vlivy řadím vlivy rodinné, náboženské či ideologické. Ve Feistově případě se jedná o RPG hry, přičemž v případě Le Guinové jde o antropologii, feminismus, taoismus a anarchismus. Způsob, jakým jsou vlivy působící na oba autory reprezentovány, je zcela odlišný, avšak oba byli inspirováni Tolkienem a různými kulturami reálného světa. Na závěr také zmiňuji některé spisovatele, kteří byli ovlivněni Feistem a Le Guinovou.

Zkoumala jsem vývoj postavy čarodějnického učně spolu s rozdílností přístupů dvou autorů. Došla jsem k závěru, že přístup obou autorů je velice podobný zejména v širší oblasti struktury, jelikož se zabývají růstem a vývojem dospívajících čarodějnických učňů, kteří dospějí díky tomu, že poznají sebe samého, čímž jsou schopni odhalit svůj úděl ve světě. V mnoha detailech vývoje se ovšem liší, jelikož Ged se učí ze svých chyb, zatímco Pugova cesta a rysy jsou určeny od začátku a pouze nabývají na intenzitě.

ANNOTATION

Author: Ivona Povolná

Study department: English Philology and Applied Economic Studies

Supervisor: Prof. PhDr. Michal Peprník, Dr.

Number of pages: 45

Number of characters: 94 000

Olomouc 2015

In this Bachelor's thesis I explore and analyze approach to and development of characters, who are apprentice magicians—Pug from the *Riftwar Saga* by Raymond E. Feist and Ged from the *Earthsea Cycle* by Ursula K. Le Guin—by comparing such characters as they try to find their purpose. In the first chapter I introduce the theory of literary character with its basic terminology. Next chapter is focused on a comparative analysis of both protagonists with regards to their family and social background, magical capabilities, the concept of apprenticeship, rivalry, journeying to find a purpose and home, and personal character traits. In the third chapter I discuss the conception of magic in both cycles. In the last chapter I explicate the literary, social and political factors, which influenced both authors. I also briefly their influence on other authors.

Autor: Ivona Povolná

Studijní obor: Anglická filologie a aplikovaná ekonomická studia

Vedoucí práce: Prof. PhDr. Michal Peprník, Dr.

Počet stran: 45

Počet znaků: 94 000

Olomouc 2015

V této bakalářské práci jsem zkoumala přístup k postavě čarodějnického učně společně s jejím vývojem. Konkrétně se jedná o Puga ze ságy Trhlinové války od Raymonda E. Feista a Geda ze série Zeměmoří od Ursuly K. Le Guinové. Tyto postavy srovnávám v jejich vývoji, mezitím co se snaží najít svůj úděl. V první kapitole představuji teorii literární postavy spolu se základní terminologií. Následující kapitola je zaměřená na srovnávání obou protagonistů vzhledem k jejich rodinnému a společenskému původu, magické způsobilosti, pojetí uřednictví, rivalitě, cestování jako způsobu hledání údělu a domova, a osobním charakterovým rysům. Ve třetí kapitole pojednávám o pojetí magie v obou sériích. V poslední kapitole vysvětluji literární, společenské a politické faktory, které ovlivnily oba autory. Zároveň stručně zmiňuji vliv obou autorů na další spisovatele.

BIBLIOGRAPHY

- Bernardo, Susan M., and Graham J. Murphy. *Ursula K. Le Guin*. Westport, Conn.: Greenwood Press, 2006.
- Bickers, James. "Fall 2003 Flying Starts: Christopher Paolini." Accessed April 28, 2015. <http://www.publishersweekly.com/pw/by-topic/authors/profiles/article/53179-fall-2003-flying-starts-christopher-paolini.html>.
- Brunton, Michael. "May 1998 - Raymond E. Feist Interview by Michael Brunton." Accessed April 28, 2015. <http://www.crydee.com/raymond-feist/interviews/2420/may-1998-raymond-e-feist-interview-by-michael-brunton>.
- Cadden, Mike. *Ursula K. Le Guin Beyond Genre: Fiction for Children and Adults*. New York: Routledge, 2005.
- Cadden, Mike. 2006. "Taking Different Roads To The City: The Development Of Ursula K. Le Guin's Young Adult Novels." *Extrapolation* 47 (3): 427-444.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca, N.Y.: Cornell University, 1978.
- Cohan, Steven, and Linda M. Shires. *Telling Stories: A Theoretical Analysis of Narrative Fiction*. London: Routledge, 2003.
- Estes, S. 2002. "Wizards in Training." *Booklist* 98 (16): 1416.
- Feist, Raymond E. Introduction to *Magician: Apprentice*, xi-xxiv. 1982. New York: Bantam Books, 1994.
- Feist, Raymond E. *A Darkness at Sethanon*. 1986. New York: Bantam Books, 1994.
- Feist, Raymond E. *Magician: Apprentice*. 1982. New York: Bantam Books, 1994.
- Feist, Raymond E. *Magician: Master*. 1982. New York: Bantam Books, 1994.
- Feist, Raymond E. *Silverthorn*. 1985. New York: Bantam Books, 1994.

- Feist, Raymond E. "Which writers have influenced you?" Accessed April 28, 2015. <http://www.crydee.com/raymond-feist/faq/9260/which-writers-have-influenced-you>.
- Feist, Raymond E. "Why?" Accessed April 28, 2015. <http://www.crydee.com/raymond-feist/talks/why>.
- BBC, "7 Bestselling Authors Influenced by Ursula Le Guin." Accessed April 28, 2015. <http://www.bbc.co.uk/programmes/articles/NvYCd6pbQ0wCvvY1PFZdtX/7-bestselling-authors-influenced-by-ursula-le-guin>.
- Forster, Edward Morgan. *Aspects of the Novel*. London: Edward Arnold & Co., 1945.
- Fořt, Bohumil. *Literární postava: vývoj a aspekty naratologických zkoumání*. Praha: Ústav pro českou literaturu AV ČR, 2008.
- Lederbuchová, Ladislava. *Průvodce literárním dílem: výkladový slovník základních pojmů literární teorie*. Jinočany: H & H, 2002.
- Le Guin, Ursula K. *A Wizard of Earthsea*. 1968. New York: Bantam Books, 1977.
- Le Guin, Ursula K. *Tehanu: the last book of Earthsea*. 1990. London: Puffin, 1992.
- Le Guin, Ursula K. *The Farthest Shore*. 1972. New York: Bantam, 1975.
- Le Guin, Ursula K. *The Tombs of Atuan*. 1970. New York: Bantam Books, 1977.
- Sharp, Michael D. *Popular Contemporary Writers*. New York: Marshall Cavendish, 2006.
- Spivack, Charlotte. *Ursula K. Le Guin*. Boston: Twayne Publishers, 1984.
- White, Claire E. "A Conversation With Raymond Feist." *The Internet Writing Journal*, March, 2000. Accessed April 28, 2015. <http://www.writerswrite.com/journal/mar00/a-conversation-with-raymond-feist-3001>.