

Mythological archetypes in the Legendarium of J.R.R. Tolkien
and J.K. Rowling's Harry Potter series

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Abstract

This thesis introduces mythical archetypes in J.R.R. Tolkien and J.K. Rowling's works. Tolkien's legendarium is filled with various elements from other mythologies and if read side by side many points in which these myths cross with paths with his creations can be found. In this thesis Tolkien's works represent the literary myth. Rowling's *Harry Potter* series is a fantasy series targeted to children without the same level of mythology attached. High fantasy represented by Tolkien is known for being myth like in its nature. Tolkien has stated in *Letter 131* that he wanted to create a mythology for England and knowingly borrowed elements from world's mythologies and adapted them to his own writing. The branch of fantasy Rowling represents also uses many mythical elements without aiming to be mythical itself. It can be expected that there will be some examples of archetypal characters and symbols in the works of these two authors. It is also common to archetypes to be subconscious so there might even be common nominators that one would not think of as very likely at first.

Tämä pro gradu -tutkielma käsittelee myyttisiä arkkityyppejä J.R.R. Tolkienin ja J.K. Rowlingin teoksissa. Tolkienin legendaario on täynnä elementtejä maailman eri mytologioista, ja kun näitä luetaan rinnakkain, on havaittavissa risteyskohtia näiden välillä, mikä edustaa tässä työssä myyttistä kirjallisuuden muotoa. J.K. Rowlingin *Harry Potter* -sarja puolestaan on lapsille ja nuorille suunnattua fantasiaa vailla varsinaista myyttistä ulottuvuutta. Tolkienin edustamalle, niin kutsutulle korkealle fantasialle, on ominaista myyttisyys. Tolkien on myös tunnetusti pyrkinyt rakentamaan Englannille omaa mytologiaa, kuten hän *kirjeessä 131* sanoo ja on tietoisesti lainannut maailman myyteistä asioita ja soveltanut niitä omaan tekstiinsä. Rowlingin edustama fantasian haara, lasten fantasia, käyttää myös paljon elementtejä mytologiasta pyrkimättä silti varsinaiseen myyttisyyteen. Onkin siis oletettavaa, että näiden kahden kirjailijan teoksista on löydettävissä esimerkkejä arkkityyppisistä hahmoista ja symboliikasta. Arkkityypeille on myös ominaista se, että ne ovat tiedostamattomia, joten teoksista on mahdollista löytää myös yllättäviä risteyskohtia.

Key words: J.R.R. Tolkien, J.K. Rowling, archetypes, mythology, *The Hobbit*, *Lord of the Rings*, *Silmarillion*, *Harry Potter*

1. Introduction

This thesis studies how Tolkien and Rowling's characters reflect the mythological archetypes. This includes characters, symbolism and events, focus being mostly on characters. Tolkien's characters are quite complex and this thesis will bring up both likely and unlikely archetypes that are not always the most obvious ones. Rowling's characters are less complex because the *Harry Potter* books were originally targeted at children and therefore they are far simpler than Tolkien's works that were intended to be a mythology, which is a lot more complicated system than just plain fantasy for entertainment.

I have divided Tolkien and Rowling's works in two main chapters. Chapter 4 will go over the archetypes in Tolkien's *Legendarium* and chapter 5 will be looking into Rowling's *Harry Potter* series. I have decided to use the same archetypes in both because the authors use some of the same archetypes in different roles and I am interested to see what differences there may be. I don't expect all of the archetype be very different but my hypothesis is that that there might be variation. Shadow archetype will not be included in Rowling's part of this work simply because I could not come up with a character significant enough to be counted as a shadow in *Harry Potter*.

Carl Jung formed a theory of archetypes being universal symbols that lie within collective unconsciousness of humanity and they all have a specific set of traits attached. (Neill, 2018)

Tolkien's works are not by default a mythology because they are created by Tolkien alone. Myths usually are created over time by the community and are stories and beliefs that have been told from generation to generation. Tolkien, however, wanted to create a mythology, albeit it being a synthetic mythology, and in my and many other researcher's opinion myth criticism can be used to analyse his works in similar way to actual world mythologies. Archetypes are recurring elements found in various stories around the world and in different periods of time. These archetypes include characters, symbols, natural elements and events. Archetype like the Devil being the ultimate evil is found in holy texts of various religions as well as storybooks where some form of evil is often present in a very similar ways to the character of the Devil. In Tolkien's works this archetype is present in characters like Morgoth and Sauron and in *Harry Potter* there is Voldemort. Archetypes are not limited to characters and objects. They are also found in events like

journeys, birth and end of the world to name a few. Harry and Frodo are both on a journey to destroy something. Frodo needs to destroy the Ring and Harry horcruxes.

Every religion has its own creation myth and usually end of the world myth. Christians think God created Earth and in the end everything will burn and Vikings believed in the legendary Ragnarök and a battle which will bring about the end of the world. Tolkien was well informed on many mythologies and was a devoted Catholic so it is impossible to say the exact origins to most things because he knew so many legends and combined them but in his *Letters* he has stated Nordic mythologies to be one of his sources of inspiration. In this thesis I will mostly compare Tolkien's characters to Nordic mythologies because those are the ones I am personally most familiar with and have the best access to. J.R.R. Tolkien is an important figure in the field of fantasy literature and countless articles, essays and theses have been written about him and his works for decades but this topic still has room for another study. Tolkien was a very productive author leaving behind a mountain of unfinished works that have been edited and published by his son Christopher Tolkien. Christopher Tolkien passed away in 2020 after stating that *The Fall of Gondolin*, published in 2018, would remain the last book he edits. At the moment it seems like that will indeed be the last published Tolkien novel.

Rowling is said to have come up with *Harry Potter* on a train where he had a mental image of a wizard boy. She decided to turn that idea into a book which then turned to seven books. *Harry Potter* does not appear to have as clear connection to any certain mythology as Tolkien's *Legendarium* so I will not be making any claims about what mythology in particular might have influenced Rowling. With Tolkien it is easy because the claim can occasionally be backed up with his own *Letters*. Rowling's *Harry Potter* series is also some fifty years younger than Tolkien's works so the way they use archetypes might be different as society and what is expected of certain groups of people has changed.

2. Materials used

J.R.R. Tolkien was a very productive author and covering everything is impossible in one Master's Thesis. For the first part that goes over Tolkien's works I have narrowed the primary sources to his most known works *The Lord of the Rings*, *The Hobbit* and *The Silmarillion*. I will refer to some of his less known works as well. These are things that are in *The Silmarillion* but are also mentioned in other books and have more details in them.

For the second part of this thesis the primary sources was the *Harry Potter* series. It is a seven books long series about a wizard boy who needs to save the world while attending school written by the Scottish author J.K. Rowling. The first book *Harry Potter and the Philosopher's Stone* was first published in Great Britain in 1997 and the last book *The Deathly Hallows* ten years later in 2007.

Other primary sources are *The Kalevala* and *The Poetic Edda*. *The Kalevala* is the Finnish mythology collected by Elias Lönnrot from the Karelia area and it is essentially ancient, oral folklore. Because these stories were passed from generation to generation without being written down well before Christianity reached Finland parts of them have been forgotten and Lönnrot filled in the blanks. *The Poetic Edda* is Scandinavian and Icelandic mythology and these days perhaps the better known from these two Nordic myths because of *Marvel Comics* adapting Thor and Loki in their comics and films. *The Poetic Edda* is also known as *The Elder Edda* due to Snorri Sturluson creating *The Prose Edda*. I chose to use *The Poetic Edda* because it is the older of the two and according to my knowledge Tolkien was familiar with both versions.

The topic of archetypes is a widely researched field and the amount of research available was enormous. Based on the critique of how up to date this theory is discussed in chapter 3.1. I made a decision to mostly limit my sources to articles from the last three decades in addition to Carl Jung's *The Archetypes and The Collective Unconscious*, Erick Neumann's *The Great Mother* and *The Hero with a Thousand Faces* a collected works of Joseph Campbell. Some articles are slightly older but most are from the recent decades.

Secondary sources also include, but are not limited to, several articles published in the Mythopoeic Society online archive *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis,*

Charles Williams, and Mythopoeic Literature and previous studies about archetypes in *Harry Potter*.

3. Theory and Methodology

Method for this study is myth criticism. It is a study of both myths as literature and literature as myths. This approach is interested in how aspects from myths like *Edda*, *The Kalevala* or religious texts are transferred to literature that is not mythical in its origins like *The Lord of the Rings*, *Harry Potter* or even *Star Wars*. Carl Jung was a Swiss psychologist who developed many well-known theories of human psyche. One of these theories is the theory of archetypes reflecting humanity's collective unconscious. In his theory Jung claims that "[t]he hypothesis of a collective unconscious belongs to the class of ideas that people at first find strange but soon come to possess and use as familiar concept." (Jung, 1990, p. 3.) Jung also described collective unconscious as something that is inborn through the society rather than personally acquired.

According to Jung archetypes stem from human instincts and that is why some attributes for example for a wise man or a healer are similar in different times and cultures. Jung theorised that these ideas of a certain archetype rise from the memory of the humankind. They have been around for a long time and they are passed on from one generation to the next through collective unconsciousness or "représentations collectives". Jung also says that archetype and historical formula have differences and archetype is a form that has received a specific stamp when it has become a myth or fairytale. (Jung, 1990, p. 5)

Erich Neumann describes the structure of an archetype in his book *The Great Mother* (1991) as follows:

The structure of the archetype is the complex network of psychic organisation, which includes dynamism, symbolism, and sense content, and whose center and intangible unifier is the archetype itself. (Neumann, 1991, p. 4)

Neumann also describes that an archetype manifests when the unconscious confronts the conscious and has a quality to be perceived as an image. It then becomes representable. According to Neumann this image needs to be manifest because it needs to correspond with the instincts of humans. He states:

Thus, for example, a psychic image whose purpose is to attract the attention of consciousness, in order, let us say, to provoke flight, must be so striking that it cannot possibly fail to make an impression. (Neumann, 1991, p. 5)

Neumann also quotes Jung's theory of how an archetype exists preconsciously and forms structural dominants of the psyche. It acts like a magnetic field and guides the instinctive patterns of behaviour.

Humans in general have a habit of instinctively categorising other people based on their behaviour and looks. Someone acting out of the social norm can be labelled as a rebel and the one trying to calm everyone down is seen as a leader. It is not a conscious decision; it is based on emotions and interaction and this translates to the world of fiction. A rebel in a book acts according to how the society says a rebel acts. Jung's theory of archetypes fits this research because my goal is to show how and what mythical archetypes from folklore are represented in the fictitious works of J.R.R. Tolkien and J.K. Rowling. This topic is immensely wide and the examples given in this thesis are by no means the only ones. I believe it would be possible to find a likely and an unlikely representative of every archetype but there is only so much one thesis can cover and I narrowed them down to the ones that I find the most interesting and surprising.

A challenging thing for this method, as stated earlier is that Tolkien's mythology is not a mythology in the full sense of the word. It is an artificial, synthetically composed one. It was not born naturally over time as myths are. Tolkien had a goal of creating a mythology and his works are fantasy literature. He however based them heavily on mythologies. How much he did unconsciously is up for a debate but it is a commonly known fact that he was interested in myths and was well read in various world mythologies. Another problem is that he left a lot of his works unfinished and had several versions of the same story all in different stages of completion.

3.1. Critique of Jung's theory

Theory of archetypes has had its supporters and many psychologists and researchers have taken his theory further. But it also has its critics. All the critics seem to be united in the thought that Jung's theory is a bit outdated in some ways. It is based on the knowledge from the 1800s and early 1900s and many of these facts have been overruled with new information.

European Medical Alliance lists some points in a 2020 article “*The unscientific nature of Jung’s psychology*”. They list the following points as reasons why Jung’s work should be taken with a grain of salt. Their list is:

- that some Jungian concepts, such as archetypes and synchronicity, cannot be proven by the scientific method
- that Jung subscribed to a nineteenth-century notion of evolution that has since been discredited
- that Jung’s valuation of the mental functions of feeling and intuition on the same level as thinking weakens the attitude of rational objectivity that is essential in scientific research
- that Jung’s interest in occult traditions, including the pre-scientific European past (third-century Gnosticism and medieval alchemy) and contemporary Asian cultures (Taoism and Tibetan Buddhism) amounts to a glorification of mysticism and irrationality
- that Jung’s clinical specialization in the treatment of schizophrenia and his own brush with psychosis made him an untrustworthy guide to "ordinary" reality (European Medical Alliance, 2020)

Especially Jung’s interest in pre-scientific beliefs like alchemy have been a source of much criticism and some see him more as a mystic than a psychologist. European Medical Alliance’s article also claims that Jung was also thought to be a bit unattached to the reality for a scientist at times, he for example believed in ghosts and was very interested in flying saucers. They state, however, that Jung’s steady stream of publications and ability to practise psychology is not in line with someone with serious mental disturbances.

Another critic, Sumit Saurav, criticises the usage of Archetype theory in their article “*A critique on modern applications of Jungian Archetypes frameworks*” (2018). Saurav notes the theory of archetypes as a useful tool to forming and analysing characters and that it was, indeed, a “mind-blowing” theory but makes it known that it should be observed through the lenses of age. Saurav states that the world Jung did his work in and the modern world have a massive age gap and difference between them and that it needs to

be adapted to the modern society and interpreted through modern glasses. This critique is quite valid and should be kept in mind.

Saurav presents our points that should be taken into consideration and has listed them in the following way:

- 1) Mirror of society?
- 2) Not knowing when to stop
- 3) Visualisation
- 4) Goals of the system (Saurav, 2018)

In their first critique “*Mirror of society?*” Saurav points out that society has changed and perhaps the roles these archetypes are based on are not the same as they once were. They use politics and artists as examples and claim that their current roles in society and expectations are different in modern day society than they were 100 years ago when Jung first came up with this theory. Saurav says that even just the evolving mediums for art and interaction have changed how human perceive others. Artist is not the same as it used to be, it is more diverse. They raise a question could it be the same for a hero, rebel or a sage as well? Possibly.

Saurav’s second point of criticism is “*Not knowing when to stop*”. They describe Jung’s theory as a framework or a template. It is very good to have to get started but it has a danger of being overused. It is possible to go deeper and deeper and make the character, or even a human, very primitive and only see them as a certain archetype instead of a complex entity because you could keep finding even minor things that fit within the frames but which are in fact not valid. Based on this critique it seems possible that the researcher analyses a character to a stage that they are almost making things up. In the case of analysing fiction this is not as dangerous as it would be if analysing a human. Overanalysing a character does not bring any danger to the object of analysis and the character only lives within the pages of book or the silver screen and their life is therefore limited and most importantly fictional. It can still, however, twist the results if the researcher starts to see things that might not actually be there or are so minor they do not really matter. A bit of multiple archetypes can be found from characters like Gandalf or Fëanor but it does not necessarily mean that they are strong enough to characterise them any further.

Third point Saurav brings up is “*Visualisation*”. According to Saurav the way of showing metaphorical archetypes in a two-dimensional wheel makes it harder to see them as layered. The wheel which these archetypes are placed around is structured in a way that there are four quadrants containing larger attributes which are then sliced to three smaller attributes and each are given an archetype. For example the main attribute is spirituality, minor is empathy and from that we get the archetype of a sage, a spiritual healer. They are neatly in order around a pie chart with one section for each when in reality no character or human is two dimensional and no single attribute belongs to just one character. This two-dimensional portrayal carries a risk of not fully seeing everything that makes a character multidimensional. Tolkien’s characters are usually very complex and the one attribute per archetype and one archetype per character thinking does not work. Saurav presents the idea that archetypes are on a spectrum. Considering the quadrants he suggests the following:

The purest form or the highest form of being any archetype means fulfilling all four quadrants. So a more accurate representation of the archetype framework would be as a 3D structure where archetypes exists in layers where if you become the apex of any archetype you can surpass any limitations. (Saurav, 2018)

In their idea they present a new form instead of the two-dimensional wheel. They suggest a three-dimensional form of intersecting tetrahedrons. They also toy with the idea of adding a layer of time and state that they do not wish to make it unnecessarily complex but that the current model risks oversimplifying things. Saurav supposes that when this theory was invented showing things on paper was more difficult than it is today and the wheel or compass model was the easiest to understand.

Saurav’s fourth critique “*Goals of the system*” is that the modern applications of the Archetype theory consider successful analysis to be when one dominant archetype is selected as the so-called true nature when in their opinion it should be about unlocking as many archetypes as there are to be found in a character or a person. Selecting an archetype for a character when there in fact are many more in them is something that makes them stronger instead of weakening them. It gives them dimension and their role can be more reversed. In real life no one is just one or the other, we all have multiple things we are based on the situation and company and characters in a book should be no different. Of

course there are characters that are inherently one layered and serve one purpose but in the case of Tolkien's Legendarium this is far from the truth and the characters are very realistic in the way that they have many different roles and archetypes in them and his works should be studied with that in mind.

3.2. Terminology

This section will explain the difference between the terms myth, mythology and fairy tale that are often easily mixed.

3.2.1. Myth, Mythology and Fairy Tale

These three terms are similar and in everyday language often used almost interchangeably. However they have differences. Often the confusion occurs between terms myth and mythology.

Cultures have their own myths of creation, end of the world and stories of legendary events. For example, Christianity's creation myth tells how God created Earth in six days and Apocalypse myth predicts how it will end and how before the end the Horsemen of Apocalypse will arrive to bring chaos and illness. Ancient Greek had myths like Odysseus's travels and Oedipus who killed his father and married his mother. Finland before Christianity had myths about gods and goddesses of nature and of battles between good and evil. They are all related to the culture and time they have been written at and most often related to the religious system of the time. They served the purpose of serving an example of how one should live their life and as a warning of what happens to those who stray. *The Bible* tells the Christians that if they do not obey God they will be doomed to spend an eternity in Hell and *The Kalevala* warns of greed and wrath and how they will lead to a painful death.

Mythology is a collection of these myths. It can be either written or oral tradition. Holy texts like *The Bible*, *Quran* and folklore like *The Kalevala* and *Edda* are all mythologies. Of course, there are still people who believe in the old gods but in general they are more folklore than religion in modern day society.

Fairy tales are stories that often contain magic, mythical creatures and contain some warning what will happen to children that refuse to obey their parents. The main difference between a myth and a fairy tale is that a fairy tale does not usually include the religious aspect of a myth. Tolkien's works border the line between fairy tale and myth. They have a religious aspect in them in a sense that Tolkien developed the belief system of Middle-earth and intended it to be a mythology but on the other hand they are stories made up by one man and are classified as fantasy.

3.2.2. Religion and Mythology in Tolkien's Works

One of the main focal points of myth criticism is how they reflect religion. Tolkien was known as a devoted Catholic and religion was important to him. It can be assumed that religion can be found from his works. He was also a scholar and very interested in other cultures and mythologies so the influences in his stories are not necessarily based of Christianity.

Bradley J. Birzer states in an article "*Tolkien's Christianity: Not Incidental, but Central*" (2015) that Tolkien was very unlikely to write critique about the church and he was fully in faith. According to Birzer he also did not reject the pre-Christian faith and saw the Christian religion as fulfilment of it and he thought of it as something worth conserving. His works contain many Christian and pre-Christian aspects happily mixed together. According to Birzer for example Gandalf holds the places of many things. He resembles Odin but also St. Michael who set out to drive evil out of Ireland and is like a prophet which is one of the offices of The Christ himself.

Tolkien's Christianity seeps through his texts and there are some fundamentally Christian values and events in his texts. According to Premier Christianity's article in his *Letters* Tolkien reveals that his works have been called very compatible with the order of Grace. Premier Christianity also claims that his last book *The Fall of Gondolin* is in fact a Christian story in its core. The city of Gondolin is destroyed by the satanic powers of Morgoth. *The Fall of Gondolin* that tells the tale of how the city fell speaks of serpents of iron spouting flame, balrogs (the same kind of creature that nearly destroyed Gandalf in Moria) and dragons. There are great fires and destruction not unlike the Apocalyptic

description of *The Book of Revelation*. They also claim that Tolkien wanted to bring hope and consolation in difficult days like The Book of Revelation does. According to them there are angel like figures that can be found from his works. For example Elbereth Gilthoniel. However it needs to be remembered that Tolkien avoided explicit references to religion and he had so many possible sources of inspiration it is not possible to exactly pinpoint where something is taking inspiration from. Reading and analysing his works is at best educated guesswork.

Whether Tolkien's stories are myths or not is a topic of discussion. Richard Purtill says in chapter one of *J.R.R. Tolkien: Myth, Morality, and Religion* (2003, p. 7) that myths are stories but they are also more than stories. He claims that Tolkien's stories are close to myths but do not attain the status of a myth. According to him Tolkien's stories are something more than just stories but that does not automatically classify them as myths. He acknowledges that in the broader sense of the work they could be classified as myths but he disagrees with this point of view. Purtill explains that in the original and unstretched meaning of the word 'myth' they were stories of gods and heroes with some moral purpose rather than just entertainment. They were supposed to inspire people and honour the gods and heroes they were told about. Myth makers did not necessarily need to believe very detail in the myth but they were stories of gods they believed in and how their stories might have gone. They are not exact and historical but they hold a certain aspect of believing them to be true to some extent.

According to Purtill the forms of myths most commonly are simple prose narrative, poem or drama. Especially ancient Greece liked to portray the myths as plays. Purtill divides the idea of a myth to three parts. Original myth is, as stated, original. They are the epic poems of for example ancient Greece like Homer's *Iliad and Odyssey*, Scandinavian *Edda* or Finnish *The Kalevala*. From that spreads the wider sense of the myth that covers variety of different myths.

One of the relatives of the Original myth is literary myth. They are works of literature that use the idea and characters of a myth and are formed like a myth. The biggest difference is that neither the author nor the reader believe them to be true. They are known to be made up. If they carry a moral or religious meaning it differs from the Original myth. Purtill states that Tolkien's works come closest to this. He was attempting to create a

literary myth. Since he was a devoted Catholic it can be safely said that he was not trying to create another Gospel or anything that would include actual religion and was rather trying to create it for cultural and literary purposes. Fairy tales and myths seem to overlap in Tolkien's works. They are, in essence, fairy tales but they intertwine with mythology. Some of his works, like *The Silmarillion*, are leaning more on the side of a mythology. *Silmarillion* is essentially what *The Kalevala* is to Finland: A collection of myths. When reading *The Silmarillion* and *The Kalevala* side by side there are many similarities between the two books. *The Kalevala* is collected from the oral tradition and *The Silmarillion* is written by Tolkien and *The Kalevala* was at one point considered to be true and *The Silmarillion* has never been taken as a fact. They both contain the legends of the world they come from. *The Silmarillion* may be Tolkien's fiction but it is none the less a collection of myths and legends. It has everything a myth should have. It is a book that consists of epic tales of godlike figures and heroes and is meant to inspire and be taken as actual events that have happened by the peoples of Middle-earth. *The Silmarillion* also lacks the actual gods besides Ilúvatar, there are god like figures but, as far as I am aware, Tolkien never created an actual religious system. however, in the broader sense of the word *The Silmarillion* is a book of myths despite the universe it is a mythology of being fictional. *The Lord of the Rings*, on the other hand, is more of a fairy tale. It is a piece of literature that has elves, hobbits and a whole catalogue of mythical creatures but it is not meant to be taken as something that has happened. It is a literary mythology that is written for entertainment purposes rather than something to be create any kind of movement around. It did cause a movement and there are people who, perhaps jokingly, list *The Silmarillion* as their *Bible*. So whether his works are myth or fairy tale is a line drawn in sand. There is variation between the stories and arguments to both categories.

4. Mythical archetypes in Tolkien's works

Patrick Grant states in his essay *Tolkien: Archetype and Word* (1973) that Tolkien's *Lord of the Rings* derives largely from Christian mythology and epic poetry but is not explicitly religious or doctrinal nor is it allegorical. According to Grant "The *Lord of the Rings* can be read, with surprising consistency, as an interior journey through the psyche as Jung describes it".

Grant also states that The Inklings, a group of Oxford scholars who gathered in The Eagle and Child to read their works and discuss literature, was familiar with Jung's theory of archetypes and especially C.S. Lewis was quite fond of that theory though the group was a bit suspicious of Jung's approach. According to my reading for this thesis Tolkien's opinion on it is not clearly stated but his writings do follow some key principles of that theory whether it was intentional or not. Therefore it is safe to say Tolkien was aware of the archetype theory and might have used it intentionally at some places but this is hard to prove or disprove.

Grant states that Tolkien uses many archetypal opposites that the ringbearer and the "main hero" Frodo has to encounter. According to Grant

Galadriel is opposed by Shelob, the heroes by the Ringwraiths, and Gandalf by the evil magician Saruman. Gollum is, by nature, ambivalent. He is the shadow, or personal unconscious[.] (Grant, 1973)

Galadriel and Shelob represent the good and bad side of anima, Gandalf and Saruman are the two sides of the Old wise man and Gollum in itself possess two personalities and battles itself. These two sides tend to fight one another at some point or another. Gandalf and Saruman meet at Orthang and Galadriel's magic helps Frodo in a fight against Shelob.

The Lord of the Rings and *The Hobbit* form a main narrative for this legendarium and in comparison to real life it represents normal, every-day life. *The Silmarillion* is like a myth within *The Lord of the Rings* universe. It includes Middle-earth's mythology and could be compared to books like *The Kalevala*, *Edda* and *Beowulf* for example. In addition to *The Silmarillion* Tolkien wrote books about the history of Middle-earth and books about events in *The Silmarillion*. These include books like *Fall of Gondolin*, *Children of Húrin*, *Beren and Luthien* and many others. When combined all these books form a massive universe with its own history, belief systems, myths and even ideas of afterlife and the

end of the world. When the books like *The Silmarillion* or *The Book of Lost Tale* tell the heroic tales of times before *The Lord of the Rings* and the twelve volume *The History of Middle-earth* is the less mythical history containing family trees and everything a normal history book would contain but it is about a completely fictional. However, these books have been written by Tolkien and are not an authentic mythology. At least not in the most strict sense of the word. They resemble a mythology but because they are written by one man in a few decades it cannot truly be seen as an authentic mythology. The world's mythologies have been created in course of centuries by many generations of people telling the same stories and eventually they have been written down.

Other terms that might be useful to explain are Midgård and Asgård. They are two of the several worlds that according to *Edda* form the world. The other seven will not be significant to this thesis but these two will be mentioned multiple times.

Midgård, literally translated as Middle-earth, is Earth. It is the world of humans and it is connected to the world of gods, Asgård, with a rainbow-like bridge called Bifröst. Asgård is the residence of Æsir and from where they travel to the other worlds habited by those who dies a natural death, ice giants and other mythical creatures. According to *Edda* Æsir is a tribe of gods in Norse mythology. This tribe includes the “main deities” like Odin his wife Frigg and his sons Thor and Lóki. *Edda* uses this term to also mean all male gods in general but there is another tribe called Vanir as well. Æsir gods seem to be affiliated with power and Vanir gods with fertility. Asgård should not be confused with the idea of heaven, which to Vikings would be Valhalla. It is simply another real and happens to be a home of the Gods.

Ainur are almost like a counterpart for Æsir. They are Tolkien's godlike figures and like the Norse gods they travel from Valinor to Arda (Middle-earth) to take care of it. Ainur includes two separate groups; the powerful Valar and less powerful Maiar. Gandalf himself is Maia who was sent to Middle-earth to council those who opposed Sauron. He took the form of an old man.

4.1. Wise men

In many mythologies there is a similar character who is best described as the Wise old man. This character is there to give advice and push the other characters forward. They

do not necessarily always actively participate in the action; they give advice and send other characters on their way and only interfere when needed. It almost seems like they want to see how far people can go on their own before they absolutely have to step in. In many novels these characters are also depicted in a similar fashion as men with long beards, cloaks and hats. Often they have sacrificed something to pay for the knowledge they now possess. In *The Kalevala* this character is Väinämöinen, in *Edda* it is Odin and in *The Lord of the Rings* it is Gandalf.

Odin is the high god and other gods come to him for advice and humans of Midgård pray to him for a sign. He sometimes walks among humans to gather more wisdom and occasionally goes to battle but usually he stays in Asgård and gathers information from the worlds and advises the other gods in their pursuits. Odin paid for his knowledge by physical damage. He gave up one of his eyes, was hung for three days and impaled in exchange of gaining knowledge he desired.

Väinämöinen is less dramatic than Odin but still in the narrative of archetypal wise man. Väinämöinen is a demigod and seems to possess the knowledge of the world naturally and by speaking to animals. He does not need to sacrifice anything to gather information. The men of the land of Kalevala come to him for advice and he freely gives it to them. He sends them on quests to far ends of Kalevala and occasionally participates in them. One of the events he took part in was when the men of Kalevala decided to steal back Sampo. Väinämöinen gathered a party and sailed with it to Pohjola.

An example of this wise man archetype in Tolkien's legendarium is Gandalf the Grey (later Gandalf the White). He is one of the Maia and a wizard who sends hobbits and other creatures on journeys across the land after telling them what they need to do. As stated earlier Gandalf and the other wizards first arrived at Middle-earth to advise those who were planning to revolt against Sauron.

In *The Lord of the Rings* he is involved more than in *The Hobbit*. In *The Hobbit* he recruited Bilbo Baggins to join Thorin Oakenshield's company and after seeing them off left them and occasionally came back to see how they are doing and to give more advice for the next leg of their journey. He seemingly always knew where they were and came back just in time to save them from quite certain death. In *The Lord of the Rings* he was more involved and the fellowship relied on his leadership and knowledge until the point

he vanished in Moria. In Moria Gandalf fought Balrog and died as a result. However, this was the price he needed to pay for raising in the rank of wizards and he became Gandalf the White and even wiser upon being resurrected. In *The Fellowship of the Ring*, chapter two The shadow of the past Gandalf is even referred to as the wise (p. 65). Wise is a title that seems to be common between all the wizards who form a Council of the Wise, led by Saruman.

To some extent Tom Bombadil could also be seen as a wise old man archetypal character. He is a lot less significant as a character than Gandalf but he still has elements of this type of character. As I stated in my previous study *Researching J.R.R. Tolkien: How Kalevala influenced his legendarium* he can be seen as a counterpart for Väinämöinen. Tom Bombadil is an interesting character. He is a strange man who lives in a forest away from everyone and still seems to know everything that has ever been and what will be. His origins are not clear but based on the clues in the text he seems to be some sort of demigod. He says he has been in Middle-earth longer than everyone else. That line makes him seem immortal. Elves and ents are older than anyone can really tell and if Tom Bombadil was there before them he has to have some kind of god like, immortal origin. In *The Fellowship of the Ring* Tom takes the hobbits in for the night and takes the role of advisor for Frodo when they talk about the ring and what should be done to it.

Tolkien's wise men have archetypal traits of wise men but none of them seem to be just that. As Saurav suggested they are multidimensional. This applies especially to Gandalf. He is, indeed, a wise man but he is much more on the side. He has characteristics of Trickster and of course he is a wizard which brings him to a level of being almost a deity. Before arriving to Middle-earth Gandalf was a Maia known as Olórin. Fitting to the frames of an archetype Gandalf chose to take the form of an old, long bearded man known as Gandalf but he still is a divine being.

4.2. Tricksters

According to the chapter *On the Psychology of the Trickster-figure* in the book *The Archetypes and the Collective Unconscious* (Jung, 1990) a trickster is a character who is fond of sly jokes, malicious pranks, shape shifter, dual in nature (human – divine, human

– animal) “approximation to the figure of a saviour” (Jung, 1990, p. 255) Sometimes trickster is also quite simpleminded, almost stupid. Jung also describes trickster like this:

He is a forerunner of the saviour, and, like him, God, man, and animal at once. He is both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness. (Jung, 1990, p. 263)

Tricksters also play a slightly comedic role in the story. In Nordic mythologies Lóki is a well-known archetypal trickster. Lóki is not actually a god, but he lives among the gods in Asgárd and Odin treats him as his son and he has some kind of divine nature of his own. He is also a shapeshifter with the ability to turn into almost anything. He starts out more light-hearted prankster who gets himself in trouble but is able to talk his way out of it and is forgiven but in time his character turns darker and he becomes malicious and vindictive. Lóki’s real father is an ice giant and they are known for being hostile

According to Miluše Jedlinská’s thesis “*Mythical and Cultural Archetypes in J.R.R. Tolkien*” (2011) Gandalf can also be seen as an archetypal trickster. The character of Gandalf leans more towards wise man archetype and this claim was quite surprising to find but in fact there are some factors that at times make him fit the classification of a trickster. According to Jung a trickster or a jester is a character who wants to bring joy, is a bit mischievous, lives in a moment and does not like being bored. Gandalf acts very differently in different situations. In Moria while he fought Balrog he was heroic saving the rest of the fellowship while uttering the famous line “You cannot pass” (Tolkien, 2012, p. 430.) that are permanently edged to pop culture now.

However, Gandalf has a side that is more mischievous and playful. Perhaps the best example of this are his firework displays. The Hobbits of Hobbiton know nothing about his role as one of the Wise or fighting the forces of evil. To them he is a merry old man who is a bit suspicious but still fun to have at parties as an entertainment. In *The Fellowship of the Ring* Gandalf is described like this:

That was Gandalf’s mark, of course, and the man was Gandalf the Wizard, whose fame in the Shire was due mainly to his skills with fires, smokes, and lights. His real business was far more difficult and dangerous, but the Shire-folk knew nothing about it. To them he was just one of the ‘attractions’. at the Party. Hence the excitement of the hobbit-children. (Tolkien, 2012, p. 32)

Jedlinská also connects Gandalf's Maia origin to being classified as a trickster. Jedlinská refers to Jones' theory of archetypes in which trickster is described as an imitator of humans and an anomaly. All of which, according to Jedlinská, fits Gandalf who is imitating a human form. I am not sure whether I agree with this particular theory or not but I do not dismiss it as impossible either. In a Letter 212 Tolkien describes their state of existence as them originally being spirits without bodies but those who entered Varda were able to take a physical form. Tolkien compares it to clothes, they expressed themselves with the form they chose. Tolkien also says that these forms were anthropomorphic because their concern were Men and Elves. This seems like they do not necessarily imitate people just to imitate but rather they take the form that is sensible. Divine beings in mythologies often hide their true forms so they will be less noticeable. *Edda's* gods like Odin take a form of an ordinary human when their travels take them to Midgård because they do not wish to reveal themselves as gods.

I found very little previous research of Beorn in the context of archetypes but I would also consider Beorn to be a trickster to some extent. Beorn is a minor character from *The Hobbit*. He helps the company of Thorin Oakenshield after their escape from the goblins of Misty Mountains. He is a shapeshifter, or to use Tolkien's term "skin-changer". Beorn seems to have some sort of divine nature as well due to being able to speak the language of animals and changing himself to a giant bear. Gandalf describes Beorn to Bilbo and the dwarves:

Some say he is a bear descended from the great and ancient bears of the mountains that lived there before the giants came. Others say that he is a man descended from the first men who lived before Smaug or the other dragons came into this part of the world, and before goblins came into the hills out of the North. I cannot say, though I fancy the last is the true tale. (Tolkien, 2002, p. 135)

Beorn is either man or a beast and possibly divine or at least otherwise magical. He is also saviour like, but not quite saviour. Beorn's beast side is strong and even as a man he reminds an animal in many ways. He does what he wants and is very capable of killing rather than saving if he so chooses. All of these fit the archetypal traits given to a trickster by Jung. Shapeshifters are a common theme in Irish mythology as well. For example, Cúchulainn in a book *The Táin* is an Irish demigod hero, who shares this man and a beast

division. He transforms from a man to an unrecognisable monster and goes berserk when faced with a battle. *The Táin* also includes Morigans who can shapeshift to a crow and fly over battles.

Another possible example of a trickster type character is Pippin, though I would not count him as “full trickster” so to speak. He has some key traits of a trickster (mischievous, a bit simple, likes to joke) but is missing some of them as well (dual nature, maliciousness). Pippin is a mischievous hobbit that in his heart means no harm and has no malicious intents. This is somewhat similar to Lóki in the beginning of *Edda*. He wants to bring joy to others and is in general a very kind, helpful and friendly hobbit but quite often his doings cause chaos either because he thinks it will be funny or he does not think anything at all before acting and often becomes the laughingstock. Pippin is also curious to the point it causes problems for him and others all without meaning to do so. An example of this kind of behaviour is in *The Two Towers* chapter eleven *Palantír*. Saruman’s palantír is in Gandalf’s care after the death of Saruman and Pippin becomes very curious about it and without understanding what and how dangerous it is, he takes it from Gandalf during the night. He understands that what he is doing is wrong and immediately regrets taking it but the curiosity wins:

‘You idiotic fool!’ Pippin muttered to himself. ‘You’re going to get yourself into frightful trouble. Put it back quick!’ But he found now that his knees quacked, and he did not dare to go near enough to the wizard to reach the bundle. ‘I’ll never get it back now without waking him,’ he thought, ‘not till I’m a bit calmer. So I may as well have a look first. Not just here though!’ He stole away, and sat down on a green hillock not far away from his bed. (Tolkien, 2012, p. 772)

This action was the start of a chaotic chain of events. Through palantír Sauron saw Pippin and that forced Gandalf and Pippin to flee because the dark lord now wanted him and he had to be saved.

Gollum seems to fit the description as well. His dual nature is not divided to human and god or human and beast but it is still there. He is almost Dr. Jekyll and Mr. Hyde type of character. He quite literally has two different personalities in one body. He also ticks the box for maliciousness and slyness in both his actions and humour. Only box he does not fill is being a shape shifter. At first glance Gollum may seem just an evil little creature

but he has a playful side as well. He enjoys riddles and at times gets quite excited. Scott Myers even goes so far as to name Gollum the ultimate trickster in an article “*Great Character: Gollum (“The Lord of the Rings” trilogy)*”. I take a slight issue with this claim. In my opinion Pippin is more of a trickster than Gollum. Gollum is a trickster but I would place him more prominently in the shadow archetype. Trickster is more of a minor archetype for Gollum.

4.3. Heroes

A story of a hero is very archetypal storyline for a myth. World history is full of iconic heroes and stories of their quests. One of the oldest preserved written myths is the story of *Gilgamesh*. *Gilgamesh* is a Sumerian heroic myth of a man who wanted to be immortal like gods, which was found carved to a panel of stone. Sumerian civilisation predates Christianity for about 5000 to 3000 years so it is quite safe to say people have always told stories of heroes. Other well-known mythologies from Europe are *Beowulf* from Great Britain, *The Táin* from Ireland and perhaps the most known of all Greece *Iliad* and *Odyssey* by Homer.

In typical fashion for fantasy literature Tolkien’s works are filled with heroes of all kind. In a book *A hero with a Thousand Faces* Joseph Campbell (2008) describes a hero to often being in childhood “the despised one, or the handicapped: the abused youngest son or daughter, the orphan, stepchild, ugly duckling, or the squire of low degree”. (Campbell, 2008, p. 280) Campbell also describes hero’s roles in different chapters of the book. A hero is not only the traditional sword wielding and dragon slaying hero. A hero often is a warrior but they can also be for example a lover or even a tyrant. Heroes also often, but not necessarily, have a magical aid in the shape of a weapon, token or a guide. When one thinks of a hero in Tolkien’s books, characters like Aragorn and Legolas often come to mind. Especially Aragorn is quite archetypal warrior hero. According to Stephen Potts in an essay *The Many Faces of the Hero in The Lord of the Rings* (1991) even Tolkien’s fellow Oxford scholar C.S. Lewis, the author of *Chronicles of Narnia*, agreed with Aragorn’s story being a traditional hero. The entire fellowship could be counted as heroes, after all they all go on the journey to destroy the ring, but not all of them have as big role as heroes to warrant going through the entire fellowship.

Potts also refers to some early critics having described Aragorn as a character who lacks both human flaws and growth of character which heroes often present and is so solidly good he seems almost dull. Potts disagrees with this criticism. According to Potts (1991, p. 5) Aragorn does present some flaws albeit them being minor and he does grow as a character. According to Potts Aragorn goes through the cycle of a hero described by Joseph Campbell. Potts describes Aragorn's role being more of a helper than a hero until the Council of Elrond after which the fellowship travels South. Which is quite true. Before the formation of the Fellowship Aragorn mostly does what Gandalf needs him to do. He finds Gollum for him, goes to Bree to help the Hobbits to get to Rivendell in Gandalf's place. According to Potts he does not even reveal his true identity as the rightful heir to Gondor's throne before it is pointed out at the Council.

Potts states that at that point Aragorn picks up the trials of a hero by receiving a guide with magical powers. This is described by Joseph Campbell as a phase when the hero must survive a succession of trials. Campbell says the following:

This is the favourite phase of the myth adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage. (Campbell, 2008, p. 81)

In Aragorn's case his road to becoming a hero starts when the fellowship leaves Rivendell and intensifies at the mines of Moria. When the fellowship reaches the mines of Moria where they flee from Balrog, who eventually causes Gandalf to fall and presumably die, Aragorn steps forward and leads the group out of the mines and pushes them all to keep moving until they reach the forest of Lothlórien where elven magic of Galadriel protects them again. Potts states that this escape from Moria starts his third step that is according to Propp and Campbell the so called "the road of trials". Potts claims that after they enter Lothlórien Aragorn is already tested.

It is in Lorien, of course, that Aragorn is interviewed by Galadriel, who tests his heart with the others and finds it strong. In Jungian terms, she is the anima, the female mirror of the souls of the men; her aspect to each man depends on what he

brings to the encounter, and, significantly, only Boromir finds her threatening. (Potts, 1991, p. 6)

Soon after they leave the safety of Lothlórien the fellowship breaks. Boromir is killed in a battle, Merri and Pippin are kidnapped and Frodo and Sam flee. Aragorn is left with Legolas and Gimli to pursue their new mission to save Merri and Pippin from the Uruk-hai who are taking the hobbits to Isengard. Aragorn is again the leader of the group by default. According to Potts Aragorn is still divided over his identity. He is an heir of Gondor but he does not want to claim his throne. The story has many more twists before Aragorn truly comes to terms with his heritage and fate. He grows to a hero and king he is supposed to be through his journey across Middle-earth while completing the cycle of a hero. As the story progresses Aragorn finds himself in many battles and gaining more and more responsibility. For example in the battle of Helm's Deep Aragorn is already amongst those who give orders.

According to Potts Aragorn continues to work in the lines of an archetypal hero. He points out that after his trials Aragorn even receives a magical object, something many mythical heroes possess. Finnish hero Väinämöinen has his kantele (a type of harp) made from pike's jaw bone, Cúchulainn from Irish myth *The Táin* has a spear made from the bone of a sea monster and Norse god Thor famously wields Mjölfnir, a hammer that always hits its target and only those who are worthy of it can lift. As is fit for a hero the object Aragorn receives is a sword, Anduril or The Flame of the West, of his ancestor Isildur. The pieces of the sword Isildur used to cut the Ring off of Sauron's hand have been forged back together from the request of Arwen and brought to Aragorn just before he heads off to the battle that would be lost without this specific sword. This sword happens to be the only sword that can be used to force an army of dead souls to come help them in the otherwise doomed battle. At this point Aragorn is forced to accept his fate as the true King of Gondor. To get the army of the dead to fight for him he needs to claim his place as Isildur's heir and the rightful commander of that army that still owed Isildur their numbers in a battle. Gandalf advises hesitant Aragorn to take the path of the dead and to persuade the dead to help them.

Potts claims that Aragorn and Gandalf perform their roles as heroes in tandem and describes them to be almost like two sides of same psyche; Gandalf being the spiritual

and Aragorn being the physical side. I would compare this to a “brain and muscles” type of rough division. When Gandalf fell in Moria and fought Balrog in the shadows he was revived and he rose to a new level of spirituality so to speak. Gandalf is aware of the worlds of Middle-earth and Valinor and can offer guidance to Aragorn but ultimately stays in the background and only advises the kings. According to Potts Aragorn fulfils the cycle or road of a hero at the siege of Minas Tirith. He fully becomes the warrior-hero and he serves that function according to Campbell’s monomyth. He appears with his supernatural sword and an army at the time when the evil is winning. He unleashes the army of the dead on the enemy, causes the army defending Gondor to win, releases the dead from their oath and eventually takes the throne to himself and promises the people of Gondor a better future. Potts states that Tolkien challenges the traditional hubris of a hero by Aragorn acknowledging the victory over Sauron was a group effort and sharing the triumph. As a symbolic gesture the crown of Gondor passes by the hands of Frodo and Gandalf before Aragorn is crowned.

Another example of a hero is of course Frodo Baggins. Frodo is the ring bearer, the one is trusted to carry the ring, though he does not necessarily want it and tries to give it away multiple times. This cape of a hero is in a way forced on Frodo. He first takes the quest of bringing the Ring to Rivendell mainly because he understands he has to; the Ring is not safe in the Shire and no one else can know it is there. In Campbell’s classification of a hero Frodo would be on the category “orphan”. In an archetypal way Frodo is an orphan who is taken in by a relative (Bilbo Baggins) who raises him and makes him his heir. What seems to be atypical is that Bilbo treats Frodo well. Many orphan heroes of mythology and fantasy are treated almost as servants. Few examples of these are Kullervo of *The Kalevala*, J.K. Rowling’s *Harry Potter*.

Tolkien himself describes Sam Gamgee as one of the most important heroes in Lord of the Rings. Sam could be classified as an unlikely hero. His role as a hero is not as clear as Aragorn’s until the very end. According to Campbell’s definition of origins of heroes Sam is essentially a squire. He starts his story as the gardener and friend of Frodo but he slowly rises to the status of a hero throughout the book. In the beginning of *The Fellowship of the Ring* Sam is a quiet, simple hobbit who does not seem the type to yearn for adventures and danger outside the tales told by Bilbo. He is quite happy tending to a garden and living an uneventful life like most hobbits do. To Sam taking the first step

further from home than he has ever taken is a milestone. He takes that step and simply walks all the way into Mordor. Sam still never leaves the role of a squire. He goes where Frodo goes and is fiercely loyal to him even when Frodo turns his back on Sam and sends him home. in *The Return of the King*. However Sam returns and after thinking Frodo has been killed by Shelob he has grown brave enough to be willing to take over the quest to destroy the ring for Frodo alone.

In an essay *Wise Warriors in Tolkien, Lewis, and Rowling* Ernelle Fife (2006) says that female characters should not be overlooked. This is a valid point. Quite often when one thinks of a hero character it is easy to only think of those who are gendered as male even though female characters may share the same archetypal characteristics. I too fell for this way of thinking and did not take any female characters from *Lord of the Rings* or *Silmarillion* into account at all before coming across this essay. *The Hobbit* is the only book from the sources of this essay that has no female heroes at all due to the fact that all characters in that book are male. Fife raises Eówyn as one example of a female hero. Eówyn's role in *Lord of the Rings* is short but still rather meaningful. Fife describes Eówyn being introduced as a minor character who is easy to dismiss and much of her description comes through Aragorn's perspective. However, she later grows to be a warrior. Eówyn's wisdom and courage play an important role in the fight against evil though she mainly has to fight from the side and disguised as a male.

According to Fife in *The Two Towers* she is seen through the eyes of those around her and the male characters dismiss her and do not really see her as anything but a young maiden. After Hama reminds King Théoden that Eówyn is still a descendant of his house she is put in charge of taking care of the women and children and to get them to Helm's Deep safely. In *The Return of the King* her role starts to change. She starts to rebel against the role given to her and eventually she disguises herself as a man and rides to battle. There she is the one who sees the dual meaning in the words "no man can defeat me" in the battle of Minas Tirith. Eówyn is a woman and she and Merry, who is a hobbit and not a Man in the sense of race, are the only ones on the battlefield who are able to injure the Witch King of Angmar, the most dangerous of Sauron's minions, enough to make him unable to fight. This act of heroism gives everyone else a chance to survive.

Another female hero can be found from *The Silmarillion* and *Beren and Lúthien*. While Beren is the traditional hero the elf maiden Lúthien without a doubt plays a part in the success of their quest. She is as heroic as her male counterpart. Instead of being the stereotypical maiden who stays at home while men go to war she goes to Angband with Beren. Lúthien's role could also be seen as a rebel. She should have been a more typical female. She was an elven princess and what she should have done was sit around waiting for a suitor accepted by her father. yet she escaped and went looking for Beren and did not abandon her cause even when she encountered mortal danger and beasts. In this extract from *The Silmarillion* Lúthien faces Sauron, who at the time was Morgoth's minion and takes over his tower

Ere his dark soul left its dark house, Lúthien came to him, and said that he would be stripped of his raiment of flesh, and his ghost be sent quaking back to Morgoth; and she said: 'There everlastingly thy naked self shall endure the torment of his scorn, pierced by his eyes, unless thou yield to me the mastery of thy tower.'

Then Sauron yielded himself, and Lúthien took the mastery of the isle and all that was there; and Huan released him.[...] Then Lúthien stood upon the bridge, and declared her power: and the spell was loosed that bound stone to stone, and the gates were thrown down, and the walls opened, and the pits laid bare; and many thralls and captives came forth in wonder and dismay, shielding their eyes against the pale moonlight, for thy had lain long in the darkness of Sauron. (Tolkien, 2002, pp. 206, 207)

This portrayal of a female hero is less common in literature of Tolkien's time and as this was not the only case of a woman saving a man Tolkien was very advanced in his portrayal of women in general.

David Callaway presents an interesting idea of Gollum being a misunderstood hero in an article "*Gollum: A Misunderstood Hero*". (1984) He suggests that Gollum is a representation of the struggle of a man between good and evil. Gollum essentially has two sides and one of them is still good. Smeagol is a side that still resists the evil force of the Ring despite possessing it for decades. Callaway says in his article that because Gollum still has that small light in him after being tormented by the Ring for so long he must be considered heroic.

In addition to these heroes there is also a quite ambiguous Fisher king. Fisher king is an archetype that gets its name from the Arthurian legend. It could be placed somewhere bordering a form of a fallen hero. In the Arthurian legend a king, last in line of protecting the Holy Grail, was wounded and after that he could only spend his time fishing and waiting for someone who could heal him, thus becoming known as the Fisher King. This archetype represents a wounded masculinity. The king was wounded badly enough to move him aside from the role of the hero and into the role of someone who in theory has all the power but cannot do anything by himself. In some versions the king has a son who he is unable to support in any way.

Fisher king archetype has been attached to various Tolkien kings such as Théoden who is King of Rohan, Denethor who serves as the Steward of Gondor in absence of Aragorn and Thránuil the King of Mirkwood elves. Most of these theories are found from unofficial sources such as blogs and are not academic articles. However, these theories are still interesting and there are attributes of a fisher king in all of these three characters.

To sum this chapter it can be said that Tolkien's Legendarium has many variations of the Jungian hero and most of them are not only a hero. The characters are made up of more than one archetype. Aragorn is the hero who is in a way born to be a hero. He is a king and being a hero and leading armies is expected of him but he is also a rebel. He ran away from his responsibilities and only took them on when he needed to. Frodo and Sam are the unlikely and slightly unwilling heroes that are given a task they did not ask for and against all odds complete it.

4.4. Evil

Evil seems to be one of the most used archetypes in fantasy literature. Just about every fantasy novel and film that I can think of has the good versus evil theme represented by evil characters and cursed objects. Tolkien's legendarium is not an exception. Tolkien's two ultimate evils in *The Lord of the Rings* saga and *The Silmarillion* are Melkor and Sauron. In Christian mythology similar character to Melkor would be the devil and Sauron would be somewhere in the category of a powerful demon. Melkor is a fallen angel type of character and Sauron was his apprentice before he was placed in charge by Melkor.

As described in *The Silmarillion* Valar were initially good and almost angel like figures who watched over the creation of Ilúvatar (Middle-earth and its inhabitants). In a *Letter 212* Tolkien described Melkor's corruption. The Children mentioned simply refer to beings that have been created by Ilúvatar, e.g. other Valar.

The corrupted, as was Melkor/Morgoth and his followers (of whom Sauron was one of the chief) saw in them the ideal material for subjects and slaves, to whom they could become masters and 'gods', envying the Children, and secretly hating them, in proportion as they became rebels against the One (and Manwë his Lieutenant in Eä). (Tolkien, Tolkien, & Carpenter, 2000, p. 285)

The Silmarillion chapter 7 *Of The Silmarils* describes this corruption. It is described as slow and rather cunning. He coveted the Silmarils and power they held and he began to plot seizing them to gain power and mastery of others around him. He worked slow while gathering followers by subtly feeding them his thoughts and making them believe him. This is quite similar to the way the Devil works. Devil does not bluntly tell people they need to do something; he makes people want to do the things and feeds the idea to their heads. Eventually this leads to a mutiny led by Melkor and he is banished from Valinor and named Morgoth, The Black Foe of the World.

Zach Watkins describes this subject in his article "*Satan and The Silmarillion: John Milton's Angelic Decline in J.R.R. Tolkien's Melkor*" while comparing Tolkien's *Silmarillion* to Milton's *Paradise Lost*.

According to Watkins Ilúvatar might have known about Melkor's intentions because when the Music ended Ilúvatar addressed Melkor and told him his rebellion is fruitless and he can only fulfil his part in the greater scheme he is a part of and his evil deed will be converted. Watkins claims that Melkor shares Satan's dislike for the god figure. Watkins also describes the fall of Melkor to be similar to that of Satan in *Paradise Lost* and because *Paradise Lost* is heavily biblical tale it mimics the events of the bible. Satan physically falls from heaven and lands in Hell. David Callaway compares Melkor to the ostracized Satan as well. Melkor, the fallen Valar, is banished from Valinor and he wanders to the North of Middle-earth taking a human form and makes Angband his fortress. Watkins says in his article that like Satan, Melkor dwells in his shame and anger

and begins his new life in the shadow. Angband as a place is also quite archetypal fortress of evil based on its location, habitants and events.

In a *Letter 229* from 1961 Tolkien discusses remarks made by a Swedish *The Lord of the Rings* translator Åke Ohlmark and strongly disagrees with them. While doing so Tolkien describes the placement of Mordor and Angband.

The original stronghold of Evil was (as traditionally) in the North; but as that had been destroyed, and was indeed under the sea, here had to be a new stronghold, far removed from the Valar, the Elves and the sea-power of Númenor. (Tolkien, Tolkien & Carpenter. 2000, p. 307)

The original stronghold mentioned is Angband. I have already covered this topic a bit in my previous thesis *Researching J.R.R. Tolkien: How Kalevala influenced his legendarium* but as I stated in that thesis it was only a minor scratch on the surface and left a lot to be uncovered. Angband and the Northlands (originally Pohjola) of *The Kalevala* have many similarities between them. Northlands is an archetypal birthplace of evil and because of the similarities I am willing to group Angband as an archetypal fortress of evil as well. In Christian mythology all evil comes from Hell but I would not directly compare Angband or Northlands to Hell. They have some things in common but they are not archetypal hells so to speak. Hell is a place souls go to be punished after they die and there is no reaching them while still alive. Angband and Northlands are places which can be reached if one travels to the North and only have a physical wall to separate them from the rest of the world so they can be accessed and returned from while still alive.

Another place of archetypal evil in Tolkien's legendarium is Moria. James Obertino compares Moria to Hades' underworld from the poet Virgil's (70 BC –19 BC) texts in a 1993 journal article "*Moria and Hades: Underworld Journeys in Tolkien and Virgil*". Obertino describes the landscape to Hades and Moria to be similar based on Jung's archetypal symbolism. Before entering Moria the fellowship goes through a barren landscape and right before the gates there is a dark lake. On the way to Hades Virgil's hero Aeneid passes trees that are basically dead and casting dark shadows. Obertino states that both tree and lake are symbols of a Mother in Jungian theory of archetypes and as they are both essentially cold and joyless they reverse the Mother aspect. Mother

symbolism is archetypally warm, caring and secure and this Revered Mother symbolises something sinister ahead.

Sauron is a necromancer and seems to possess the powers of dark magic though he is not described to be wizard. According to my reading of these mythologies and Tolkien, Sauron has many archetypal characteristics that are shared by Louhi of *The Kalevala*. Louhi is described as a gap-toothed hag and very cunning. She takes advantage of her beauty of her daughter and everything she can to get what she wants. She lives in the North surrounded by wolves, giants and other creatures generally associated with qualities that are on the side of evil. Pohjola is controlled by Louhi and it is said to be a place where illness comes from. Louhi sends illness to cause problems and death to her enemies. She is known for promising her youngest daughter to smith Ilmarinen if he completes a series of perilous tasks and forges her a Sampo, a mill that brings endless wealth to its owner. This trading of her daughter to gain wealth and power is described in the 10th poem of *The Kalevala*.

Louhi, Mistress of Northland
the gap-toothed hag of the North
quickly slipped indoors
and says with this word:
‘My younger maiden
my child, my smallest baby!
Put on your best now
on your body the whitest
the softest upon our hems
the most splendid on your breasts
around your neck the fairest
the most blooming on your brows
put red on your cheeks
and show off your face
for the smith Ilmarinen
the everlasting craftsman
has come to make the Sampo

brighten the bright-lid!’
(Lönnrot, 2008, p.111)

Sauron is a very similar character. He resides in Mordor and sends his armies to spread destruction over Middle-earth and to destroy the good in the world. Mordor is a place of evil magic corruption much like Pohjola. Sauron’s army and habitants of Mordor are mostly orcs, who originally used to be elves who were corrupted and joined the dark side, wargs, giants and other mythical creatures of the dark. Sauron, however, I not as powerful as Melkor was. Originally Sauron was the chief of Melkor’s army and he only became the dark lord after Melkor was defeated and he was placed in that position. He is more like a demon than a devil. Sauron possessed powerful magic as well but his position was to do what Melkor told him to do in a similar way Satan sends his demons to do his bidding.

The Ring itself is an archetypal “cursed” object as well. These objects often are created or possessed by the main antagonist and removed from their original owner or hidden but sill linked with their maker. These objects grow the hunger for power of their owner and have an ability to corrupt. Another example from outside Tolkien’s world are for example the horcruxes created by Lord Voldemort in *Harry Potter*. Horcruxes contained parts of Voldemort’s soul and those opposing him had to destroy them and keep Voldemort from getting them back as a way to weaken and destroy him. This archetype could loosely be linked to Sampo from *The Kalevala*.

Sampo was an object that held great power and was obtained by the antagonist Louhi. In poem *Stealing the Sampo* after Louhi understand Sampo has been stolen she “saw her power shrinking”. (Lönnrot. 2008, p. 555). The protagonists Väinämöinen, Ilmarinen and Lemminkäinen stole it from her because she used it for evil and a battle ensued. The group of protagonists wanted to use it for good much like some of the characters in *Lord of the Rings* think they could do with the ring. In chapter 10 of *The Fellowship of the Ring* Boromir even tries to take the Ring from Frodo to save his land and use it against Sauron and believes it to be a weapon in disguise.

Gandalf, however, sees the true nature of the One Ring and refuses to take it because he would try to use it for good in chapter 2 of *The Fellowship of the Ring*. Gandalf understands that it cannot be used for good because it holds the entire life force of Sauron

and therefore the Ring is part of the evil entity and unable to do good. In this way Sampo differs from the Ring because Sampo can be used to gain wealth and power like Louhi does or to be harvested for the benefit of everyone. Whether it enables evil or good is up to the person possessing it. In the *Letter 246* Tolkien speaks of the Ring and its power. He says that destroying the ring would have been near impossible to Frodo because, though his will was strong, was weaker than the will of Sauron and the Ring. Tolkien suggests that to destroy it

“Frodo would then probably, if not attacked, have had to take the same course: cast himself with the ring into the abyss.” (Tolkien, Tolkien & Carpenter, 2000, p. 330)

Tolkien also plays with the idea how the Ring would have acted if Frodo would have kept it. He suggests that it might have taken over his mind and cause him to become obsessed with power which would have led to him eventually confronting Sauron and being destroyed and the Ring would be in Sauron’s hands again. Tolkien also states that a similar scenario would play out if the elves with the three rings were to take the Ring.

It was part of the essential deceit of the Ring to fill minds with imaginations of supreme power. But this the Great had well considered and had rejected, as seen in Elrond’s words at the Council. Galadriel’s rejection was founded upon previous thought and resolve. In any case Elrond or Galadriel would have proceeded in the policy now adopted by Sauron: they would have built up an empire with great and absolutely subservient generals and armies and engines of war, until they could challenge Sauron and destroy him by force. (Tolkien, Tolkien & Carpenter. 2000. p. 332)

On page 333, Tolkien also suggests that if the Ring would have been taken by Gandalf or any other good and powerful character and Sauron be destroyed in the end the Ring would have become the master and evil would have ensued once more. According to Tolkien Gandalf would have been even worse than Sauron because he would have remained righteous but it would have turned to self-righteousness as he would continue to do ‘good’ according to what was good in his opinion and not good objectively.

This ability to take control of the mind of the person who possesses the object and it having to be destroyed beyond repair for it to be rendered harmless is quite archetypal and can be seen in many different mythologies and stories. Väinämöinen and his companions wanted Sampo back because they deemed it to be used for evil. But if they were to possess it the power would ultimately shift to them. They would have been the ones with endless resources and inevitably would have become the people to rule the less wealthy around them and possibly become corrupted as well though they meant to use it for good.

During the battle Sampo falls to the sea and is destroyed. As stated above Tolkien's hobbits also manage to destroy the Ring by bringing it to a volcano; though it has to be noted that they did not actually destroy the Ring themselves, Gollum stole it from Frodo and fell to the fire with it. This idea of the object needing to be destroyed is deep rooted to mythology and literature. Many objects like these have to be destroyed beyond repair so the evil can be defeated, e.g. horcruxes, the objects containing pieces of soul of Lord Voldemort in J. K. Rowling's *Harry Potter* series. Sauron's life force was in the Ring and once it was destroyed in the same fire that made it Sauron and Mordor fell.

Saruman is an interesting character because he was not always evil. He was corrupted by Sauron's power and he now is an 'evil wise man'. Sauron is the darker side of the same force Gandalf represents. Like Gandalf, Saruman is a member of Istar and came to Middle-earth to fight Sauron. Saruman was the leader of Istar and the most powerful and wisest of the eight wizards with Gandalf being second in line.

In Western mythology the archetype of a serpent and a dragon has widely been connected to the devil and other evil mythological characters. They are generally known as creatures who spread destruction and death. An archetypal dragon is a winged creature that hoards gold and destroys everything in its way. It is a purely evil and self-centred creature willing to do anything to fulfil its mission. Like the serpent of the bible they are cunning and able to trick humans into things they should not be doing.

In a discussion paper *The Dragon as an Archetype* Laurence Mee describes the origin of the archetype of the Nordic and Celtic dragon being in the ancient myths. These mythologies share similarities between their dragon depictions as the embodiment of evil. Dragon itself is capable of destroying communities and the one who slays the dragon is

seen as a hero. Their force has been seen as destructive and their images have been seen in the Viking ships and Celtic shields as an intimidating symbol.

Tolkien has written dragons in many of his stories such as *The Silmarillion*, *Book of Lost Tales*, *The Hobbit* and *The Children of Húrin*. In these stories there are two very well-known dragons. First one is Glaurung, the main antagonist in *The Children of Húrin*. He is introduced as the Father of Dragons and is said to be the first of the Fire-drakes of Angband. The second is Smaug of Erebor, the main antagonist of *The Hobbit*. Smaug is a rogue dragon, roaming the North and finding treasures to steal. Tolkien also named two others, Scatha and Ancalagon, but they have played fairly minor roles in his stories.

An example of a well-known Nordic dragon fitting this archetype is Nidhogg. This dragon guards one of the various lands of the dead and gnaws on the roots of the tree of life. His intention is to bring chaos. When Ragnarök takes place Nidhogg tears down the tree and breaks free. In *Völuspá* Nidhogg is described to fly off from under the tree and apparently join the giants to aid them. His fate is never clearly stated.

37. A hall I saw standing far from the sun,
on Corpse-strand; its doors look north;
poison-drops fall in through the roof-vents,
the hall is woven of serpents' spines

38. There she saw wading in turbid steams
false-oath swearers and murderers,
and the seducer of another man's close confidante;
there Nidhogg sucks the corpses of the dead-
a wolf tears at men – do you want to know more: and what? (Larrington, 2014,
pp. 8-9)

Nidhogg is mentioned again in *Völuspá*'s stanza number 66.

66. There comes the shadow-dark dragon flying,
the gleaming serpent, up from Dark-of-moon Hills;
Nidhogg flies over the plain, in his pinions
he carries corpses; now she will sink down. (Larrington, 2014, p. 12)

Another dragon of Edda is Fáfnir. Fáfnir is also one of the dragons with mentions of greed. Nidhogg's main goal seemed to bring about chaos but Fáfnir wanted gold. Originally he was a dwarf and only turned into a dragon after he became greedy and ill-natured. Like Smaug he guarded his treasure and desolated the land around his lair. Fáfnir was slain by Sigurd. Interestingly this story also bears resemblance to Hobbit's events. Regin, who gains Fáfnir's treasure after Sigurd slays him, in turn becomes corrupted by greed. The same thing happened to Thorin Oakenshield in *The Hobbit*. Bard killed Smaug and Thorin, the legal King of Erebor and the rightful owner of the treasure, nearly goes mad with greed. Like Regin Thorin eventually is killed because of this greed.

Tolkien uses this serpent imagery more than just in his dragons. In *The Lord of the Rings* there can be found a creature named Fellbeast or Winged Nazgûl. They are almost like shadows of dragons. They are winged creatures that Sauron uses as scouts and way of transportation to Ring Wraiths. The exact origin of these beasts is not known but it is likely that Sauron was breeding them. This would indicate that there was a beast that came before them and since dragons are known to be on the dark side and Sauron's evil powers seem to constantly make already evil things more evil it would not be impossible for these creatures to have dragon DNA combined with something else.

To sum up this chapter it can be said that Tolkien's evil is quite universal. It has similarities to Nordic mythology but it is also quite heavily influenced by Christianity. Melkor is a fallen angel character in the same way as the Devil in the Bible. A mutinous outcast who was banished from some version of heaven or paradise who wanted revenge and turned into the ultimate evil. Sauron was originally Melkor's disciple who took over once his master was defeated and therefore his background story is not as clearly the same as Lucifer being sent to hell but what he developed into is very similar.

4.5. Mother

As typical for mythologies and fantasy opposing evil is good and often that is represented by a mother archetype. Jungian mother archetype is caring, nurturing, fertile and represents a certain type of safety.

Erick Neumann, another psychologist who has done extensive research about the archetype of a mother, describes the mother archetype in his book *The Great Mother* (2015) being a “primordial” archetype.

When analytical psychology speaks of the primordial image or archetype of the Great Mother, it is referring to, not to any concrete image existing in space and time, but to an inward image at work in the human psyche. The symbolic expression of this psychic phenomenon is to be found in the figures of the Great Goddess represented in the myths and artistic creations of mankind. (Neumann, 2015, p. 3)

In chapter two he describes the transition between the archetypal feminine and the great mother being fluid. (p. 19) That means that they are quite similar and often overlapping.

As stated in chapter two, article two of Jung’s *The Archetypes and the Collective unconscious* there is another type of mother which is more unreliable and cold and this chapter will focus on the positive side of this archetype. These characteristics of the mother archetype can be seen in people, places and objects. Tolkien’s books have a large variety of characters that can be inherently categorised as archetypal mother characters and I had to narrow them down to the few I character see as most valid. These characters Arwen, Galadriel, Ilúvatar and Goldberry. Most of the characters that could be classified as archetypal mothers are elves or otherwise immortal or divine.

Ilúvatar as a creator goddess is perhaps the clearest example of a mother archetype. This might also be one of the clearest intentional uses of pre-existing mythologies. Ilúvatar is very similar to *The Kalevala*’s creator goddess Ilmatar and it is quite obvious that Ilmatar was a big influence on this character. Ilmatar in *The Kalevala* is a divine being who got bored to being a maiden in the sky and descended to the sea. This sea apparently is something similar to the idea of primeval sea. There a bird makes a nest on her knee but she jerks her leg and the eggs fell in the sea and create the world. Ilmatar also gives birth to Väinämöinen who is born as a grown man and starts to help creating the world.

Iluvatar appears in *Silmarillion* where in chapter *Ainulindalë* she creates Ainur who she then creates Middle-earth with. Iluvatar gave each Ainu a subject for their song and after each of them had sang they got together and created the great song. Iluvatar then gave the elves, men and others the Ainur sang about physical forms.

Elves seem to be above the mortals in a sense that they have some sort of higher level of tranquillity. If needed they will defend themselves but they seem to choose to stay observers and offer their wisdom and care for others around them. The evil spread by the Ring and Sauron also seems to be affecting them on a spiritual level more than other species of Middle-earth. They seem to have the qualities an archetypal 'mother' has. An example of this is the elven princess Arwen Undómiel, the daughter of Elrond and the future wife of Aragorn.

Arwen is described in *The Fellowship of the Ring* to be a fair and beautiful elf and said to resemble her ancestor Luthien Tinúviel in many ways.

In the middle of the table, against the woven cloths upon the wall, there was a chair under the canopy, and there sat a lady fair to look upon, and so like was she in form of a womanhood to Elrond that Frodo guessed that she was one of his close kindred. Young she was and yet not so. The braids of her dark hair were touched by no frost; her white arms and clear face were flawless and smooth, and the light of stars was in her bright eyes, grey as cloudless night; yet queenly she looked, and thought and knowledge were in her glance, as of one who has known many things that the years bring. (Tolkien, 2012, pp.295-296)

This description of Arwen is very fitting to the mother archetype. This theory is in my opinion also strengthened by Arwen's purpose of being a love interest of Aragorn in the same way Luthien was to Beren and bring together Elves and Men by bearing Aragorn's children. Arwen is also good all the way to her core. She is kind, caring and devoted to the point she is willing to sacrifice her own mortality for the sake of love. After becoming a queen she uses her time to help those who are in need.

Arwen is also quite a tragic character. She sacrifices her mortality but her aging is still a lot slower than that of a Man and she outlives Aragorn and her children. While the war for Middle-earth is on-going Elrond delivers Aragorn a sword and tells him the life force of Arwen has started to wither because of the evil in the world is overpowering the good. Her well-being seems to be linked to the balance in the world and she suffers while evil is winning. Her powers are restored when the fellowship finishes their quest and the Ring is destroyed.

However Arwen does not only remain the passive love interest of Aragorn. She takes a more active role on two significant occasions. Arwen is supposed to travel to Grey Havens and go to the Undying Lands with other elves. She refuses to leave and orders the pieces of Narsil fixed back together and delivered to Aragorn. This sword is the key to winning the battle of Gondor when the Army of the Dead is forced to obey Aragorn, their rightful King. The second occasion is when Aragorn dies. Arwen stays with her subjects in Gondor and does her duty as the Queen of Gondor without Aragorn. She is elevated from simply feminine character and mother archetype to the leader and in a way also to a wise woman.

Galadriel is another example of a powerful good and the most apparent representative of the mother archetype when thinking about the character with more major roles. She shares similar characteristics with Arwen but she is also a protector and able to shut out the evil that is spreading in Middle-earth better than Arwen. She lives in the forest of Lórien and no evil can enter it as long as she resides there. She is also one of the three elves who were given the three rings of power. Galadriel is a character who chooses good. Despite being a mother character she too has a shadow that she defeats and actively chooses light. In *The Fellowship of the Ring* Frodo offers the Ring to Galadriel and the Ring tests her. Galadriel chooses not to take it and step in the shadow. She is very tempted but she sees that she would become like Sauron and she refuses. Her magic is powerful and she gives Frodo a bottle that contains the light of the star Eärendil. This magic helps Frodo in Shelob's lair where he has to fight the gigantic spider. The spider cowers from its light while Frodo tries to escape.

Galadriel at times seems slightly like an angel. How intentional this is I do not say but something in the description and the Galadriel dignity that she has is somehow almost biblical. She is described as tall, having a hair of deep gold and dressed wholly in white. Even her voice is described as musical. All are traits that are in the western society often connected to angels. Of course if we apply Saurav's critique this is not universal. Humans have a habit of imagining things according to their surroundings. In western, prominently white society an angel is often seen a white, golden haired woman because that is what is associated with purity in the western countries. Even Jesus is often depicted as a blonde with blue eyes though this was not very common in the area Jesus was from. In societies

that are mostly coloured this interpretation of Galadriel seeming angelic might not be accurate.

However angelic in normal circumstances, Galadriel is also a shadow. When Frodo offers her the Ring she is faced with a temptation and even states that the shadow has been lifted as she refuses. She was forced to choose whether she would take the ring freely offered to her for safe keeping and be eventually corrupted by it or remain less powerful but pure. She chooses not to take it and at that point her fate is sealed, she is to depart to the Undying Lands.

Goldberry has only a small role in *The Fellowship of the Ring* but she is quite clearly a mother archetype. She seems to be similar to Ilúvatar and there is something not quite human about her. She is described in a way that makes her seem almost symbolic to nature and fertility. When the hobbits encounter her she is somehow very earthy but also ethereal.

In a chair, at the far side of the room facing the outer door, sat a woman. Her long yellow hair rippled down her shoulders; her gown was green, green as young reeds, shot with silver like beads of dew; and her belt was of gold, shaped like a chain of flag-lilies set with the pale-blue eyes of forget-me-nots. About her feet in wide vessels of green and brown was earthenware, white water-lilies were floating, so that she seemed to be enthroned in the middle of a pool. (Tolkien, 2012, p.161)

The description uses expressions like young reeds and beads of dew which both remind the reader of spring which is a common metaphor for fertility and birth. Both are connected to the mother archetype as others bring life into the world. She is made to be very feminine and enchanting. She is a gentle and kind soul who takes care of those around her. It almost seems like she is the embodiment of Mother Nature herself. When she moves her gowns are described to sound like “the wind in the flowering borders of the river” (Tolkien, 2012, 161) and she introduces herself as the daughter of the River. She could possibly be a nyad. Archetypal mother is also connected to the feeling of security and Goldberry has that effect on the hobbits. They feel safe in the House of Tom Bombadil with Goldberry and Tom.

As a summary it can be seen that these Mother figures in *The Lord of the Rings* are in their core alike and seem to appear when someone is in need of nurturing and safety. Goldberry is introduced when the hobbits are in danger and she and Tom take them in for the night. Galadriel is introduced right after the fellowship loses Gandalf in Moria and they head for Lórien for Galadriel's magic to save them from the orcs. Arwen makes it her business to help Aragorn from afar in the form of a sword. They fill the role of a protective mother figure. They take those who are in danger and weak under their protective magic and give the heroes time to regroup and make new plans before continuing.

4.6. Shadow

The concept of a shadow in Jung's archetype theory is rather interesting. Jung describes shadow in *Aion* (1951) as a moral problem. The shadow challenges the ego-personality and that it is not possible to be aware of the shadow without moral effort and recognizing there are dark elements in the personality. In other words shadow is the darker, unconscious side of the lighter surface layer of a human psyche. Lóki could be seen as a shadow. He is ambiguous and his personality shifts between light and darkness. At times he is a heroic figure and at times he is plotting to ruin everything. He eventually allows his dark side to take over. Lóki is an example of nurture versus nature. He is partly an ice giant who are known for their violent nature but he was raised in Odin's halls amongst the gods where he was raised with the values of heroism and goodness. These two sides are competing within Lóki and he is torn between them.

While researching this Gollum being a shadow was a topic that came up frequently. Gollum is an interesting character as he is both good and evil. He is a shadow, between light and darkness and shifting. Some researchers even describe him as Frodo's shadow. Gollum used to be similar to hobbits and was a good person. This changed when he came across the Ring. The Ring brought out the shadow side of Sméagol and his personality started to spiral. Sméagol was banished from his community and he began to quite literally live in the shadows, only coming out when it was dark. The good side of him withered but something of it remained and he developed two personalities that are having dialogue.

In religious and myth critical point of view this shadow could be seen as the battle between God and Devil being manifested in mortal beings. This is a theme that is very well depicted in various religious texts and imagery. Often this imagery is shown with God or their representatives, angels, above, human in the middle and devil or demons in the bottom. The shadow is representing the human whose soul is torn between the two and needs to choose which way to turn. With Gollum the ring presents the lure of the Devil and Frodo with his kindness reminds what it was like to be good and not alone and in some way almost heaven like state. Gollum is very torn between these two just as humans are when presented with a choice to repent or carry on to damnation.

It should also be noted that Gollum is a very complex character. He is, in Christian terms, possessed by the Ring. It is very easy to categorise him only as a shadow based on Jung's theory. But if we follow the logic presented in Saurav's critique he could also be the Self. In addition to being a shadow torn between good and evil his conscious and unconscious are both very much unified. Gollum is the conscious side and Sméagol is the unconscious trying to argue with the conscious. In Gollum these both speak aloud. According to Jung the Self is separated from the whole personality and the ego is differentiated in the first half of the life. Gollum and Sméagol separated when they were very young. Sméagol was started to be called Gollum because of the noises he made and when he was driven away from the community Gollum and Sméagol started to disintegrate and form their own personalities. With Frodo's kindness it at times seems like they could start integrating but they never do, the unconscious personality of Sméagol just becomes stronger and more on the surface of the system Gollum has taken over. According to a 2011 article "*The Self and its Appearances in Dreams, Myths and Fairytales*" by Frith Luton the self appears in myths and fairytales as a sum of a personality. It can either be a positive or a negative or appear as a dual entity, such as yin and yang. She states that

The realization of the self as an autonomous psychic factor is often stimulated by the irruption of unconscious contents over which the ego has no control. This can result in neurosis and a subsequent renewal of the personality, or in an inflated identification with the greater power. (Luton, 2011)

If this greater power is a negative it can cause the self to become negative as well. In the case of *Lord of the Rings* there are both types of self's to be found. Gollum is the most

obvious example of this but Bilbo shows signs of self as well. All these appear to be linked to the ring, which is the greater power in Tolkien's Legendarium.

In this excerpt of *The Two Towers* Gollum and Sméagol are having a debate about what to do with the Ring. Gollum wants the Ring for himself and is willing to take it with force if he must. Sméagol strengthened by Frodo's kindness wants to keep his promise to help Frodo take the Ring to Mordor.

Gollum was talking to himself. Smeagol was holding a debate with some other thought that used the same voice but made it squeak and hiss. A pale light and a green light alternated in his eyes as he spoke.

'Smeagol promised,' said the first thought.

'Yes, yes, my precious,' came the answer, 'we promised: to save our Precious, not to let Him have it – never. But it's going to Him, yes, nearer every step. What's the hobbit going to do with it, we wonders, yes we wonders.'

'I don't know. I can't help it. Master's got it. Sméagol promised to help the master.'

'Yes, yes, to help the master: the master of the Precious. But if we was master, then we could help ourselves yes, and still keep promises.'

'But Sméagol said he would be very very good. Nice hobbit! He took cruel rope off Sméagol's leg. He speaks nicely to me.'

'Very good, eh, my precious? Let's be good, good as fish, sweet one, but to ourselves. Not hurt the nice hobbit, of course, no, no.' (Tolkien, 2012, p. 827)

Justin Aptaker suggests in his article "*Lord of the Rings- An Analysis of Symbolism and Archetypes in the Trilogy*" (2019) that Gollum is not only a shadow, he is Frodo's shadow. Aptaker states that Frodo begins to turn more like Gollum the longer he has the Ring. Gollum was once similar to Frodo and Frodo sees his future in him.

Gollum and Sméagol are in constant debate with one another and Sméagol grows stronger when the story progresses. Gollum is clearly the stronger one of the personalities but the small, forgotten corner of his mind that was still Sméagol begins to develop again. He becomes ambiguous and is indeed a shadow. He helps Frodo and Sam while battling with

himself about the reason to do it. Gollum's both personalities love the Ring but in very different ways. Sméagol's side knows the Ring is the source of his misery and he would be better off without it and Frodo's kindness feeds this side. Sméagol is reluctant to see it go and does want it back but at the same time he knows the Ring caused him to be exiled and changed him to what he now is. On the other side of his mind Gollum, the personality deeply taken over by the Ring wants it back desperately and the idea of it being gone is terrifying to him. The Ring is the only reason he exists and Gollum is shaped by it.

According to Aptaker Gollum is consumed by the shadow and he has no other needs than the Ring. Even food means nothing or brings any joy to him, he tears into it raw and alive and its only purpose is to fuel him. Aptaker states that Frodo too becomes more animalistic and more concerned about his own survival than his friendship with Sam. Frodo starts accusing Sam of wanting the ring for himself and having eaten more than his share of the food and generally his mind starts to withdraw to the same shadow that has consumed Gollum.

This same shadow can partially be seen in Bilbo as well. Bilbo did the almost impossible and gave up the Ring before it managed to slave him completely. In the beginning of *The Fellowship of the Ring* Bilbo decides to leave the Shire and leave everything behind. When the time comes to part with the Ring Bilbo starts to hesitate and accuses Gandalf of wanting to steal the Ring and like Gollum, calls it his "Precious". On page 44 of *The Fellowship of the Ring* is this dialogue:

'It is mine, I tell you. My own. My Precious. Yes, my Precious.'

The wizard's face remained grave and attentive, and only a flicker in his deep eyes showed that he was startled and indeed alarmed. 'It has been called that before,' he said, 'but not by you.'

'But I say it now. And why not? Even if Gollum said the same once. It's not his now, but mine. And I shall keep it, I say.' (Tolkien, 2012, p. 44)

Because Bilbo was able to let go of the Ring and had not used it much the changes in him were not permanent. He wanted to take it back when he saw it on Frodo but he never acted on it. He could also accept the fact that Frodo no longer had it. Still, it affected Bilbo as well. He says that he has even thought about going back to the Shire for the Ring

but Gandalf and Elrond have made him not to. This next passage can be found from *The Fellowship of the Ring*:

‘Have you got it here?’ he asked in a whisper. ‘I can’t help but feeling curious, you know, after all I’ve heard. I should very much like just to peep at it again.’

‘Yes, I’ve got it,’ answered Frodo, feeling strange reluctance. ‘It looks just the same as it ever did.’

‘Well, I should just like to see it for a moment,’ said Bilbo.

When he had dressed, Frodo found that while he slept the Ring had been hung about his neck on a new chain, light but strong. Slowly he drew it out. Bilbo put out his hand. But Frodo quickly drew back the Ring. To his distress and amazement he was no longer looking at Bilbo; a shadow seemed to have fallen between them, and through it he found himself eyeing a little wrinkled creature with a hungry face and bony groping hands. (Tolkien, 2012, p. 302.)

After this on the same page Bilbo himself realises what the Ring is doing to him and tells Frodo to put it away. He can resist it but only for as long as he does not see it. Gollum used it, had it for longer and did not give it up willingly. Despite not using the ring often Bilbo’s fate would eventually have been to become a shadow like Gollum because that is what the Ring does to those who are not it’s Master.

Another example of the shadow are the Ring Wraiths, or Nazgûls. They quite literally are shadows only visible because of their cloaks. They can be seen while wearing the ring when the wearer becomes no more than a shadow themselves. The Ring Wraiths are the nine humans that were given the ring of power according to the Ring Verse. They were kings who Sauron lured to be his servants and his power took over their minds. They became his subjects and their only reason to exist is to do his bidding. They became translucent and shadowlike. Less than alive but not quite dead either. They are described in *The Fellowship of the Ring* when Aragorn and the hobbits camp at Hilltop on their way to Rivendell.

Over the lip of the little dell, on the side away from the hill, they felt, rather than saw, a shadow rise, one shadow or more than one. They strained their eyes, and the shadows seemed to grow. Soon there could be no doubt: three or four tall black figures

were standing there on the slope, looking down on them. So black were they that they seemed like black holes in the deep shade behind them.” (Tolkien, 2012, p. 255)

Frodo puts the Ring on his finger and is able to see their true forms. The Ring is said to make the wearer invisible but it is said in the *Hobbit* that they have a shadow. They are not completely invisible, just enough that you only see their shadow in sunlight. The Ring Wraiths are under the power of the Ring and the wearer, who is supposed to be Sauron, is able to see them as they are but without the ring they are quite literally just shadows of men.

This idea of a shadow also has some aspects that seem almost Christian and therefore it fits in the field of myth criticism. The Devil lures people to the dark side with all kind of promises and baits and slowly takes over. He does not just possess someone with the snap of their fingers. In *The Lord of the Rings* the Ring seems to be an object that slowly takes over the mind of the one who has it. It gives them a feeling that they have chosen to keep it when, in reality, the Ring chooses it's master and possesses them so it could eventually get back to its true Master, Sauron. In some way they always have the choice to abandon the ring but Bilbo is the only one who as ever done it. Even Frodo, who almost never used it, was falling under the shadow. Gollum needed to bite his finger off before he let go of the Ring and without Gollum falling in the fire it is possible Frodo could not have done it and would have suffered the fate of Isildur who also tried to destroy it with Elrond.

As a summary of this archetype it can be said that all of the shadows seem to be strongly influenced by the Ring. It is a powerful dark entity with powers to conjure and possess. Its will makes those who come by it fall under its magic and makes them lose the sense of who they used to be. The Ring becomes their obsession and it almost seems to feed off their energy and drain them of goodness until it is ready to abandon them for someone else who the Ring thinks will get it closer to its true master Sauron. This turns the one in possession of the ring to become a shadow and be trapped between the good person they once were and the dark minion to which the ring is turning them.

5. Mythical Archetypes in Harry Potter series

Like Tolkien, J. K. Rowling's *Harry Potter* series is full of archetypes. Since they have only been around since the 90s they are more contemporary literature than Tolkien's and some of the archetypes have a more modern twist in them. They also are firmly in the genre of fantasy instead of mythology. Rowling started the series as a children's book series but as the story progresses the story turns darker and deals with some very adult topics and is more for older readership than children. Rowling studied French and Classics in The University of Exeter so it is safe to assume that she has knowledge about archetypes in literature. Rowling's characters are less complicated than Tolkien's but they still fit to many archetypes.

5.1. Wise men

When it comes to the Wise men in *Harry Potter* there is only one who is above others: Albus Dumbledore. Dumbledore is the loveable and slightly eccentric headmaster of Hogwarts School of Witchcraft and Wizardry. At the time of his death Dumbledore was about 115 years old. According to Jung and Campbell a hero often has a mentor and Dumbledore fills that role with ease. He teaches Harry mostly everything he needs to know to take down Voldemort. He is the one who keeps nudging Harry in the right direction all his life and allows Harry to test his powers before rescuing him if needed.

In some way Dumbledore, like Gandalf, is similar to Odin. Dumbledore seeks knowledge and is willing to make personal sacrifices in order to gain the information he needs. As a young man he dipped his toes in the dark arts and even died as cause of his seek for knowledge.

In an article "*Harry Potter and the Order of Archetypes: Albus Dumbledore, the Mentor*" (2017) Katie Majka argues that Dumbledore was more manipulative when compared to many other mentors and that Rowling's use of this archetype is more of a deconstruction of it than a pure example of a literary mentor. Dumbledore is happy to give Harry advice but the way he prepared Harry for his task is irresponsible. Majka states that Dumbledore leaves Harry in the dark until he has earned the right to know. Even when the things he is let in the dark about have everything to do with Harry. His past and his destiny. In the

first couple of books this is easy to wave off as Harry being a child and needing to be protected from things he is too young to handle. However this continues to Harry being almost an adult.

Majka claims that Dumbledore had an idea of the “greater good” which meant that he was not actually interested what happens to any individual as long as the cause is won. Harry only learns he must die from the memory Snape gives him at the moment of his death because Dumbledore wanted to keep him from giving up in fear and hiding. The memory shows Snape and Dumbledore having a conversation about what must happen; how Snape must kill Dumbledore and how Voldemort must kill Harry to destroy the accidental horcrux Harry is. Not many mentors would send their protegee off to a task to destroy the most dangerous person in the world without giving them all the information they have as soon as possible. Dumbledore always used the excuse of Harry not being ready to know and telling when the time is right. Gandalf was also a mentor and he told Frodo everything he could even when it meant that Frodo would be scared.

Dumbledore is still a Wise man archetype. He is a wizard who is very well educated and knows more things than many. He is an advisor to the Ministry of Magic on many occasions and before becoming a headmaster he was offered the place of the Minister for Magic, which he turned down and resumed educating the young witches and wizards. He offers Harry great deal of knowledge despite leaving him in the dark in some things. Because of Dumbledore Harry is learning the skills to be a hero though his methods are a bit unorthodox. Dumbledore teaches him many valuable life lessons throughout the series. One of these is at the end of book one: love is more powerful than dark magic.

‘But why couldn’t Quirrel touch me?’

‘Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn’t realise that love as powerful as your mother’s for you leaves its own mark. Not a scar, no visible sign ... to have been loved so deeply, even though the person who loved us is gone, will give us protection for ever. Quirrell, full of hatred, greed and ambition, sharing his soul with Voldemort could not touch you for this reason. It was agony to touch a person marked by something so good.’ (Rowling, 2000, pp. 321-322)

Because of this and many other lessons similar to this Harry is eventually able to defeat Voldemort.

5.2. Tricksters

The ultimate tricksters of the *Harry Potter* series are Fred and George Weasley. I was unable to find any actual research the twins but I would argue they fill the role of a trickster very well. They most closely resemble a jester or joker character that is the person who makes others laugh at his own expense and is the comical character that does not need to be taken seriously. One well-known example of this is the Court Jester in a three-pointed hat whose part is to entertain the King and his company. They don't mean any harm, they simply want to bring joy to those around them and do not take themselves seriously. Weasley twins might not dress like those characters are often depicted as but they have the same role. They serve as the comic relief in the *Harry Potter* series.

The twins are a major source of disturbance in Hogwarts School of Witchcraft and Wizardry. Fred and George are, I would argue, the embodiment of tricksters. They are mischievous, clever and curious boys who pull tricks on unsuspecting students around them and are delightfully uninterested about the school rules. Their intentions are still always good: make people laugh or help others by causing a distraction. But when needed they are loyal and trustworthy friends. They never lose their spirit even in a tough situation. Often tricksters use humour as a defence when things are hard. In a scene after George is attacked by Snape when the Order is taking Harry away from the Dursley home in *The Deathly Hallows* is a good example of this. George loses an ear but still makes light of the situation.

‘How do you feel, Georgie?’ whispered Mrs Weasley.

George’s fingers groped the side of his head.

‘Saint-like,’ he murmured.

‘What’s wrong with him?’ croaked Fred, looking terrified. ‘Is his mind affected?’

‘Saint-like,’ repeated George, opening his eyes and looking up at his brother. ‘You see ... I’m holy. *Holey*, Fred, geddit?’ (Rowling, 2003, p. 67)

In *The Goblet of Fire* they trick Harry's cousin Dudley to eat a candy that makes his tongue grow several feet. In *The Order of the Phoenix* they show their inventions such as Extendable Ears and sweets that makes the eater just sick enough to get out of the classes until the other half with antidote is eaten. They are well liked students among the staff despite causing trouble and being found in places they should not be. Weasley twins make their most remarkable scene in *The order of the Phoenix*. They have been defying the rule of Umbridge for the entire year and as a joke and inconvenience for her decided to set off magical fireworks inside the castle. In *The Half-Blood Prince* they have started their own joke shop.

The rest of the tricksters do not have as big role in terms of being directly involved in the action. They are characters that start chains of events that eventually snowball into events that are very important to the story simply by pulling tricks and breaking the rules and occasionally even the law.

A malicious trickster in Hogwarts is Peeves the poltergeist. Where Weasleys are good natured and mischievous for the laughs Peeves does it to see someone hurt. He enjoys making students late for lessons, knocking over objects to scare people and annoy the Hogwarts caretaker Argus Filch. Layla A. Abuisba says in an essay *Anything is Possible: an Examination of the Trickster Archetype in J.K. Rowling's Harry Potter Series* (2007) that Peeves exists merely to cause mischief and cares not who he affects. Abuisba also claims that Peeves is an important factor to the story because he can be easily talked into helping by making it seem like he is doing damage. For example, as Abuisba says, Peeves broke the Vanishing Cabinet when Nearly Headless Nick planted the idea in his head. Peeves did not know he was helping Harry out of trouble by causing chaos far away from him and luring Filch away from Harry. He broke it because he thought it would be a fun thing to do. Occasionally Peeves does take orders. He takes them from the Bloody Baron, the ghost of Slytherin and the only one Peeves has any respect for and on one occasion from Fred and George Weasley when they told Peeves to make sure Umbridge's time as headmistress is not without problems in *The Order of the Phoenix*.

Abuisba states that Peeves is a force that sets in action many events that later turn out to be important. Breaking the Vanishing Cabinet is one of them as this was the Cabinet that had an important role in the murder of Albus Dumbledore. Peeves broke it in the first

book, in the fifth book Fred and George pushed a boy in it. This boy described having been trapped between Hogwarts and a shop in Knockturn Alley. Draco Malfoy heard this and fixed the cabinet making in the only way for the Death Eaters involved in Dumbledore's murder to enter the well protected school in the sixth book. Another important event that seemed small at first was causing trouble for the house elves. This led Hermione realising there are house elves in Hogwarts and starting the Society for the Promotion of Elvish Welfare. Rowling has kept the fans up to date about what happened to the main characters after the series and this society led Hermione to become an employee in the Ministry of Magic's Department for the Regulation and Control of Magical Creatures so she could continue her work improving working and living conditions of the house elves and eventually being made the Minister for Magic. Like many tricksters Peeves' role is small but important; he is a character that acts as the catalyst to many important events later on in the story.

The description of a trickster mentions that they often are shapeshifters. In *Harry Potter* there are four tricksters that are exactly that. In *Harry Potter* terminology they are called animagus, which is a witch or a wizard that can turn themselves into an animal at will. James Potter, Remus Lupin, Sirius Black and Peter Pettigrew, also known as Prongs, Moony, Padfoot and Wormtail are all able to do that. Sirius, Lupin and Peter learned how to do it when they learned Lupin is a werewolf who are only dangerous to humans. As animals they could keep him company and make sure he does not hurt anyone. Their role to the story is more anonymous. They mostly act through the Marauder's Map, a secret to Fred and George's successful avoidance of consequences, and memories that Harry sees. In the memories they are shown as schoolboys that are much like Fred and George. Carefree class clowns that will do anything to get a laugh and entertain people.

The Marauder's Map is their invention that shows where everyone is in the school. Fred, George and Harry mostly use it to make sure no teacher is around when they do something forbidden or sneak out of the school. In book three the map shows Harry that Peter Pettigrew who was supposed to be dead is in the castle and he tells about this to Lupin wondering if the map is broken. Lupin confiscates the map without telling he is one of the Marauders and starts keeping an eye on it. He sees Sirius and Peter on it and follows them without realising it is full moon. Lupin changes into a werewolf and Pettigrew escapes as a rat as Sirius focuses on protecting Harry, Ron and Hermione in his dog form.

This in turn led to Peter returning to Lord Voldemort and eventually Lord Voldemort returning to power with his help. This entire chain of events started from four mischievous boys creating a map to aid them in their rule breaking and becoming illegal animagi.

In essence all of these characters are tricksters, some more good natured and present than others but all of them fit the Jungian archetype presented in chapter 4.2. and in their core are quite similar.

5.3. Heroes

The main hero in J.K. Rowling's *Harry Potter* series is, of course, Harry Potter. Harry is a very similar character to Tolkien's Frodo Baggins and would fall in the exact same description of a hero. Harry is an orphan wizard who was sent to live with his mentally abusive, muggle (non-magical) relatives in Surrey. There he lived in cupboard under the stairs, mistreated by his relatives for eleven years without knowing he was a literal hero who saved the wizarding world and that his role was to do it again before being out of his teens.

Campbell's *A Hero With a Thousand Faces* describes a hero's journey from the ordinary world to that of supernatural and magic. This is exactly what happens to Harry. He lives his life thinking that he is just an ordinary boy and then strange things start to happen. Letters start to arrive in the most imaginable ways possible and flood the house and the family flees to a tiny shack on rock in the sea where Rubeus Hagrid magically appears and says "Harry – yer a wizard" (Rowling. 2000. p. 60). As Harry enters the wizarding world he learns that he is not an ordinary boy at all. He is The Boy Who Lived. He stopped Lord Voldemort, the most powerful dark wizard of all times and he cannot even understand how. As is typical for a hero his task is given to him by an outside force and he has to adapt and overcome. In Harry's case the task was given to him when Snape only told Voldemort a part of a prophecy and Voldemort took it to mean Harry and murdered his parents. The prophecy was a point in time that set the entire chain of events in motion.

'The one with the power to vanquish the Dark Lord approaches ... born to those who have thrice defied him, born as the seventh moon dies ... and the Dark Lord

will mark him as his equal, but he will have the power the Dark Lord knows not ... and either must die at the hand of the other for neither can live while the other survives ... the one with the power to vanquish the Dark Lord will be born when the seventh moon dies ... ' (Rowling, 2003, p.741)

This prophecy was not necessarily about Harry, it was made to be about Harry when Voldemort marked him as his equal. The other option would have been Neville Longbottom. As is archetypal for a hero Harry's future as the hero is already written for him and he just needs to try and fulfil it.

Kellynn Gates claims in her thesis *Harry Potter and the Evolving Hero Archetype* that Harry is a new kind of a hero. He is dependent and more realistic in comparison to heroes like Odysseus. According to Gates Harry makes a stand in the final book. Before that he is learning his task and is dependent on others like Ron, Hermione and Dumbledore. Harry is a child and is allowed to be a child. He is the one who needs to stop Voldemort but he is also between the ages of eleven and sixteen in books one through six and not powerful enough alone, so he has others by his side. Gates states that what makes Harry a relatable hero is that he has no superpowers, he can cast a spell but he struggles with his potion classes and Hermione helps him through his education. He is not the smartest or most muscular wizard in school but somehow he manages to get by. Especially Hermione is very important for Harry as a support system. She is much more clever than Harry or Ron and without her Harry would have died in book one.

Gates argues that this new kind of hero Harry represents is a change for the positive. The reader can relate to him more and makes it easier to believe anyone can be a hero. She states that

If we all believe that we are capable of embodying a hero, or being part of the collective that makes a hero's actions possible, then our actions make a difference. If our collective unconsciousness tells us that we are capable of changing the world, then it is hard to be cynical. (Gates, 2009, p. 5)

Rowling uses the hero archetype in a more modern way and makes it easier for young readers to feel connected to Harry.

5.4. Evil

Though he is known as He-Who-Must-Not-Be-Named naming the ultimate Evil in *Harry Potter* series is very easy: Lord Voldemort. He is very similar character when compared to Melkor or the Devil. I would argue that the biggest difference is the background story. Voldemort is not a fallen angel type of character, he seems to be born evil. What he became later in life is very similar to being the Devil himself. Voldemort was abandoned to a muggle orphanage where he began bullying the other children and gaining power among them. In *The Half Blood Prince* Harry and Dumbledore learn about his past by collecting memories. Dumbledore reveals that he showed worrying symptoms of being a dark wizard when he was very young. At Hogwarts Voldemort started gaining followers who either admired or feared him. In a similar way to the Devil Voldemort was very charming when he wanted something. He was a very clever young man and could lure people into talking and giving him things he needed or wanted. This included information about powerful dark magic.

According to Érika Morais Martins de Pádua's essay *The Dark Mage Archetype in Harry Potter Series* (2007) Voldemort could be categorised within the scope of evil as a Dark Mage. She cites Campbell's idea of a Hero's Cycle where the dark mage acts as the nemesis and counterforce to the hero. This archetype is often the source of conflict and is more powerful than the protagonist. They also often are some sort of a lord of a dark land or command an army of minions. They are also the tempter and the destroyed. Morais Martins de Pádua claims that they both seduce the hero to join his side by showing what he can do. Voldemort tries to lure Harry in by telling him that would he not like to be a powerful wizard and that he can help Harry become great. If only he joins Death Eaters and essentially makes a deal with the devil.

In the fashion of a Dark Mage archetype Voldemort lives on fear. When Harry stops fearing him in *The Deathly Hallows* he has no clue what to do as he can not threaten him with speech anymore. Voldemort does not know love or affection, only fear and control. Usually this Hero with magical abilities versus Dark Mage combination end in an epic

fight between the two and the Dark Mage is destroyed. Good wins and world returns to normal and is a little better place.

As this archetype states, Voldemort is a Dark Lord. He has an army of wizard and creatures at his command. Some, like Bellatrix Lestrange join him willingly and some have been cursed with the Imperius curse which makes them his puppets who do anything he wants them to do. Like Sauron, Voldemort uses magical beasts like giants and trolls that rely on sheer force and some more cunning creatures like goblins in addition to his human servants. He also has creatures that in some ways resemble the Ring Wraiths by description.

Dementors are shadow like creatures that have no will of their own. They obey their masters. Their origin is not known but they sort of resemble a dried and partly decomposed human and wear cloaks to disguise their true forms like the Ring Wraiths.

Another similarity to Tolkien can be found in horcruxes. Horcruxes are objects similar to the Ring. When Lord Voldemort wanted to become immortal he divided his soul to parts and concealed them to objects that were important to him and to those of the founding witches and wizards of Hogwarts. Like the Ring these contain a piece of Voldemort's life force and while they exist Voldemort cannot be destroyed. Like the Ring they also aim to possess the one who has found them so they would not be destroyed.

An interesting difference to be noted between Tolkien and Rowling is the dragons. Tolkien's dragons could speak human language and they were very sentient and intelligent. Rowling has not given her dragons these abilities. They are beasts that have animal instincts. They also have not taken sides between good and evil because they do not seem to understand the concept. They hoard gold and the wizarding bank uses them as guards for their most important vaults because of this tendency to attack anyone who goes near their gold. So unlike Tolkien's dragons and many mythical dragons they do not possess the ability to think like humans and act accordingly but can be trained to do something like any more normal beast like a tiger could be trained to do.

5.5. Mother

The Mother character is a prevalent archetype in the *Harry Potter* series. Mother's love is a carrying theme through the series. Harry is saved by that force more than once. As

already accomplished in the chapter about Tolkien's Mother figures this archetype is very versatile. There is no one Mother archetype, there are several. To this chapter I narrowed the characters to Aunt Petunia, Molly Weasley, Professor McGonagall, Lily Potter and Narcissa Malfoy. The last two being present for a very short period of the story but still playing important parts.

The Great Mother character is a bit surprising one. Petunia Dursley is the Great Mother of this story but also, according to Laura Măcineanu's thesis *Consciously Rejecting the Magic – The Cases of Susan Pevensie and Petunia Dursley, the Terrible Mother* (2018). She is very cold towards Harry, mistreats him, blatantly favours his son Dudley and does not give Harry that motherly love generally associated with mothers. However she is the reason Harry is alive. She took Harry in and protected him from the aftermath of Lord Voldemort's destruction. Despite not liking the fact that he is a wizard and having fallen out with her sister, Harry's mother, Lily she made sure Harry was hidden and agreed to take him back every year. Măcineanu claims that Petunia's jealousy of Lily's powers made her detest everything magical and she even chose her husband based on lack of imagination. This is what made her act so cold towards Harry. Măcineanu argues that one of the reasons for this is that Petunia knows the only place Harry will be safe is with her and takes advantage of that by having revenge for her sister's actions on Harry. Petunia detested Lily for her magical abilities and had to take on her son who most likely had the same powers because Lily meddled with the Order of the Phoenix and that was what got her killed. Like the prophecy mentioned in chapter 4.1. Lily and James Potter had defied Voldemort three times and their son Harry was born on July 31st and Voldemort took the prophecy to be about Harry.

This is similar to Daughter of Louhi, Wife of Ilmarinen in The Kalevala. Ilmarinen takes in Kullervo and his wife is forced to take on the role of a mother. She does this grudgingly and mostly enslaves Kullervo and mistreats him.

The smith Ilmari's mistress
she is thinking there
what work to set the new serf
what toil the one bought:
she made the serf a herdsman

guard the big herd.
that wicked mistress
the smiths grinning hag
baked a loaf for the herdsman
a thick roll she roasts (Lönnrot. 2008. p. 442)

She gives the loaf to Kullervo and tells him not to eat it before the herd is going toward the forest. What he found out later is that she has baked a stone in the bread and Kullervo's beloved dagger breaks on it. She provides the minimum for Kullervo and even that she makes as miserable as she can while she has plenty herself. Kullervo's thoughts of her are presented in poem 33. *The Broken Knife*:

The mistress live well:
she slices up buns
stuffs herself with pies
spreads butter on them;
the hapless herdsman
gnaws dry bread, dry crust
grooves out an oat cake
cuts a loaf of grits (Lönnrot, 2008, p.459)

Unlike Louhi's daughter, in book five Petunia finally shows some signs of Harry not being completely irrelevant and having some warm feelings towards him. When Harry and Dudley were attacked by two dementors and Harry received a letter saying he is expelled from Hogwarts and understanding Lord Voldemort was sending dementors to catch him Uncle Vernon wanted to kick him out. Aunt Petunia stepped up and demanded Harry to stay. This was the first moment Petunia ever showed any worry for Harry.

'Back?' whispered Aunt Petunia.

She was looking at Harry as she had never looked at him before. And all of a sudden, for the very first time in his life, Harry fully appreciated that Aunt Petunia was his mother's sister. He could not have said why this hit him so very

powerfully at this moment. All he knew was that he was not the only one in the room who had an inkling of what Lord Voldemort being back might mean. Aunt Petunia had never in her life looked at him like that before. Her large, pale eyes (so unlike her sister's) were not narrowed in dislike or anger, they were wide and fearful. (Rowling, 2003, p. 39)

As Harry learned later this act was once again saving his life. The house they lived in was protected with a spell that meant that Lord Voldemort could not find Harry before he becomes of age or stops calling that house his home. Making Harry in there Petunia kept the spell working and Harry safe. This inkling of caring resurfaces in the final book when the Dursley's are taken out of the house before Harry leaves for the last time breaking the spell as he goes and putting them all in danger of Voldemort finding them.

She stopped and looked back. For a moment Harry had the strangest feeling that she wanted to say something to him: she gave him an odd, tremulous look and seemed to teeter on the edge of speech, but then, with a little jerk of her head, she bustled out of the room after her husband and son. (Rowling, 2007, p. 41)

All these things in mind it can be said that Petunia is both sides of the Mother Archetype at the same time. She is both protecting and neglecting Harry at the same time but in the end she does provide for him, make sure he is alive and well and in some way even cares about him.

Molly Weasley is the opposite of Petunia, she is the actual mother figure to Harry despite not having any biological relationship with him. She is almost like the embodiment of what a mother archetype is. Molly has seven children and is caring, loving, sacrifices herself for her children and emotionally takes in Harry who has no mother or anyone resembling a mother. Nothing seem to matter more to her than her family, she is a stay at home mother who enjoys living with her children and raising her chickens. In *The Order of the Phoenix* Molly and Harry's godfather Sirius end up fighting over Harry. Sirius, tired of Molly overruling him in every turn, states that Harry is not one of her children and Molly responds that Harry is as good as her own son.

Molly also has a fierce side. She is usually a kind and loving Mother who fusses over them but if any of her children are in danger or in case of Fred and George need protecting from themselves she will step between her children and the danger. We see this side in *The Deathly Hallows*. Molly's son Fred has been killed in battle and Bellatrix Lestrange was threatening her only daughter Ginny.

He [Harry] changed course, running towards Bellatrix rather than Voldemort, but before he had gone a few steps he was knocked sideways.

'NOT MY DAUGHTER, YOU BITCH!'

Mrs Weasley threw off her cloak as she ran, freeing her arms. Bellatrix spun on the spot, roaring with laughter at the sight of her new challenger.

'OUT OF MY WAY!' shouted Mrs Weasley to the three girls, and with a swipe of her wand she began to duel. Harry watched with terror and elation as Molly Weasley's wand slashed and twirled, and Bellatrix Lestrange's smile faltered, and became a snarl. Jets of light flew from both wands, the floor around the witches' feet became hot and cracked; both women were fighting to kill. (Rowling, 2007, p. 589).

This is the only time we see Mrs Weasley really acting out of character for her. It is still very much in the frames of a Mother archetype, she is protecting her child after losing one.

Katie Majka presents the idea that Minerva McGonagall could also be seen as a Mother archetype. In an article *Harry Potter and the Order of Archetypes: Minerva McGonagall, the Matriarch* (2016) she claims that despite being mostly a strict and authoritarian teacher she is something of a mother figure to her students. She is a head of the Gryffindor house and Majka argues that she is very protective of her students. In a way this is understandable. The students live under her supervision for seven years, only going home for holidays. She is the closest guardian to her house and she does not hesitate to draw a line or let her authority be run over when her student's well-being is in question. She holds them up to strict standards and makes her disappointment known but she also

builds their courage and makes sure they are fine and is in general very proud of her student's success like a parent would.

Majka raises The Triwizard Tournament in *The Goblet of Fire* as an example of a time when McGonagall became very parent like. She knew someone planted Harry in the tournament and before the first task she became very anxious about Harry's survival and tries to offer him and herself mental and verbal comfort that Harry will be alright. After Harry faces a fully grown dragon it seems like she could not be more proud of him. Majka also notes that at the end of the book when Lord Voldemort returns, kills Cedric Diggory in front of Harry's eyes and tortures him and while Dumbledore and the rest are more interested in the information Harry has to give McGonagall is more worried about Harry. She even argues with Dumbledore about taking Harry to the hospital wing to be treated first instead of being interrogated about what happened.

According to Majka McGonagall becomes even more of a protector in *The Order of the Phoenix*. She knows Lord Voldemort is back and that the Ministry is trying to interfere with Hogwarts' business by sending a Ministry employee Dolores Umbridge to teach and spy on what happens in the castle. McGonagall clashes with Umbridge on more than one occasion, all of which are McGonagall protecting someone else from Umbridge's tyranny. Especially after Dumbledore is removed from Hogwarts by the Ministry McGonagall is the only protection the students and staff alike have.

Lily Potter of course is not physically present but she is still an archetypal mother. She sacrificed his life for Harry and created a protection so strong that Voldemort could not touch him. Lily was always protecting Harry through the series with her sacrifice and that makes her the ultimate Mother Archetype of this series.

Another Mother figure, though less remarkable for the story is Narcissa Malfoy, the mother of Draco Malfoy. Her role is very small and right at the end of the final book but she still is an archetypal mother. Her love for Draco saves Harry. She does not like what Voldemort is making her son do and knows that Harry is the only one who can stop him. In *The Deathly Hallows* after Voldemort hits Harry with the killing curse Narcissa is made

to make sure he really is dead. Of course as this curse destroyed the piece of Voldemort's soul that Voldemort did not know was in Harry he is alive Narcissa notices this but does not tell Voldemort. She declares Harry dead to save him and Voldemort makes Hagrid carry Harry right back into action instead of hitting him with the spell again and actually killing him. As Voldemort gloats over his victory over Harry and how with Dumbledore gone as well he is now the ruler of the wizarding world. Eventually Harry reveals himself and a battle between Harry and Voldemort ensues. Harry tells Voldemort that love is something that he will never understand and that is what has kept him and now everyone else safe from him. This is the same sacrifice Lily made, Harry was going to die for his loved ones and Voldemort would not be able to touch them after that and one of them might be able to kill Voldemort. Only Voldemort had accidentally saved a piece of himself in Harry and that was the only thing that was destroyed.

All of these different characters fit Jung and Neumann's theory of Mother archetype in which this archetype can take on many forms. It is one of the most versatile archetypes there are. In their own ways they are all Mothers. Petunia is a Terrible and Great mother at the same time, Molly is in a way a stepmother, McGonagall is a governess and Lily is a protector.

6. Conclusion

In conclusion it can be said that Tolkien and Rowling's works contain many archetypes. Tolkien in particular has used many mythology "clichés" in his books. Tolkien has used most of them in a very subtle way and mixed them together. No character is simply one and not the other. His characters have many layers and they fit in many descriptions and they might finish the saga as a different archetype. The main characters who survive till the end of *The Lord of the Rings* have all grown and changed. Frodo and Sam left the Shire as everyday men. They were just a normal hobbits who were given a task and they came back as unlikely heroes. Aragorn was a rebel; a king who had refused to take his place and lived as a traveling ranger and helping Gandalf to protect the Ring. In the end he accepted his role as a leader and ascended to the throne of Gondor. He is a hero but through the books he seems a bit hesitant to be a hero. It seems like he grew into that role partially because he had to. Elrond did not allow him to marry Arwen before accepting the crown and the common good also demanded he takes his throne. Aragorn went through the road of a hero described by Campbell and completed each step.

Rowling's characters have less layers as the targeted audience has no skills to handle such complicated characters. They gain more depth as the story progresses but they remain much more simple than Tolkien's. They still go through similar things. Harry is a hero who is simply thrown in the middle of things that started long before he was even born and expected to solve the problem. His sidekick also turned hero, Ron goes through similar path to Sam's. Ron starts out as an awkward friend overshadowed by Harry but by the end of the series he is a hero on his own right.

The core of the both author's stories is very alike. When stripped from all the magic and fantasy the story is essentially the same in Tolkien's Legendarium and Rowling's *Harry Potter* and many mythological hero legend. There is an orphan who is given a task bigger than seems possible for him ever to complete from an old man and mentor who knows more than he lets the hero know because it is important for them to figure things out on their own. They need to go on a journey and are told by this wise mentor to take their friend with them. They go on a perilous journey facing dangerous beasts and enemies and narrowly escape them. Occasionally someone joins them for a while. In the end they reach the final destination, face the ultimate evil, good wins and everyone involved has learned

something. Usually a moral lesson about the importance of friendship and bravery even when you feel too tiny for the task given.

As Saurav stated in their critique this method of signing one archetype for a character is something that should be taken into consideration in the future. This thesis is structured in a way that it signs characters to archetypes even though I have kept in mind that these are by no means the only archetype they have. Research could also be made from the opposite approach by signing archetypes to a character. As can be seen from the table above there indeed are overlapping characters between archetypes.

For a compact summary in the tables 1 and 2 below I have combined all the archetypes and characters in alphabetical order from Tolkien and Rowling's works I have covered in this thesis.

Table 1: Tolkien

Archetype	Character
Wise men	Gandalf, Saruman, Tom Bombadil
Trickster	Beorn, Gandalf, Pippin
Hero	Aragorn, Eówyn, Frodo, Lúthien, Sam
Fallen or misunderstood heroes	Denethor, Gollum, Théoden
Evil	Melkor/Morgoth, The Ring, Sauron, serpents,
Mother	Arwen, Galadriel, Goldberry, Ilúvatar
Shadow	Gollum, Ring Wraiths/Nazgûls

Table 2: Harry Potter

Archetype	Character
Wise men	Dumbledore
Tricksters	Fred & George Weasley, The Marauders, Peeves
Heroes	Harry Potter, Ron Weasley
Evil	Lord Voldemort, the horcruxes
Mother	Lily Evans, Minerva McGonagall, Molly Weasley, Narcissa Malfoy, Petunia Dursley

This thesis only covers a small portion of the archetypes and characters in the author's works and is only a scratch on the surface. I believe that this topic still would have had a lot more to discover but there is only so much that can be included to one thesis. Particularly about Tolkien. If this topic was broadened to cover more mythologies and other books written by Tolkien the number of archetypes described by Jung that could be found would most likely rise quite high. This topic is the kind that has so many directions one could take they are impossible to fit to a single thesis. I have already covered this topic shortly in my bachelor's thesis and now in this master's thesis and I found quite a lot of interesting articles that I wish I could have been able to use simply because I enjoyed reading them but they did not quite fit to the topic at hand.

Some of the articles that seemed useful I was not able to access and therefore I am absolutely certain I missed some very informative previous studies and that there are more things to discover. I would suggest more research to be done for example to the characters of Lúthien and Beorn. I see them having archetypal traits but I was unable to back this up as well as I would have liked to since I only found mentions and small pieces of texts and I was unfortunately unable to find any longer research. Another topic that seemed interesting but I eventually decided to leave out of this thesis is the negative sides of archetypes. There are such things as negative mother archetype and an anti-hero. I am positive these ones could be found from Tolkien's vast Legendarium if research would

be done to the less popular books such as *The Lays of Beleriand* or *The Book of Lost Tales*. *The Story of Kullervo* is one example that I covered in my Bachelor's thesis to some extent but not from this point of view. Kullervo is a classical antihero. He lacks the qualities of a hero but he still he is the protagonist. Kullervo's character later evolved to an actual hero Túrin Turambar. I believe there could be more similar antiheroes in his works.

Tolkien borrowed and was inspired by multiple mythologies around the world and as a scholar he had the skills to study and shape them to his own creations. He was not intending to create a mythology in the sense of a religious gospel like the New Testament and he wanted to create this mythology for England more for the sake of England not having an epic folklore in the same sense as some other nations and he did it quite well. These stories are still alive and well and interest in them does not seem to be dwindling.

Rowling's *Harry Potter* series could also do with more research in topics like feminine hero. Tolkien is a contemporary author and known to be vocal about how women can do anything men can so the women's various role could be taken to a more in-depth discussion.

The similarities between characters like Frodo and Harry or Voldemort and Sauron are striking and can be connected to characters from pre-Christian mythologies. Some more directly than others. I would argue that these books and their comparison support Jung's theory. *The Lord of the Rings* and *Harry Potter* series have nearly fifty years between them and the character from both still fall in these archetypes that predate *Harry Potter* by about a hundred years.

All in all I would like to conclude my thesis with a statement that though these authors seem to be an object to many studies and fan theories there are still many archetypes that can be found from J.R.R. Tolkien's *Legendarium* and J.K. Rowling's *Harry Potter* series left and much more research could be done to this particular topic as well. There are many paths that have not been fully explored yet because of the sheer amount of literary work Tolkien left behind and Rowling's work being fairly recent.

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