

Ministry of Higher Education and Scientific Research  
Mouloud Mammeri University of Tizi-Ouzou  
Faculty of Letters and Languages  
ⵎⵓⵎⵓⵔⵉ ⵎⵎⵎⵉⵔⵉ ⵓⵎⵓⵎⵓⵔⵓ ⵓⵔⵓⵣⵓⵣⵓ  
ⵑⵓⵎⵓⵔⵓ ⵙⵉⵎⵓⵔⵓ ⵙⵉⵎⵓⵔⵓ  
ⵕⵓⵎⵓⵔⵓ ⵙⵉⵎⵓⵔⵓ ⵙⵉⵎⵓⵔⵓ  
ⵕⵓⵎⵓⵔⵓ ⵙⵉⵎⵓⵔⵓ ⵙⵉⵎⵓⵔⵓ  
Department of English



*Myth in  
The Kabyle Folk Tales and the Fantasy Novels of Tolkien and Rowling:  
A Comparative Study*

*A Dissertation Submitted for the Doctorate Degree in Literature and Civilisation*

Submitted by:  
Nassima TERKI

Supervised by:  
Dr Said GADA

**Panel of Examiners**

**Dr Sadia SEDDIKI, MCA, University of Mouloud Mammeri, President,  
Dr Said GADA, MCA, University of Mouloud Mammeri, Supervisor,  
Professor Nadia NAAR GADA, University of Mouloud Mammeri, Co-supervisor,  
Dr Farid BENMEZAL, MCA, University of M'hamed Bougara, Examiner,  
Dr Yazid MEFTAH, MCA, University of M'hamed Bougara, Examiner,  
Professor Mohamed Ali CHAABANE, University of Blida, Examiner.**

**Academic Year: 2024/2025**

To my parents for their unconditional love and support,

## **Acknowledgments**

I wish to express my profound gratitude to Professor Nadia NAAR GADA and Dr Said GADA for their invaluable supervision, guidance and unwavering support throughout the duration of this research. Their sustained interest in my scholarly work, coupled with their insightful directions and constructive feedback, has been instrumental in shaping this thesis. I am particularly indebted to Professor NAAR GADA for her exceptional mentorship, her meticulous review of my communications and publications, through our work within her team at the LRIC laboratory and the Prfu project.

I extend my sincere appreciation to the distinguished members of the examination committee: Dr Sadia SEDDIKI, Dr Farid BENMEZAL, Dr Yazid MEFTAH and Professor Mohammed Ali CHAABANE for their willingness to dedicate their valuable time to the evaluation of this work despite their numerous professional commitments. Their Expertise and critical assessment are deeply valued.

I acknowledge with gratitude the exemplary scholarship and dedication of Professor Bouteldja RICHE, whose passionate commitment to research excellence has served as an inspiration to students of English Literature, both at the Department of English at Mouloud Mammeri University and across academic institutions throughout the country. I am equally grateful to all my teachers at the Department of English at Mouloud Mammeri University, whose pedagogical excellence and professional conduct have established the highest standards of academic instruction.

Special recognition is extended to Mr Haddadou, the Head of the Department of English at Mouloud Mammeri University, and Mr Hammou for their administrative assistance. I am particularly grateful to Professor Azzeddine KENZI from the Department of Tamaziyt at the University of Mouloud Mammeri, whose scholarly observations contributed to the refinement of this work. His generous assistance in verifying the Tamaziyt version of the abstract is appreciated. I also thank the author MAKILAM for her comments on my inquiries. Many thanks also go to Professor Jane GOODMAN, from the University of Indiana, who agreed to receive me, the first time I emailed her.

I extend my thanks to the Professional staff of the Library of the Department of English and Tamaziyt Department at the University of Mouloud Mammeri, the Library of the white fathers, "les Peres Blancs," the Library of la Maison de la Culture, the Central Library of Tizi Ouzou and the Library of Boumerdes.

Finally, I am grateful for the unconditional love and support of my parents, brothers and sisters.

## Abstract

This dissertation contributes to understanding how myth, folk tales, and contemporary fantasy narratives intersect, providing insights into the enduring power of storytelling across cultures and times. It examines myth in a cross-cultural context through Leo Frobenius's collection of the Kabyle folk tales and the English fantasy novel authors, namely John Ronald Reuel Tolkien and Joanne Kathleen Rowling, by exploring their narrative structure, thematic and cultural significances. The comparison revolves around Frobenius's collection, titled *Les contes Kabyles*, in four volumes (1921), translated by Mokran Fetta (1997), Tolkien's *The Lord of the Rings* Trilogy (1954-1955), *The Hobbit* (1966) and *The Unfinished Tales of Middle Earth* (1980), alongside the *Harry Potter* series (1997-2007). These texts are the product of different cultural backgrounds and are issued from distinct literary traditions. By juxtaposing these works, the main task is to study the universal myth of the journey, and the quest, while also acknowledging the distinct cultural narratives that shape their storytelling. To do so, the universal features are stressed to demonstrate the universality of the Myth of the Journey and the notion of the Archetype. This comparative study draws its theoretical tools from comparative literary critic framework, theories of Myth, Analytical Psychology and Archetypal Criticism. More precisely, Joseph Campbell's concept of the "Monomyth" and Carl Gustav Jung's "Individuation Process" the "Collective Unconscious" and the "Archetype" are applied. The comparative analysis reveals that the Kabyle folk tales, Tolkien and Rowling's works are built upon the Myth of the Male Hero's and the Female Heroine's journey. The male hero in the Kabyle folktales, Thorin and Aragorn in Tolkien and Harry in Rowling represent the warrior archetype. Their journey is not only a path to power, celebrated with the myth of the Return of the King, but it is also a Process of Individuation. A similar path is taken by Nuja, Yuva, and other unmanned female heroines, in the Kabyle folktales, Eowyn and Arwen in Tolkien, and Hermione in Rowling. These heroines illustrate the complexity of the Female Heroine's Journey. Their quest stands as a path of recognition, empowerment, and most importantly reconciliation with the feminine self. This study also unfolds a complex relationship between the hero/ heroine and the primordial archetypes, the father and the mother. The journey ends with the mythic marriage celebrating the "Sacred Union," a connotation of the healing power of the journey and myth in a broader sense that the Postmodern Man needs to recover. The selected texts also encapsulate interweaving themes of friendship, identity, and the moral complexities of good versus evil. These common issues certify the universality of the human experience and "Man's quest for meaning."

**Key Words:** Fantasy-Folk tales-Frobenius-Myth of the Journey-Rowling-Tolkien

## **List of Figures**

Figure 01: The Psyche (One's Total Personality) according to Jung.....	29
Figure 02: Frobenius's Construction of the Journey.....	32
Figure 03: The Cycle of Hero's Journey by Joseph Campbell.....	34
Figure 04: The Yowa Cross, the Journey of the Human Soul.....	36
Figure 05: Heroine's Journey Arc by Maureen Murdock.....	38
Figure 06: The Masculine Archetypes/ Energy according to Moore and Gillette.....	44
Figure 07: The Feminine Archetypes According to Toni Wolff.....	47
Figure 08: The Heroine's Decent and Transformation.....	151
Figure 09: Big Pottery Plate.....	310
Figure 10: The Ring of Power.....	310
Figure 11: The Deathly Hallows.....	312

Letter/ Character	The pronunciation	example	Meaning
č	tch تش	Čč/ ččar	Eat/ fill
ε	Sound ع	εamayen / Iεassasen	Two years/guardians
ḍ	Emphatic “d” dh, sound ض	aḍaḍ/ iḍelli	Finger/yesterday
c	ch ش	Amcic/acimi	Cat/ Why
γ	gh sound غ	Amyar/Aγrum	Old man/ Bread
ṭ	Emphatic “t” sound ط	ṭṭlam/ ṭṭaq	Darkness/window
x	Kh sounds خ	Axxam/xatī	House/No

### Pronunciation and Latin transcription<sup>1</sup>

### Glossary

Amaziγ, pl Imaziγen= The Amazigh are the indigenous population of North Africa; land: Tamaziγa and their language is Tamaziγt. The letter “γ,” used throughout, represents the sound “gh.”

“*Tasfunast I gujin*”=“The orphans’ cow”

“*Tizimart ur n tay ara awal*”= “a ram that does not listen”

“*Yir Tizimart*”= “The bad ram” is the shrewd girl

*Aεekwaz* = a big stick

*Ayerda* = a rat

*Aaqqa Yessawalen* = The Magical Grain, Literally here the Calling Grain

*Aḍu* = the wind

*Agellid* = the King

*Agellid Amukran* = the Great Lord

*Ayenja*= Ladle

*Ahdad b uzzal*= black-smith

*Ajenwi* = the butcher’s knife

*Amcic* = a cat

*Aman* = water

*Amyar Azemni* = the old man

*Aqjun* = a dog

*Ayur*= the Moon

*Azeger* = the beef

*Iεassasen* = Spirits and guardians

*Ikanun*= a hearth

*Izerzer*= the wild Buffalo

*Mis u agellid* = the son of the king

*Settut*= The witch and sometimes the ogress

*Tafat-iw*= my Light

*Tafunast*= the cow

*Tajmaεt*= the village assembly or committee

*Takerruct* = the oak tree

*Tala* = the natural source

*Tamurt* = the nourishing land

*Taseda*= lioness

<sup>1</sup> Mohand Akli Haddaodu, *Dictionnaire de Tamaziγt: Parler de Kabylie* (Alger : Berti, 2014 ), 9-11. To hear and understand the different sounds check the YouTube video on <https://www.youtube.com/watch?v=0eyr1jnFEZE>

*Tasism*= leather strap  
*Taumats / Tawemmat*= the heifer  
*Tavlat* = stones  
*Tawettuft* = the ant  
*Tayemmat*= the Mother  
*Tazemmurt*= the olive tree  
*Timess* = fire  
*Tiniten*= having the desires of a pregnant woman  
*Tirugza*= manhood can be also explained as masculinity  
*Tislit n w Anzar* = Anzar's bride or fiancée  
*Tizimart/ Izimer* = the ram/ the ewe  
*Tlam/ t̄lam* = the darkness, used to refer to the underworld in Frobenius's collection.  
*Vav ignwan* = the owner of the skies  
*Wayzen*, pl. *Iwayzeniwen* = the ogre  
*Yellis u agellid* = the daughter of the King  
*Yemmas n dunit*= the Mother of the world or simply Mother Earth

## TABLE OF CONTENTS

<b>Acknowledgements</b>	
<b>Abstract</b>	
<b>List of Figures</b>	
<b>Glossary</b>	

### GENERAL INTRODUCTION

On Myth and Universality.....	03
Significance of the Study .....	05
The Review of Literature.....	06
The Issue and Working Hypotheses.....	11
The Choice of the Literary Works .....	13
The Theoretical Framework .....	14
The Methodological Outline.....	15

### PART I: THE THEORETICAL FRAMEWORK AND THE BACKGROUND OF THE SELECTED KABYLE FOLK TALES FROM THE COLLECTION OF FROBENIUS AND TOLKIEN AND ROWLING’S FANTASY NOVELS

#### Introduction

#### Chapter One: The Theoretical Framework

I. Comparative Literature and Mythology and Archetypical Criticism.....	19
II. Myth and “Narratives”: the Gate of Truth with a Capital “T”.....	22
III. Key Theoretical Concepts.....	26
1. The Archetype, the Collective Unconscious and the Individuation Process .....	27
2. The Myth of the Journey .....	30
a. The Myth of the Male Hero’s Journey.....	32
b. The Myth of the Female Heroine’s Journey.....	37
3. The “Universal” Hero and Heroine.....	40
a. Moore and Gillette’s Masculine Archetypes .....	44
b. Wolff’s Feminine Archetypes .....	47
VI. The Applicability of the Key Concepts .....	49

#### Chapter Two: “Once Upon a Time”: Mythology, the Folk Tales and Fantasy Novel

I. The Mythological Narratives .....	52
1. The Amaziy Mythology .....	55

2.	The Greco-Roman Mythology.....	60
3.	The Norse Mythology .....	61
4.	The Celtic and the Scottish Mythologies .....	63
II. Mythic Narratives: Folk Tales and the Fantasy Novel.....		64
1.	Folklore, Folk Tales and Fairy Tales .....	66
a.	The Amaziy/Kabyle Oral Tradition and Folk Tales .....	68
b.	The Contribution of Forbenius’s Work .....	73
2.	The Fantasy Novel .....	76
a.	The Fantasy Novel.....	78
b.	John Ronald Reuel Tolkien .....	84
c.	Joanne Kathleen Rowling.....	87

**Conclusion**

**PART II: THE MYTH OF THE JOURNEY IN THE SELECTED KABYLE FOLK TALES FROM THE COLLECTION OF FROBENIUS AND TOLKIEN’S AND ROWLING’S FANTASY NOVELS**

**The “Metaphor of the Soul’s Private Journey”**

**Introduction**

**Chapter Three: The Myth of the Male Hero’s Journey: the Road to Power**

I.	The Male Hero’s Journey and the Individuation Process.....	93
1.	The Awakening of the Self and the Recognition of the Destiny.....	94
2.	Transformation and Transfiguration: the Road of Trials .....	102
a.	Facing/ Integrating the Shadow: <i>Wayzen</i> , <i>Smaug</i> , <i>SaurOn</i> and <i>Voldemort</i> .....	104
b.	Integrating the Anima: “The Sublime Acme” of the Hero’s Journey .....	116
3.	The Last Descent to the Underworld/ <i>Tlam</i> .....	125

**Chapter Four: The Myth of the Female Heroine’s Journey: the Road to Wholeness**

I.	The Female Hero’s Journey and the Individuation Process .....	132
1.	The Female Heroine and the Illusion of the Self .....	133
a.	The Abjection of the Feminine: The Mother and the Familiar .....	134
b.	The Shadow Mother vs. the Male Ally: Identification with the Masculine.....	141
2.	Descent and Transformation: Reinventing the Self .....	150

a. The Reconciliation with the Shadow: “ <i>the Return to the Mother</i> ”.....	154
b. Facing the Inner Masculine Tyrant and Finding “The Man with Heart”.....	158
3. The Hieros Gamos: Healing and Wholeness.....	163

## Conclusion

### **PART III: THE ARCHETYPE IN THE SELECTED KABYLE FOLK TALES FROM THE COLLECTION OF FROBENIUS, TOLKIEN’S AND ROWLING’S FANTASY NOVELS**

## Introduction

### **Chapter Five: The Masculine Archetypes**

I. The Archetype of the Father .....	169
1. The Good Father Archetype: The Blessing Force of the Hero and the Heroine... 170	
2. The Negative Father Archetype: Absent and Tyrant.....	179
II. The Archetype of the Guide: the Old Wizard and the “ <i>Amyar Azmeni</i> ” .....	181
III. The Archetype of the Son: the “Mounous” Hero .....	187
1. The Warrior-Lover: the Kabyle Male Hero and Aragorn in Tolkien.....	189
2. The Warrior-King: Thorin in Tolkien .....	197
3. The “Steward of the Community”: Harry.....	200

### **Chapter Six: The Feminine Archetypes**

I. The Archetype of the Mother .....	205
1. The Good Mother Archetype: <i>Yemmas n Dunit</i> and the Guardian Angel.....	208
2. The Terrible Mother Archetype: <i>Settut</i> and the Destructive Mother .....	214
II. The Archetype of the Heroine: The “Unmothered” Heroine .....	223
1. The Kore-Trickster Heroine: “Be Better than the Mother” .....	224
2. The Amazon-Hetaira Heroine: “Be Anything but not a Mother” .....	231

## Conclusion

### **PART IV: BEHIND THE MYTHIC JOURNEY AND ARCHETYPE: TRUTH WITH A CAPITAL “T”**

## Introduction

### **The “Parental Imagos”, “Chaos and Order,” through the Journey**

I. “The Battle of Deliverance from the Mother” .....	242
1. The Oedipus Complex: The Son and the Separation from the “First Bride” .....	243
2. The Persephone Myth: Resisting the Motheriarchy .....	250
II. “The Quest of the Father” .....	255
1. The Father Archetype and the Passage Myth .....	257
2. The Return of the King: the Union of the Sacred and Profane .....	264
3. The Electra Complex .....	270
III. Order Vs. Chaos: the Father Vs. the Mother in the Journey .....	274

### **Chapter Eight: “Engaging with the Past to Inspire the Future”**

I. The Journey of the Characters .....	278
1. Healthy Masculinity and Femininity .....	278
2. The Sacred Marriage .....	284
3. The Beauty and the Beast vs. the Amazon and the Prince .....	286
II. The Journey of the Tellers and the Authors .....	289
1. Voicing Women’s Agency through the Kabyle Folk Tales .....	290
2. Tolkien’s Rehabilitating War Tragedies .....	293
3. Rowling, Motherhood and Feminist Activism .....	296
III. The Universal Quest for Meaning .....	298
1. Restore the Woman as a Myth-Maker .....	299
2. Mother Nature .....	303
3. The Symbolic Mandala: The Balm in Gilead and the “Sinner’s Cure” .....	309

### **Conclusion**

<b>General Conclusion .....</b>	<b>314</b>
---------------------------------	------------

<b>Selected Bibliography .....</b>	<b>322</b>
------------------------------------	------------

### **Index**

**Abstract in French**

**Abstract in Arabic**

**Abstract in Tamaziyt**

## General Introduction

I propose to speak about Fairy-stories, though I am aware that this is a rash adventure. Faerie is a perilous land, and in it are pitfalls for the unwary and dungeons for the overbold.<sup>1</sup>

I am going to tell you a bunch of stories and I am going to try to explain what they mean.<sup>2</sup>

Amacahu, rebbi ad t-yesselhu  
Attiyzif am saru.<sup>3</sup>

Not at any time in history that myth or the “sacred lore of the tribe” ever received the attention and interest of anthropologists, ethnographers, historians, linguists, psychoanalysts, cultural theory specialists and creative literature and fiction authors as it has been happening since the end of WWII. Frederick Nietzsche, Claude Lévi-Strauss, Joseph Campbell, Mircea Eliade, Sigmund Freud, Carl Gustav Jung, Jordan Peterson, and many others bond the existence of the modern and the postmodern Man to myth. Bronislaw Malinowski and Jung speak of a “science of Mythology” as a meeting-point between different fields and scholars, and not a “proto-science”<sup>4</sup>, primitive and undeveloped.

Primarily, myth is linked to ancient and classical stories of the Olympian gods from antiquity that attempt to explain the world and the creation. Cultural theory scholars look at myth as discourse or a form of speech. Analytical psychologist, on the other side, considers myth as therapeutic and a manifestation of the psychic content in the forms of archetypes. However, can this experience of myth be universal or can the same or similar stories be told and retold in different ways, in diverse cultures, and still have a universal ideal and impact? A similar question was raised by Mouloud Mammeri (1917-1989), the Algerian prominent writer, anthropologist, and linguist, when he writes that the human experiences of love, life, death, fear

---

<sup>1</sup> J. R.R. Tolkien, “On Fairy-Stories,” in *The Monsters and the Critics and Other Essays*, ed. Christopher Tolkien (London: George Allen and Unwin, 1983), 109.

<sup>2</sup> Jordan B. Peterson, “Maps of Meaning 01: Context and Background,” January 16th, 2017, Lecture Video at the University of Toronto, 02:29:48 to 02:29:53, [https://www.youtube.com/live/I8Xc2\\_FtpHI?t=4031s](https://www.youtube.com/live/I8Xc2_FtpHI?t=4031s)

<sup>3</sup> A formula used in Kabyle region in Algeria to start storytelling meaning “Amacahu, may god make it beautiful and long like rope.” This is just an excerpt from a long oral formula said before the ritual. *All Translations from Kabyle and French to English are mine, throughout.*

<sup>4</sup> Jordan B. Peterson, *Maps of Meaning: The Architecture of Belief* (New York: Routledge, 1999), 09.

and the use of myth to seek peace is a phenomenon that can be specific to individuals, nations and times but a universal and timeless concern as well. He elucidates that beyond “the singularity” of the stories, universal themes are included to speak to Man, an idea that he maintained as soon as he first wrote about the ancient Kabyle poetry saying,

Qu’importe après tout qu’une vision pessimiste du destin soit en partie le produit d’une histoire décadente ? La hantise de la mort, l’amour mystique, la fuite de réalité dans le mythe sont-ils des vérités d’un seul pays ou d’un seul temps ? Celles-ci peuvent emprunter provisoirement l’habit d’une époque ; mais, par-delà les couleurs dont la singularité d’une histoire les habille, ce qui fait leur valeur profonde c’est ce par quoi elles s’entendent sur l’universel fonds de nos douleurs et de nos espérances.<sup>5</sup>

From a postmodern perspective, Peterson argues that centuries of oral literature, or “stories,” do speak to modern and postmodern Man and psychology more than hundreds of sessions of therapy.<sup>6</sup> His testimony as a psychoanalyst certifies Gerald A. Larue’s words, in his work *Ancient Myth and Modern Life* (1988), that when “historical lines are broken, the lacunae are enormous,” the need to revoke the past is more than urgent.<sup>7</sup> He explains that mythic patterns or narratives emerged out of the need for “psychic survival.” They work to protect the self and the community and ensure the persistence of coherent individuals and collective harmony.

Thus, the present thesis reflects on the importance of myth and its symbolic significance in shaping the individual consciousness and the broader fabric of society and humanity, influencing everything from personal beliefs to communal norms. This comparative study looks at myth, through the notion of the Journey, as a universal experience that plays a critical role when introduced in literature to safeguard cultures and human sanity through Leo Frobenius’s

---

<sup>5</sup> Mouloud Mammeri, *Poèmes Kabyles anciens* (Tizi Ouzou : Editions Mehdi, 2009), 29-30. “What does it matter after all that a pessimistic vision of destiny is partly the product of a decadent history? Are the fear of death, mystical love, the escape from reality into myth truths of a single country or a single time? These can temporarily borrow the clothing of an era; but, beyond the colors with which the singularity of a story adorns them, what makes their great value is what they use to understand the universal background of our pains and hope.”

<sup>6</sup> Peterson, *Maps of Meaning*, 94.

<sup>7</sup> Gerald A. Larue, *Ancient Myth and the Modern Life* (California: Centerline Press, 1988), 01, <https://archive.org/details/ancientmythmoder0000gera/page/n1/mode/2up> and *Ancient Myth and the Modern Man* (New Jersey: Prentice-Hall, Inc, 1975), 01, [https://archive.org/details/unset0000unse\\_f1f5/page/n3/mode/2up?q=Ancient+myth+and+modern+man](https://archive.org/details/unset0000unse_f1f5/page/n3/mode/2up?q=Ancient+myth+and+modern+man)

collection of the Kabyle folk tales alongside the fantasy novels of John Ronald Reuel Tolkien and Joanne Kathleen Rowling.

### **On Myth, Universality and its Significance**

In *Myth and Myth Making* (1969), Henry A. Murray states that modern Man cannot avoid the influence of myth on the perception of life. He explains that myth shapes, celebrates and unifies both the individual and the collective psyche through symbols that are “projections of subliminal urges and archetypes.”<sup>8</sup> Murray uses the expressions of “modern myth” and “mythmaker” to highlight the need for myths. Malinowski agrees that myth has the power to shape, improve, codify, maintain, and implement morality.<sup>9</sup> Levi Strauss, for his part, looks at myth as a part of the “primitive” process of thinking, which offers assurance to help humankind grasp the world and a framing device that contains and interrogates historical events to function as an “alternative history.”<sup>10</sup> Benedict Anderson develops a similar perception as he considers that myth can be, in many ways, unacceptable to any logical or consistent explanation; however, it stimulates inquiry and is the result of a certain rationale. It is an important ingredient of any community; it shapes the Collective Unconscious and allows the connection of individuals.<sup>11</sup>

Jung, through his work as a psychoanalyst and Campbell, as a mythologist, introduce the notions of the Collective Unconscious, the Archetype and the Monomyth that theorise that human experiences reported in myths, recorded and adapted in literary works or popular arts are un-contemporary and universal. These common experiences and behaviours are archetypes that reside in the Collective Unconscious and have symbolic representations in myths, dreams and literature. The universal myth of the Hero’s Journey and the concept of the Archetype, for

---

<sup>8</sup> Henry A. Murray, ed., *Myth and Mythmaking* (Boston: Beacon Press, 1969), 300-302.

<sup>9</sup> Bronislaw Malinowski, *Magic, Science and Religion and Other Essays*, ed. Robert Redfield (Illinois: The Free Press, 1948), 79.

<sup>10</sup> Claude Lévi-Strauss, *Myth and Meaning* (London: Routledge Classics, 2001), 15-18.

<sup>11</sup> Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 2006).

instance, imply the single story of humanity. This view of the universality of myth and human experiences generated criticism from different authors.

Christopher Vogler calls the Hero's Journey "an eternal reality, a Platonic ideal form, a divine model."<sup>12</sup> This "divine model" is, nevertheless, unsatisfying for Donald J. Casentino who explains that Campbell's ideal overlooks the local particularities of cultures. He argues that studying myth by focusing on the similarities and ignoring the differences would create a "(Joseph) Campbell soup of myths that loses all local flavor."<sup>13</sup> Others criticise Jung's "ambiguous" notion of the Archetype since it creates gender-based stereotypes.<sup>14</sup> Robert Ellwood recognises the popularity of Campbell's the Hero's Journey,<sup>15</sup> writing that "the world was waiting for someone to tell stories that undercut the modern narratives of urbanized meaninglessness and despair, and yet at the same time reinforced the worth modern times put on heroic individual achievement and realization of selfhood."<sup>16</sup> The author compares Jung, Eliade and Campbell to romantic authors who "innocently" believe that the truth is to be found in "the Past, or in the depth of the self."<sup>17</sup> Ellwood explains that, with the Monomyth, the individual struggles to voice the self in the mid the sea of generalisations. This vision of the world, according to him, is not adequate to the modern and postmodern Man nor its issues.

Subsequently, it may be understood that the universality of Jung and Campbell's perspectives often clashes with the individuality characterizing the modern and postmodern world. The local frequently clashes with the universal perspective as if there is no possibility of

---

<sup>12</sup> Christopher Vogler, *The Writer's Journey: Mythic Structure for Writers* (California: Michael Wiese Productions, 1998), xiii.

<sup>13</sup> Donald J. Casentino, "African Oral Narrative Traditions" in *Teaching Oral Traditions*, ed. John Miles Foley (New York: Modern Language Association, 1998), 183.

<sup>14</sup> See Toni Reed's *Demon-Lovers and their Victims in British Fiction* (1988) and Lillian S. Robinson's "Dwelling in Decencies: Radical Criticism and Feminist Perspective" (1986). Both authors use the notion of the archetype to deal with stereotypical representation of the female characters.

<sup>15</sup> Especially after the success of Campbell's interviews with Bill Moyers. See Joseph Campbell and Power of Myth: "The Hero's Adventure" (1988) Six Episodes in <https://billmoyers.com/content/ep-1-joseph-campbell-and-the-power-of-myth-the-hero%E2%80%99s-adventure-audio/>

<sup>16</sup> Robert Ellwood, *The Politics of Myth: a Study of C. G. Jung, Mircea Eliade and Joseph Campbell* (New York: State University of New York Press, 1999), 16.

<sup>17</sup> Ellwood, *The Politics of Myth*, 17.

celebrating the local through universal experiences. Furthermore, Casentino seems oblivious of the fact that the Monomyth and the Hero's Journey is not Campbell's invention but the result of observation and the study of the mythological traditions in different parts of the world.<sup>18</sup> Besides, Campbell's archetypal journey does not deny the existence of local heroes or heroes of fairy tales. Peterson, for instance, explains that Jung, through the notion of the Archetype, tries to build up one block pattern for personalities as if they are one universal "transcendent entities" that can be diverse in their approach of the journey, this is from one side. On the other, the figure of the hero is universal with local features. It alters depending on the fiction, which creates variants heroes.<sup>19</sup>

### **The Significance of the Study**

I have chosen to look at the issue of myth as a universal element that celebrates local specifics through literature referring mainly to the Kabyle folk tales, Tolkien and Rowling's fantasy novels to highlight that myth is a foundational element that transcends cultural boundaries and serves as a conduit for worldwide beliefs, values, and societal constructs that resonate across cultures. My choice of this research focus is fueled by a desire to dispel the misconception that suggests that Africa began its literary journey only upon its contact with the West or the Orient. Besides, the tendency to undervalue oral literature and folk tales is still popular when compared with other forms of art, especially written literature. Finally, the fantasy novel is frequently regarded as children's fiction; less serious than other types of writing, despite its popularity by the end of the twentieth and early twenty-first centuries.

Furthermore, the Kabyle folk, as a part of the oral tradition of the Amaziq, North Africa and Algeria, offer insights into the peoples' values and struggle; while Tolkien and Rowling's works provide lenses to the English, British and Western cultural beliefs. Therefore, it is time

---

<sup>18</sup> Vogler, *The Writer's Journey*, xiii.

<sup>19</sup> Jordan B. Peterson, "Maps of Meaning 09: Patterns of Symbolic Representation," March 29<sup>th</sup>, 2017, Lecture Video at the University of Toronto, 00:02:00 to 00:02:35, <https://www.youtube.com/watch?v=yXZSeiA14PI>

to look at the Kabyle folk tales as literature with a capital “L” that can stand out along the greatest pens of the fantasy novel, not as local and individual tales but as a part of a broader universal experience. By scrutinising universal discourse through the lens of Kabyle folk tales alongside the works of Tolkien and Rowling, I aim to highlight the opulent essence of these texts as they honour and cherish local experiences without overshadowing the universal relevance. It is also a way to reconsider these texts, folk tales and fantasy, as universal mythological accounts that speak to modern and postmodern Man.

Finally, this comparative analysis fosters cultural exchange and understanding, encourages readers to appreciate the richness of diverse cultural narratives, and promotes a universal perspective on storytelling, introducing a universal tapestry of traditions, fostering cultural literacy, and encouraging the appreciation of the human imagination. Therefore, comparing the Kabyle folk tales and the fantasy novels by Tolkien and Rowling provides an interesting platform for appreciating the interconnectedness of the literary tradition. The issue of studying the universality of myth, through literature, enhances the appreciation for the enduring power of these stories to shape and reflect human experiences. The selected narratives embody the wisdom of past generations and offer solutions to the shared existential dilemma and help unite cultures under a universal wisdom.

Before proceeding to an in-depth analysis of the research problem, the literature review reveals that these imaginative works have been a subject of considerable critical examination and academic interest.

### **The Review of Literature**

It is the colonial tradition and the Imperial Enterprise that initially drew the attention of Western authors and researchers to the African culture, folk tales, and oral literature. Since independence, African authors re-explored their oral tradition incorporating it within their realist and modernist texts, notably in the works of Chinua Achebe, Mouloud Faroun, Wole

Soyinka, Kateb Yacine,<sup>20</sup> and others. For these authors, incorporating myths serves as a means to celebrate and reaffirm their respective national identities. As far as Algeria is concerned, and since its independence and by the 1980 Berber Spring,<sup>21</sup> Mammeri revived the interest in the Amaziɣ and Kabyle oral tradition. In his collection *Contes Berbères de Kabylie* (1980), he writes that folk tales are very symbolic narratives that offer a gate to rediscover the pleasures of childhood and recognise images of the self. He refers to the double meaning of the folk tales as they depict extraordinary adventures that are at the centre of every human, “lurking more or less in one’s subconscious mind.” I quote,

Les contes ont une double signification et, de ce fait ; une double destination : en mettent en scène les aventures extraordinaires d’êtres sans réalité physique possible ; séduisants ou terrifiants [...]. Mais, sont au centre de tout être humain ; tapis plus ou moins profondément dans son subconscient, ils intéressent aussi un public adulte et rejoignent ainsi les perspectives de réflexion ouvertes par les mythes antiques.<sup>22</sup>

His words changed the popular belief of the inferiority of orality that he never separated from his fiction and academic work.

Mammeri collected but also studied the oral tradition, like Camille Lacoste-Dujardin who, through different works,<sup>23</sup> showed interest in the study of the Kabyle folk tales and society. In *Conte Kabyle: Etude Ethnologique* (2003), she pays particular attention to the tale of “Mqidec” in its different versions comparing it to other tales in North Africa and the world. The study follows the extraordinary birth of the hero, his bravery in saving his brothers from the ogress and finally his recognition.<sup>24</sup> Lacoste-Dujardin does not study the tales referring to

---

<sup>20</sup> See Nadia Naar Gada PhD dissertation “Modern African Literature Revisited: A Study of Literary Affinities in Selected Early Novels by Achebe, Feraoun, Kateb, Ngugi, Armah and Mimouni” (2014), where the author investigates the way African authors borrow from their oral tradition and mythology, 149-150.

<sup>21</sup> It refers to a period of political unrest and protest claiming the recognition of the Berber identity and language in Algeria that started beginning March 1980 at the University of Mouloud Mammeri of Tizi Ouzou. In Kabyle, it is *Tafsut Imaziɣen*, Literally the The Amaziɣ Spring.

<sup>22</sup> Mouloud Mammeri, *Contes berbères de Kabylie : Machaho ! Tellem Chaho* (Paris: Bordas, 1980), XXVI. “The tales have a double meaning, and Therefore; a double purpose: depicting the extraordinary adventures of beings without any possible physical reality; seductive or terrifying... but, they stand at the centre of every human being; lurking more or less deeply in one’s subconscious. They also interest an adult audience and thus join the perspectives of reflection opened up by ancient myths.”

<sup>23</sup> *Contes maghrébins en situation interculturelle* (1996); *Le Conte Kabyle : Etude ethnologique* (2003); *Dictionnaire de la culture Berbère en Kabylie* (2005) and *Contes de femmes et d’ogresses sen Kabylie* (2010).

<sup>24</sup> Camille Lacoste-Dujardin, *Le Conte Kabyle : Etude ethnologique* (Paris : La Découverte, 2003), 47-107.

Campbell but, interestingly, she refers to the notion of the hero as the protagonist or the principal character in the tales. She also looks at the tales as the voice of society. Influenced by the work of Mammeri and Lacoste-Dujardin, Tassadit Yacine also shows interest in the Kabyle oral heritage as a women's product and attempts to express their inner needs and desires. The author uses the Kabyle oral tradition, either tales, riddles or proverbs, to demonstrate that the feminine experiences cannot be separated from storytelling.<sup>25</sup>

One of the most engaging studies that I came across is Nadia At Mansur Ikni's *A la Recherche de l'ame: Interpretation d'un conte Kabyle Initiatique* (2005), which studies the symbolic of the tale of "Aini" that appears in Frobenius's collection of the Kabyle folk tales with a Jungian approach. As a doctor and an analytical psychologist herself, the author considers the didactic and the psychological aspects of the tale. She deals with the notion of the hero who has to face the *agellid*, who is the King, a representative of the Shadow, and the Anima, represented by the princess.<sup>26</sup> Other studies include Meryem Hammou's semiological and discursive study of Frobenius's collection in her work *Du sens dans des contes Kabyles de Leo Frobenius* (2018),<sup>27</sup> and Sabrina Zerar's<sup>28</sup> study of the ogress.

These studies, though interesting, are limited since they deal with one tale or one character in isolation. Because the Kabyle folk tales are set on a local background and inspired from the everyday life, one would think that they are isolated from any universal facet. They are fictional accounts<sup>29</sup> that include imaginary creatures like ogres and ogresses and refer to real characters who are examples of universal archetypes. Jane Goodman, in her work *Berber Culture on the*

---

<sup>25</sup> See Tassadit Yacine, *Izli ou l'amour chanté en Kabyle* (1987) and "L'art de dire sans dire en Kabylie" (2011).

<sup>26</sup> Nadia At Mansur, *A la recherche de l'âme interprétation d'un conte Kabyle initiatique* (La Calade : Edisude, 2005).

<sup>27</sup> Meryem Hammou, *Du sens dans des contes Kabyles de Leo Frobenius* (Paris : Edition Universitaires Européennes, 2018).

<sup>28</sup> Sabrina Zerar, "Female Monsters in Kabyle Myths and Folktales: their Nature and Functions" *El-Khitab*, N10, (January 2012): 23-50. <https://revue.ummto.dz/index.php/khitab/article/view/957/790>.

<sup>29</sup> They can also be told indirectly through poetry, as is the case with the poetry Si Mohand ou Mhand, Moussa AG Amasten or les chants of Taos Amrouche. Other tales are also hidden in the Proverbs and riddles.

*World Stage: From Village to Video* (2005), gives the example of “A *vava Inuva*,” a “profoundly Berber” song by Idir, an internationally acclaimed Kabyle and Algerian poet and singer (1949-2020). The lyrical poem is reported from the local oral heritage to become “readable everywhere.” The author explains that this text, written in Kabyle, is “reconfigured for a world stage” “to serve as vehicles of a Kabyle cultural modernity;” she writes:

Ben Mohammed and Idir, creators of *vava Inouva*, reworked several women’s texts to imbue them with an aura of universality. When these songs were reconstituted as world music, they refracted back onto their sources, enabling women’s village songs to be reinterpreted as objects of tradition and signs of locality.<sup>30</sup>

The presence of the Kore archetype *Yuva* and the success of the version sung by Idir are an indication of the universal resonance of the narrative. It is in this direction that I will attempt to take this study.

As far as Tolkien and Rowling’s works are concerned, and probably more than other authors, Tolkien revived the interest in fantasy literature as a modern genre that “transgresses international boundaries,”<sup>31</sup> especially after the adaptation of their works to the big screen.<sup>32</sup> Tereza Havirova studies both authors’ work in relation to fairy tales using Vladimir Propp to explain that both include the mythic fight between Good and evil, which is typical of the fairy tale. She, then, considers the language, narrative techniques, the magical objects like dragons, trolls, ghosts and other mythical creatures.<sup>33</sup> Other critics are often interested in the way Tolkien influenced Rowling. Bronwyn Beatty, for instance, looks at the culture of consumerism and the anti-material messages through the hero’s quest in both authors.<sup>34</sup>

---

<sup>30</sup> Jane E. Goodman, *Berber Culture on the World Stage* (Bloomington and Indianapolis: Indiana University Press, 2005), 120.

<sup>31</sup> Weronika Laszkiewicz, *Exploring Fantasy Literature* (Krakow: 2019), 12.

<sup>32</sup> See David Goldie, *The Cinematographic Adaptations of the Novels of J. R. R. Tolkien, C. S. Lewis and J. K. Rowling* (2015).

<sup>33</sup> Tereza Havirova, “Fantasy as a Popular Genre in the Works of J.R.R Tolkien and J.K. Rowling” (Master Thesis, Masaruk University, 2007), <https://is.muni.cz/th/cn231/m.a.pdf>

<sup>34</sup> Bronwyn Beatty, “The Currency of Heroic Fantasy: The Lord of the Rings and Harry Potter from Ideology to Industry” (PhD Thesis, Massey University, 2006), <https://mro.massey.ac.nz/server/api/core/bitstreams/02f1af3c-1496-462d-be8a-629473e53c98/content>.

For her part, Anu Vehkomaki considers the mythological archetypes in the works of Rowling and Tolkien. The author examines, mechanically, the archetypes of the wise man, the trickster, the hero, the mother and the shadow independently without drawing a link between the texts or looking at myth to explain its relevance to modern-day issues.<sup>35</sup> Pia Skogemann, in her Jungian study, explains that; although, Jung and the works of Tolkien are a “logical” combination, scarce are the endeavours to combine both. She looks at *The Lord of the Rings* trilogy as a quest and a psychological journey that ends with Aragorn becoming the new king, a symbol of the collective self.<sup>36</sup>

Upon reviewing the literature on Kabyle folk tales, it is evident that the primary focus is collection and preservation; less attention and time is devoted to their significance. Moreover, the reviewed investigations tend to confine the essence of these tales within the local, focusing on how they mirror the traditional society. The authors investigate the tales in isolation without a clear reference to the universal conceptualisation of the Journey. What seems also lacking is a deeper exploration of the external influences shaping their content and an examination of how the tales contribute to or are part of a broader universal heritage. Critics have overlooked the potential presence of these texts interwoven with renowned universal mythical accounts, failing to consider their rich associations within the larger scope of mythology. Few efforts have been made to understand the possible connections or positioning of the Kabyle oral tradition within a larger cultural context, this is on the one hand. The quick sketch of the works devoted to Tolkien and Rowling, on the other hand, reveals that critics, contrary to the Kabyle folk tales, often look at Tolkien and Rowling’s works as products of mythological accounts offered to

---

<sup>35</sup> Anu Vehkomaki, “Mythological Archetypes in the Legendarium of J. R. R. Tolkien and J.K. Rowling’s Harry Potter Series” (Master Thesis, The University of Oulu, 2020), <http://jultika.oulu.fi/files/nbnfioulu-202011183137.pdf>

<sup>36</sup> Pia Skogemann, *Where the shadows Lie: A Jungian Interpretation of Tolkien’s the Lord of the Rings* (Illinois: Chiron Publications, 2009).

twentieth and twenty-first centuries audiences. They, nonetheless, ignore the psychological dimension of the accounts and their significance to the postmodern Man.

Similarly, despite the fact that scholars recognise, as I will demonstrate in the theoretical chapters, the connection between fantasy and folk tales, studies embarking on comparing Tolkien, Rowling, or any other Western fantasy works, and African oral heritage folk tales are scarce. There appears to be a dearth of efforts in this direction. This absence of comparative analysis limits the potential affinities between the African oral heritage and the narratives of Western writers, apart from Wilhelm Heinrich Immanuel Bleek's work on the indigenous population of South Africa.<sup>37</sup>

### **The Issue and Working Hypotheses**

Starting from the awareness that orality, folk tales and fantasy literature are vital channels for understanding the mythological tradition and considering the review of literature, this thesis argues that decoding both the tellers and the authors' realms offers an opportunity to reevaluate human experiences interconnected through the tapestry of myth. The Kabyle folk tales and the fantasy novels by Tolkien and Rowling are imaginative realms and thus they are a path to unfold universal themes and characters unconsciously planted through the narratives, without that Tolkien and Rowling have read the Kabyle folk tales. The central argument of this work revolves around the pervasive nature of myth, positing its universality while acknowledging the coexistence of distinct local nuances within each text. Universality does not negate the significance of local specificities; it rather accentuates their celebration. In essence, the interlinking of universality with the local fabricates "Glocal" texts.

---

<sup>37</sup> See Wilhelm Heinrich Immanuel Bleek work on the indigenous population of South Africa, particularly the Sun people or the Bushman. Bleek and Lucy Lloyd learnt much of this culture by "Kweiten-ta-kan," known as Rachel or Griet. She was a chronicler of the "IXam" culture who played a major role in Bleek and Lloyd archive *Bushman Folklore*. The work demonstrates many similarities in poetry, riddles, songs, at the level of characters, themes and myths. It "astonished" the European reader, being unfamiliar with the rich content of the folk tales of the indigenous population. His work questions the uniqueness of the European heritage and its distinctiveness.

Within this overarching argument, two primary myths are spotted: the Male Hero's Journey and the Female Heroine's Journey, which will allow a larger exploration of both feminine and masculine archetypes and a consideration of their dimension and significance for tellers, authors, listeners and readers. The selected corpus, folk tales and fantasy novels, represent creative narratives teeming with heroes, and supernatural beings, but also individualised accounts that infuse the universal myth of the journey and archetypes with local particularities. The myth of the "Journey," in its male and female versions, is a narrative that often epitomises individual and societal ideals, aspirations, and challenges encountered by individuals on their transformative paths. Therefore, a comparative study of the myth of the journey will reveal common struggles as well as common feminine and masculine archetypes that would strengthen the notion of universality.

More importantly, the symbolic aspect and depth of these imaginative realms will allow me to look at the significance and the dimension of these narratives outside their context. The multitude of individual heroes and heroines offers a powerful avenue for amplifying the voices of the community and the individual. They serve as a means to celebrate the universal journey while engaging in a "Glocal" dialogic perspective, a fusion of "global" and "local" contexts, where narratives become tools for both celebration and struggle. Crucially, akin to Tolkien and Rowling, the Kabyle folk tales also carry an educational and instructive purpose. Passed down as bedtime stories to both young boys and girls, these tales significantly contribute to shaping their masculine and feminine identities, moulding their worldview, and fostering a profound understanding of themselves and the world around them. Finally, and in one way or another, a comparative study of the Kabyle folk tales, or any other African oral tradition, with the works of Tolkien and Rowling will show that the tellers and authors' struggles are the struggles to guide the modern and postmodern Man's in his turmoil.

## **The Choice of Literary Works**

The selected primary sources encompass Leo Frobenius's collection entitled *Les contes Kabyles* in four volumes, collected in the Kabyle region in Algeria at the beginning of the twentieth century, along John Ronald Reuel Tolkien's *The Hobbit* (1966) and *The Lord of the Rings* trilogy, *The Return of the King* (1954), *The Two Towers* and *the Fellowship of the Ring* (1955); in addition to Joanne Kathleen Rowling's *Harry Potter* series *The Philosopher's Stone* (1997), *The Chamber of Secrets* (1998), *The Prisoner of Azkaban* (1999), *The Goblet of Fire* (2000), *The Half-Blood Prince* (2005), and finally *The Deathly Hallows* (2007).

First, my choice of the Kabyle folk tales originates in my concern vis-a-vis my culture and heritage and my conviction that the Amaziy and Kabyle tales require not only collection but also profound exploration and study to unveil their historical, sociological, and psychological significance. Then, my choice of Frobenius's collection is motivated by the fact that the collections that receive the most interest from scholars are Taos Amrouche, Mammeri, and Lacoste-Dujardin's collections. Frobenius's collection is still unknown to readers. It encompasses four volumes and it offers, therefore, an excellent material to examine the different facets of myth.

Similarly, Tolkien's and Rowling's works, which emerge from Western literary tradition, are modern mythological narratives that offer England and the British islands access to imaginative realms. Understanding these narratives is crucial to comprehending the intricate interplay between folklore, cultural heritage, and the transmission of wisdom across generations. Their work stands as instances of English fantasy literature that resonate across cultures, captivating audiences of all ages, children and adults alike, this is besides my profound personal fascination with the fantasy novel. Hence, comparing these works that seem an amalgam of "phantasy" is an opportunity to consider how different cultures express similar mythic images, revealing both diversity and universality.

## The Theoretical Framework

Because I am concerned with literature, myth and their dimension, this investigation will draw principally on theories of myth and analytical psychology that view myths not just as stories but expressions of psychological patterns that can assist the postmodern Man. Jung's concepts of the Collective Unconscious, the Archetype the Individuation Process and Campbell's notion of the Monomyth align with the transformative aspect of the myth of the journey. Jung identifies the Archetype as the identical structures that are shared among all human beings and cultures. The similar experiences, struggles, and beliefs gave birth to existing similar patterns, themes and symbols. These Archetypes are found in what he calls the Collective Unconscious, which can be explained as one universal unconscious.<sup>38</sup> Jung's conceptualisation of the Collective Unconscious is more prolific and thought-provoking when applied to different backgrounds. This is taking into account the major shifts in the conceptualization of twentieth and early twenty-first-century myth criticism and using critical concepts for comparative readings of myth through literature.

It is within this Jungian perspective that Campbell's Monomyth is built on the Departure, Initiation, and Return pattern developed in his *The Hero with a Thousand Faces* (1949). Because Campbell perceives the Heroine's Journey as "less important" or "less fruitful" than the masculine, Maureen Murdock's *The Heroine's Journey: Woman's Quest for Wholeness* (1990) applies the notion of the journey to the female, arguing that women do also have their own journey. Then, by the end of the twentieth century, Clyde W. Ford incorporated the notion of the African male hero in his work *The Hero with an African Face: Mythic Wisdom of Traditional Africa* (1999) thinking that the African hero is not celebrated as much as the western one. Ford comments "If the hero has a thousand faces, many must be African."<sup>39</sup> If Campbell's

---

<sup>38</sup> Jung, "Archetypes of the Collective Unconscious."

<sup>39</sup> Clyde W. Ford in *The Hero with an African Face: Mythic Wisdom of Traditional Africa* (N. York: Bantan, 1999), 12.

hero's journey seems to be a "Western," Ford's reflection on the African hero is "sub-Saharan black African."<sup>40</sup> Eventually, among these heroes, there must be a North African hero.

This is the reason why Jung's Individuation Process, Archetype and Collective Unconscious are an excellent approach that can unite all these perspectives to elucidate that the journey, either male, female, western or African, is a common pattern to humanity and Man's concern that allows certain psychic content to manifest. The archetypes are "energies" that model the psyche of both males and females. In a more inclusive perspective, Peterson explains the journey as a cycle of adventures and transformation. It is the road to wholeness and steps to the recognition of the self. Whether it is a female or a male journey, the achievement or gain is the psychological wholeness, which is Individuation. It is both a physical and a spiritual path. I will then rejoin these main concepts with Robert L. Moore, Douglass Gillette, and Toni Wolff who share the Jungian perspective of myth and literature as archetypical productions that have the power to shape realities.

In a nutshell, the idea that humanity's dreams, myths, literature, and experiences come from one universal unconscious mind is the backbone of this study. These theoreticians will allow me first to look at the universality of the journey and then at certain archetypes like the hero, the heroin, the mother and the father. Consequently and because my selected primary sources are of different historical, cultural and linguistic backgrounds, and despite these apparent divergences, the affinities in the hero's and the heroine's journey is one way to prove that these texts are part of one universal heritage that crosses the boundaries. It is also one way to consider the everlasting influence of myth and the untemporality of the myth of the journey.

---

<sup>40</sup> Ibid, x.

## **The Methodological Outline**

This study is divided into four parts: a theoretical part and three discussion parts. The chapters are organised in a point-by-point pattern that draws affinities from the texts through the aspects discussed.

The first chapter explains the relevance of the theoretical framework. It starts looking at the possibility of doing Comparative Literature and Mythology through Archetypal criticism. It considers the definition of myth and its persistence despite the shift from the traditional to new forms of storytelling. I will then explain the key concepts used: the Archetype, the Collective Unconscious and the Individuation Process, the notion of the universal Hero and Heroine and the myth of the Journey. Then, I will explain the feminine and the masculine archetypes, referring mainly to Jung, Moore and Gillette and Wolff. The chapter ends with a subsection where I explain the way these theoreticians will be knitted to have a comprehensive analysis.

Chapter two delves into the background of the selected texts: folk tales and fantasy novels as a way to narrate myth through literature. The first element in this chapter is an overview of the Amaziq, the Greco-Roman, Norse, and Celtic mythologies that represent a background for the selected texts. I will then deal with the significance and the growing interest in the Amaziq oral tradition, and the birth and success of the English fantasy novel through the work of Tolkien and Rowling. This is in addition to the biographies of Frobenius, Tolkien and Rowling.

The second part, in two chapters, focuses on the myth of Journey, male and female, which interweaves Jung's Individuation Process and theories of the cyclic male hero and female heroine's journey. They are a symbolic interpretation of the Individuation Process and the "modern Man in search of a soul." The male Hero's Journey starts with an awakening of the self and the recognition of his destiny. The hero faces the Shadow and works on integrating the Anima, both representing the most important dragons of the journey. The female Heroine's

Journey starts with the female heroine living an illusion of the self as she rejects the mother and transforms her into a Shadow while she identifies with the masculine. The real transformation starts as the heroine reconciles with the Shadow and the Animus.

The third part of this study, in two chapters as well, evolves from the previous part. It looks at the “truths” behind the myth of the journey, male and female. Chapter five examines the masculine archetypes through that of the father as a positive figure and a tyrant, the archetype of the guide. The third masculine archetype is that of the son: “the mounous” warrior. The feminine archetypes will be investigated in chapter six through the mother archetype, in its positive and negative representations. Then, I will focus on the archetypes of the Kore-Trickster and the Amazon-Hetaira who capture my interpretation of the heroine.

I will end my thesis with a concluding part that looks at the way myth penetrates the selected narratives to voice “Truths” to guide Man. Both the hero’s and heroine’s paths is investigated in relation to the parents. The mother son/daughter relationships are investigated through the Oedipus and the Persephone myths. Father son/ daughter relationship is considered through the myth of Initiation, the Return of the King and the Electra Complex. I will attempt to demonstrate that the mother archetype embodies the creative chaos while the father is the structuring order. The hero and the heroine navigate between the maternal and paternal forces. This part is crucial since it will unveil that the steps of the journey, male and female, meet with the Individuation Process and the troubled relationship with the father and mother will help examine the way the archetypes are shaped.

Finally, the myth of the hero and the heroine’s journey and the Archetypes are ways to inspect the notions of the mature masculine and feminine in their universal quest of meaning, rehabilitate the woman as a mythmaker, and celebrate the union of the female and the male through the mythic marriage of the hero and the heroine.

## **PART I: THE THEORETICAL FRAMEWORK AND THE BACKGROUND OF THE SELECTED KABYLE FOLK TALES FROM THE COLLECTION FROBENIUS AND TOLKIEN AND ROWLING'S FANTASY NOVELS**

Mythology, ..., is the product of the collective unconscious, and anyone acquainted with primitive psychology must stand amazed at the unconscious wisdom which rises up from the depths of the human psyche in answer to these unconscious questions.<sup>1</sup>

Moyers: What happens when a society no longer embraces a powerful mythology?

Campbell: What we've got on our hands. If you want to find out what it means to have to have a society without any rituals, read the New York Times.

Moyers: And you'd find?

Campbell: The news of the day, including destructive and violent acts by young people who don't know how to behave in a civilized society.<sup>2</sup>

### **Introduction**

The introductory part of this thesis is divided into two chapters. The first chapter introduces the fields of Comparative Literature and Mythology as interdisciplinary fields, which are open to a variety of texts and backgrounds. Next, I will provide a brief explanation of the key concepts starting with Jung's notions of the Archetype, the Collective Unconscious and the Individuation Process. I will then clarify Campbell's and Murdock's vision of the Monomyth. Finally, I will deal with Gillette, Moore and Wolff's perceptions of the masculine and feminine psyche. I will conclude the first chapter by indicating the applicability of these concepts to the chosen corpus.

The second chapter covers the background of the Kabyle folk tales and the English fantasy novel. It starts with an overview of the mythological tradition of North Africa, Classical Mythology in addition to the Norse and the Celtic. It looks at the notions of folk tales with particular insight into Frobenius's contribution. Then, the background of the fantasy novel will be revealed in addition to a short biography of Tolkien and Rowling. The folk tales and fantasy literature are both considered under the umbrella of mythical narratives which enhances the credibility of the research.

---

<sup>1</sup> Erich Neumann, *The Origins and History of Consciousness*. Foreword by C.G. Jung, trans. R.F.C. Hull (London: Maresfield Library, 1989), 13.

<sup>2</sup> Joseph Campbell, *The Power of Myth* (York: Anchor, 1991), 27.

## Chapter One

### The Theoretical Framework

We must learn the grammar of the symbols, and as a key to this mystery I know of no better modern tool than psychoanalysis. Without regarding this as the last word on the subject, one can nevertheless permit it to serve as an approach. The second step will be then to bring together a host of myths and folk tales from every corner of the world, and to let the symbols speak for themselves. The parallels will be immediately apparent; and these will develop a vast and amazingly constant statement of the basic truths by which man has lived throughout the millenniums of his residence on the planet.<sup>1</sup>

To embark on a comparative study through the notion of the myth of the Journey and understand the way Frobenius's collection of the Kabyle folk tales meets the works of Tolkien and Rowling, I will mainly refer to Archetypal Criticism that draws from different theoretical backgrounds like Comparative Literature and Mythology, theories of myth and analytical psychology.

#### I. Comparative Literature and Mythology and Archetypal Criticism

As interdisciplinary fields, Comparative Literature and Mythology allow the study of texts in cross-cultural contexts and promote multilingual, and transhistorical interactions, fostering new connections and perspectives, enriching the understanding of both literature and mythology from different cultures and languages. Steven Totosy de Zepetnek explains that Comparative Literature is a pluralistic discipline that acknowledges the application of "other disciplines in and for the study" of literature in a cross-cultural and interdisciplinary approach of different types of texts, borrowing methods from other disciplines.<sup>2</sup> Therefore, doing Comparative Literature using myth as a referential grounding that defines its content suggests doing Comparative Mythology, which is "the systematic comparison of myths and mythic themes drawn from a variety of cultures and involves attempts to abstract common underlying themes, to relate these themes to a common symbolic representation."<sup>3</sup> In other words, if

---

<sup>1</sup> Campbell, *The Hero*, XXI.

<sup>2</sup> Steven Totosy de Zepetnek, *Comparative Literature: Theory, Method, Application* (Georgia: Radopi, 1998), 13.

<sup>3</sup> C. Scott Littleton, *The New Comparative Mythology: An anthropological Assessment of the Theories of Georges Dumezil* (Berkeley: University of California Press, 1966), 32.

Comparative Literature considers the connections and affinities between texts from different backgrounds, Comparative Mythology compares myths from different cultures. This promotes cultural appreciation, challenging and transforming nationalistic essentialisms.

One of the best tools that can serve the fields of Comparative Literature and Mythology is Archetypal criticism, which is a form of literary criticism that studies the recurrent narrative patterns, repetitive themes, motifs, and characters through sources that come from different backgrounds.<sup>4</sup> It has its roots in anthropology with Frazer through his influential *The Golden Bough* (1890). In the field of psychology, Jung contributed to the birth of Archetypal Criticism and its emergence by the 1930s. He relates the notion of the Archetype to psychology, arguing that the similarities that exist in the literature from different cultures demonstrate that human beings share a Collective Unconscious, which is a kind of “universal grammar.” Correspondingly, parallel psychological experiences initiate parallel accounts that are translated into literature in different forms. Dreams, myths, literature, religious scripts, and teachings can be used to decipher and understand the psychological development of Man, an aspect that serves, perfectly, the purpose set in the present thesis since the archetypes are manifestations of an inner struggle.

Archetypal Criticism explores the relations between individual narratives that find their resources in the collective experiences. It can be applied to images, symbols, themes, character types or plot expressed but also to “the eternal images” experienced by the individual. They are a representation of inner archetypes that are unconsciously built.<sup>5</sup> *The Golden Bough*, by the Scottish anthropologist James George Frazer, is one of the most important works that tackles different mythological and religious traditions in the world through a comparative study. The author identifies the common aspects and rituals that are repetitive through different cultures

---

<sup>4</sup> J. A. Cuddon, ed, *The Penguin Dictionary of Literary Terms and Literary Theory* (Penguin Books: London, 1992), 53-54.

<sup>5</sup> Neumann, *The Origins*, 24.

like the image of the magician or the human sacrifice. Frazer does not distinguish between religion and myth. He claims that rebirth and reincarnation, for instance, are central to “all” the world’s mythologies. Therefore, the reincarnation of Christ, for example, is a readjustment of the ancient rituals and practices. In other words, modern religions, like Christianity and Islam, are merely a perpetuation of the primitive myth-ritualism.<sup>6</sup>

Northrop Frye popularised the use of Archetypical criticism through his work *Anatomy of Criticism* (1957) where he considers the different forms of art like literature, painting, and music as “trompe l’oeil” puzzles leading to myth.<sup>7</sup> Frye maintains that *The Golden Bough* may appear as a “naïve drama,” but it is an important work of anthropology that shaped literary criticism.<sup>8</sup> Frazer’s work stands side by side with Jung and Freud, as they are concerned with “the unconscious symbolism.” He writes

The Golden Bough isn’t really about what people did in a remote and savage past: it is about what the human imagination: It is about what the human imagination does when it tries to express itself about the greatest mysteries, the mysteries of life and death and afterlife.<sup>9</sup>

The Archetypes or the affinities unveil how human experiences are similar, which do not deny the presence of specificities but denote the interaction between local and universal mythic features. Other interesting investigations include the study of the tree worship by Wilhelm Mannhardt (1865), Totemism by J.F. McLennan (1869), the sun deity or the solar mythology by Alvin Boyd Kuhn (1940) and Max Muller, and the Monomyth by Campbell. These works influenced the nineteenth, twentieth, and twenty-first centuries mythography and proved the continued influence and adaptability of myth in narrating different historical and socio-cultural contexts. It also demonstrates its presence and importance in literature and popular arts.

---

<sup>6</sup> James George Frazer, *The Golden Bough: A Study of Magic and Religion*, first published in 1890 (The Floating Press, 2009).

<sup>7</sup> Northrop Frye, *Anatomy of Criticism*, Foreword by Harold Bloom (Princeton: Princeton University Press, 1957), 131-135.

<sup>8</sup> *Ibid*, 108-109.

<sup>9</sup> Northrop Frye. “Symbolism of the Unconscious,” in *On Culture and Literature: A Collection of Review Essays*, ed. Robert D. Denham (Chicago: Chicago University Press, 1976), 89, <https://archive.org/details/northropfryeoncu0000frye/page/84/mode/2up>

I will work on combining Comparative Literature and Mythology through Archetypal criticism, psychoanalytical theories, and mythopoeic refereeing to the works of Carl Jung, Joseph Campbell, Maureen Murdock, Toni Wolff, Douglas Gillette and Robert Moore and Jordan Peterson. Their concepts allow a creative “dialogic” relations in the light of Jung’s theory of the Archetype and the Collective Unconscious as well as Campbell’s Monomyth as “the ultimate narrative.”

## II. Myth and “Narratives”: the Gate of Truth with a Capital “T”

Etymologically speaking, the word myth derives from the Greek “muthos” or “mythos,” meaning “word” or “speech,” “the thing spoken,” “the tale told,” “a spoken story” or simply a fictional narrative. Mythology is also a field of study of myth since “ology” stands for “the study of.” This word is also used to mean the literary vehicle, stories or the kind of literature that involves gods, goddesses, and superhuman beings. This is the reason why the word “Mythology” is used to denote a collection of myths like Greek or Norse mythology, as well. In this case, they are the “*Myths of Genealogy*” synonymous with stories and legends that include gods and superheroes used to explain natural phenomena like rain, birth as well as stories of creation that shaped the earliest civilisations like the Babylonian, the Greek, the Roman and other cultures.<sup>10</sup>

Eliade looks at myth as a “complex cultural reality” that “narrates a sacred history.”<sup>11</sup> It is “true”, “precious”, “sacred, exemplary, and significant” to the community and then to the individual.<sup>12</sup> Larue also regards myths as narratives and accounts of the ancient divinities.<sup>13</sup> It is, in one-way, “the story of the beginning” that offered Man, for a long time, the comfort

---

<sup>10</sup> Cuddon, *The Penguin Dictionary of Literary Terms*, 526-527.

<sup>11</sup> Mircea Eliade, *Myth and Reality*, ed. Ruth Nanda Anshen, trans. Willard R.Trask (New York: Harper & Row, 1963), 01.

<sup>12</sup> Eliade, *Myth and Reality*, 05.

<sup>13</sup> Larue, *Ancient Myth and the Modern Man*, 01.

needed to explain the world and interpret what seems beyond their understanding. In the same perspective, Lilyan Kesteloot and Bassirou Dieng write that myth:

Sets up and observes a system of thought that allows, by projection, to interpret and organize the world. The gods, in this perspective, are only the symbolic expression of society. They embody, by the acts they pose, the wide distributions of individuals between the genders and the generations.<sup>14</sup>

This form of storytelling is an essential part of cultures and a way for Man to create a remedy and cope with the immensity of the world. It is the result of need, sometimes ignorance and inability to explain natural phenomena like death, rain or even natural catastrophes. Myths are the result of thinking about the community and beyond since they vehicle and record the collective and individual belief systems that bind the society. The conceptualisation of God, for instance, through imagination is often related to the traditional stories and myths that Man told repeatedly throughout history. Gilbert K. Chesterton explains that myths gave Man access to the gods.<sup>15</sup>

The Polish-British anthropologist Malinowski argues that myth is not a mere chronicle with a symbolic power that attempts to explain the world. He calls myth the “narrative of resurrection” “of a primeval reality, told *and retold* in satisfaction of deep religious wants, moral cravings, social submissions, assertions, even practical requirements.”<sup>16</sup> Malinowski’s statement broadens the definition of myth from the story with a symbolic power to myth as a system of knowledge that endlessly restores the past to fit the needs of the present. He explains that myth reports a lived reality that can speak for the present; it is “not merely a story told but a reality lived.” These narratives of “primitive faith and moral wisdom”<sup>17</sup> are a universal phenomenon that became an essential ingredient incorporated into literature, in popular culture and in different arts. The power of myth, then, lies in its ability to survive through centuries

---

<sup>14</sup> Lilyan Kesteloot and Bassirou Dieng quoted in Ismahane Soukeyna Diop, *African Mythology, Femininity, and Maternity* (Daker: Palgrave, 2019), 18.

<sup>15</sup> Gilbert K. Chesterton, *The Everlasting Man* (London: Hodder and Stoughton, 1926), 123.

<sup>16</sup> Malinowski, *Magic, Science and Religion*, 76-79. Italics bold is mine.

<sup>17</sup> *Ibid*, 76.

refreshed for the needs of the time. In this perspective, the myths of the Olympians gods and goddesses are the best example of narratives of antiquity that survived and will survive for centuries to come since they are continuously revived thanks to popular arts and modern and postmodern literature. This idea is developed in Thomas Bulfinch's *Myths of Greece and Rome* (1979), where he asserts that:

The religions of ancient Greece and Rome are extinct. The so-called divinities of Olympus have not a single worshipper among living men. They belong now not to the department of theology, but to those of literature and taste. There they still hold their place, and will continue to hold it, for they are too closely connected with the finest productions of poetry and art, both ancient and modern, to pass into oblivion.<sup>18</sup>

This passage reveals that the religions of ancient Greece and Rome, exemplified in the divinities of Mount Olympus, are no longer actively practiced and do not have any worshippers among the living. However, despite the decline of their religious significance, the gods and goddesses of ancient Greece and Rome continue to appear in literary texts. They have transitioned from being objects of worship within the domain of theology to becoming subjects of interest in literature and artistic expression. The enduring appeal of these mythological figures is attributed to their close association with the works of literature and arts, both in their early and modern forms. This explains the reason why they have an enormous cultural significance that is both timeless and universal. Thus, while the religious practices of ancient Greece and Rome have faded away, the cultural and artistic legacy of their mythological pantheon remains alive and influential. The gods and goddesses are not worshipped, but they persist in the realms of human creativity, continuing to inspire and resonate with people through literature and art.

Roland Barthes, for his part, perceives myth as a “*Semiological System*” to refer to “a mode of signification” and “a type of speech” which have a cultural connotation and bears ideological allusions and discourse. In *Mythologies* (1957), the theorist explains myth as a

---

<sup>18</sup> Thomas Bulfinch, *Myths of Greece and Rome* (London: Penguin Books, 1979), 13.

“system of communication.” It is the message representing the language of the “language of culture” or the way cultural elements are made, used and transformed.<sup>19</sup> He states that understanding modern myths requires a knowledge of the culture concerned, as they are deeply rooted in the history of the nation. Barthes adds that the Bourgeois uses myths to serve its ideology. They become “the most appropriate instrument for the ideological inversion which defines this society.”<sup>20</sup> It easily penetrates every aspect of the culture from literature to photography, cinema, reporting, sports and advertising.

Furthermore, Lévi-Strauss calls myths “collective dreams” and “primitive thinking” that become in many cultures and civilisations central histories that shape the present. They are, as he says, the “primitive thinking of the civilised mind” that functions as a form of “alternative history.” He refers to the “primitive” as Man “without writing,” refusing to reduce the importance of its vision of the world as this primitive thinking becomes central to the modern Man’s life.<sup>21</sup> It offers a model for modern and postmodern thinking. Despite the fact that and since the Enlightenment, Man has tried to distance itself from “mythical and mystical thought.”<sup>22</sup>

Claude Lévi-Strauss affirms that the “substance” of myth lies in the “*story*” it tells, which makes it an important ingredient in literary and cultural products, either in their original language or in their translated versions. He uses “*mythemes*” or the “*gross constituent units*” to speak of the repetitive mythological elements that are linked.<sup>23</sup> In *Myth and Meaning* (1963), Lévi-Strauss explains that it is difficult to distinguish or draw a line between myth and history because oral heritage tells the story of many unknown or unrecorded histories. These stories include mythical elements that are endlessly combined in a “closed system” common to many

---

<sup>19</sup> Roland Barthes, *Mythologies*, trans. Annette Lavers (New York: The Noonday Press, 1991), 107-108.

<sup>20</sup> Roland Barthes, *Image-Music-Text*, trans. Stephen Heath (London: Fontana Press, 1977), 42.

<sup>21</sup> Lévi-Strauss, *Myth and Meaning*, 03-05.

<sup>22</sup> *Ibid*, IX.

<sup>23</sup> Claude Lévi-Strauss, *Structural Anthropology*, trans. Claire Jacobson and Brooke Grundfest (New York: Basic Books, 1963), 210-211.

groups. This static combination is joined in different, sometimes in very similar ways in different cultures. They faithfully build accounts for each community that are open for interpretation.<sup>24</sup>

For his part, Campbell defines mythology as “psychology misread as biology; history, and cosmology.”<sup>25</sup> He argues that symbols in myth have a psychological significance. The experiences hidden in the unconscious appear in the form of images, either in dreams or in the mythological tradition. They are all expressions of the shared experiences between Man that led to a common and shared mythological vision of the world. Thus, myth, according to Campbell, is an impulsive result of an uncontrollable and eternal content found in the psyche. Its power lies in its naturalness and its arbitrary creation. He says: “the symbols of mythology are not manufactured; they cannot be ordered, invented or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power its source.”<sup>26</sup>

### **III. Key Theoretical Concepts**

The above explanations of myth show that it can be looked at from different perspectives using a variety of lenses. The Swiss Sigmund Freud (1856-1938) and Carl Jung (1875-1961) allied their work to myth, dreams and literature. Jung’s work, then, influenced an immense number of theoreticians in the fields of psychology, mythology and literature. The Monomyth of the hero and the heroine’s quests are born in mythological systems and reincarnated and preserved in literature. The common psychological experiences following the physical journey imply the presence of archetypical characters and settings. The literature born out of these shared experiences is, as a result, comparable. The concepts of the Archetype, the Monomyth,

---

<sup>24</sup> Lévi-Strauss, *Myth and Meaning*, 17.

<sup>25</sup> Joseph Campbell, *The Hero with a Thousand Faces* (Princeton: Princeton University Press, 2004), 237.

<sup>26</sup> *Ibid*, 39.

the Collective Unconscious, and the Individuation Process are the main key concepts to be applied in this study.

### **1. The Archetype, the Collective Unconscious and the Individuation Process**

The Archetype is a Greek term that refers to “arch” as first and type, “imprint” or “pattern” that manifests in human actions and personality.<sup>27</sup> They are “deposits of experiences” frequently repeated in the history of humankind. This “hodge-podge” of common experiences, common myths, and common history attracts the attention of historians, anthropologists and authors since they are often symbolic representations of hidden psychic content. Jung explains the meaning of archetype, through his different works, using phrases like “Recurrent impressions,” “impressions of ever-repeated typical experiences,” “Primordial experience,” “primordial image,” “archaic remnants,” “pre-existing forms,” “primordial images” and “collective repetitions.” He adds that the archetype is “essentially an unconscious content that is altered by becoming conscious and by being perceived. It takes its colour from the individual consciousness in which it happens to appear.”<sup>28</sup>

Jung relates these parallels to the common experiences that human go through, regardless of how far cultures are from each other. He elucidates that the archetype is “the noumenon of the image which intuition perceives and, in perceiving, creates.”<sup>29</sup> They are “mythological incarnations” “manifested in mythic subtexts of literature.”<sup>30</sup> Propp also uses the notion of archetype when studying the morphology of folk tales and fairy tales, examining their components and the way in which they are similar to others.<sup>31</sup> He invokes notions of universal symbolism that erase the sociocultural characteristics of regions and countries. From Peterson’s

---

<sup>27</sup> Christian Roesler, C.G. *Jung’s Archetype Concept: Theory, Research and Applications*, trans. Alexander Ulyet and Christian Roesler (London: Taylor and Francis Group, 2022), 7-8.

<sup>28</sup> Jung, “The Archetype and the Collective Unconscious,” para 06

<sup>29</sup> Jung, “Two essays on Analytical Psychology,” para 659. The term “Noumenon” by Emanuel Kant refers to something that is independent of perception by the human mind, which emphasises the power of “mythical ideas” as they can be reproduced in the same or in similar ways.

<sup>30</sup> Steven F. Walker, *Jung and the Jungians: an Introduction* (London: Routledge, 2002), 31.

<sup>31</sup> Vladimir Propp, *Morphology of the Folktale*, trans, revised and edited with a preface by Louis A. Wagner, new introduction by Alan Dundes (Austin: University of Texas Press, 2009), XIX.

perspective, the archetypes are “patterns of behaviours” that “can manifest as figures of the imagination” in literature, in films or in dreams.<sup>32</sup> They are encountered, according to Campbell, as a result of the recurrent traumatic experiences, as “*the soul wants stories.*”<sup>33</sup>

Jung includes four archetypes that are also the components of the psyche: The Persona, the Self, the Shadow, the Anima and the Animus. The persona is the “mask” that people wear to face the world. Behind it lies the ego as the center of the consciousness. The Shadow is the rejected parts of the self. The Anima and the Animus are the feminine and the masculine aspects of the male and the female psyche. The last archetype is the Self, which is the whole that unifies the opposites, conscious and unconscious. It is represented in the image of the Mandala.<sup>34</sup> Other archetypes include the primordial images represented in the parents, the Kore and the Trickster.

As far as the unconscious is concerned, Freud perceives it as a reservoir of rejected animalistic and primitive impulses and a container of the remains denied by the conscious mind linked to the libido, something that is inconceivable for Jung. He says: “Many apparently sexual and processes are mere metaphors and analogies, as for instance “fire” for passion, “heat” for anger, “marriage” for a bond or union, etc.”<sup>35</sup> Jung explains that the libido expands to “*intentionality*” or “an energy value which is able to communicate itself to any field of activity whatsoever, be it power, hunger, hatred, sexuality, or religion, without ever being itself a specific instinct.”<sup>36</sup> He adds that, despite its content, which seems specific to each individual, the Collective Unconscious is “an impersonal possession,” and Man is “*possessed by*” its common mythological images or archetypes.<sup>37</sup> The Unconscious is a “creative force” and “a neutral energy” that “produces a world of fantasy with marked archaic features.”<sup>38</sup>

---

<sup>32</sup> Jordan B. Peterson, “Biblical Series VIII: The Phenomenology of the Divine,” July 27<sup>th</sup>, 2017 Lecture Conference Video, 01:41:00 to 01:42:00, <https://www.youtube.com/watch?v=UoQdp2prfmM&t=4431s>

<sup>33</sup> Campbell, *The Hero*, xxxi.

<sup>34</sup> Jung, “Aion,” para 01-67.

<sup>35</sup> Jung, “Symbols of Transformation,” para 192.

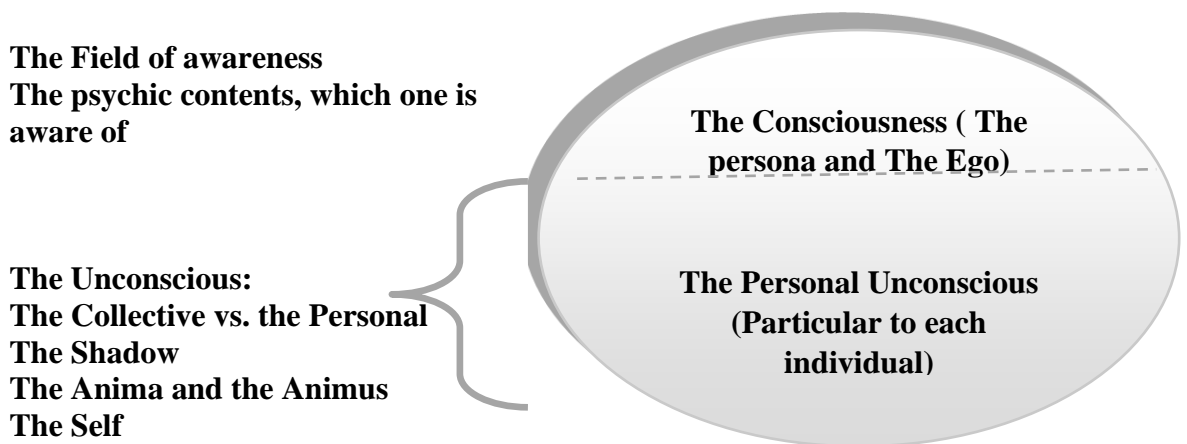
<sup>36</sup> *Ibid*, para 197.

<sup>37</sup> Jung, “The Archetypes and the Collective Unconscious,” para 314.

<sup>38</sup> Jung, “Symbols of Transformation,” para 200.

Consequently, the unconscious, according to Jung, is the source or “home” of the archetypal content that can be built from any source material around. Both Jung and Nietzsche think of the unconscious as a source of knowledge or as a part of the “productive” psyche.<sup>39</sup>

Therefore, literature and myths, like dreams, contain archetypes that are manifestations of the unconscious. It seems then that the Collective Unconscious is “not only immensely old, but also capable of growing into an equally remote future.”<sup>40</sup> Thanks to the Collective Unconscious, mythic beliefs and images are protected to give sense to life and provide spiritual wisdom. Neumann writes that the questions about the spirit and the soul, for instance, are foreign to the consciousness; only the Collective Unconscious can answer these abstract issues.<sup>41</sup> Murdock, for her part, explains that the Collective Unconscious provides the raw material that allows the continuation of the life journey.<sup>42</sup> The following figure illustrates Jung’s perception of the psyche with:



**Figure 01: The Psyche (One’s Total Personality) according to Jung**

The Individuation Process is the third Jungian concept that will guide my analysis. Jung uses the term Individuation to denote a “natural process” “by which a person becomes a

<sup>39</sup> Lucy Huskinson, *Nietzsche and Jung: The Whole Self in the Union of Opposites* (Hove: Brunner-Routledge, 2004), 1-2.

<sup>40</sup> Jung, “The Archetypes and the Collective Unconscious,” para 518.

<sup>41</sup> Neumann, *The Origins*, 13.

<sup>42</sup> Maureen Murdock, *The Heroine’s Journey: Women’s Quest for Wholeness* (Boston: Shambhala, 1990), 92.

psychological “in-dividual,” that is, a separate, indivisible unity or “whole”.<sup>43</sup> With individuation, the person transforms from being a fragmented self to an integrated whole where the psychic elements achieve a kind of “holistic healing.” This whole is the Self, represented in the Mandala, lived through unity that allows the reconciliation of the different parts of the psychic. The Individuation Process starts with facing the Shadow and then the reconciliation of the opposite parts of the self: the Anima and the Animus and the conscious and the unconscious.

This study is mainly concerned with the archetype of the male hero and the female heroine’s journey, as well as the different masculine and feminine archetypes that unfold with the journey. Campbell, Murdock and Peterson are Jungians in their perception of the journey as it is set on a similar pattern. The affinity behind the journey resides in the Collective Unconscious, also referred to as “The great secret.” It consists of psychic structures or cognitive categories which are not unique to the individual, but rather shared by all; influencing our thoughts, behaviours and the way we look at the world. The pattern of the myth of the hero and the heroine’s journey is an application of the Individuation Process. The confrontation of the Shadow and the recognition of the Anima and the Animus refer to the trials of the journey that symbolically stand for the dragons. Jung’s vision of the self is confusing as Man or the individual moves from one state to another; the final self, achieved through the Individuation Process, is a higher self.

## **2. The Myth of the Journey**

Campbell and Murdock applied Jung’s Individuation Process to what they, respectively, refer to as the Male Hero’s and the Female Heroine’s Journey. It is a pattern of self-development and healing. Jung calls the journey a “night-sea journey” and sometimes the “Nek Yia” which is a life-death journey and the endless cycle of the “sun” which “dies and is reborn again,” in a continuous circle where the end of a hero announces birth of another.<sup>44</sup> It seems that the hero’s

---

<sup>43</sup> Jung, “The Archetypes and the Collective Unconscious,” para 490.

<sup>44</sup> Jung, “Symbols of Transformation,” para 175; para 299.

and the heroine's journey are every human's journey as every human is a hero in his or her quest. Peterson looks at the journey as a route of self-realisation and an "imagistic representation of the process by which we make sense of the world."<sup>45</sup>

This association is used in Plato's *Allegory of the Cave*, in *The Republic*, where a group of people lived chained to the wall of a cave, looking at projected shadows.<sup>46</sup> The cave is the limited existence of Man before the separation to explore the outer world. Similarly, Nietzsche uses the allegory of the camel, the lion and the child to explain Man's metamorphoses. In Zarathustra's speech on metamorphoses, he writes: "Three metamorphoses of the spirit I name for you: how the spirit becomes a camel, and the camel a lion, and finally the lion a child."<sup>47</sup> The camel takes the loads of life going through the road of trials. After facing the dragon, he transforms into a lion. He finally becomes the child, creating his purpose. The child represents "innocence" and the "new beginning, a game, a wheel rolling out of itself, a first movement, a sacred yes-saying."<sup>48</sup> These steps are the "labyrinth" through the unknown built into the nuclear units of the Monomyth in three stages: Departure, Initiation and Return. These steps are accompanied by psychological growth as the journey is a voyage to the labyrinth of the self, as well.<sup>49</sup>

Campbell uses Frederick Pierce's words to clarify that the hero's adventure is a journey through the vicissitudes of an unpaved way towards a more contained self. The awakening starts with the breaking out from the realistic norms and daring to look at the facets of the unknown. It is the beginning of the desire for a way to invent the self. The individual's finale transformation, peace, and harmony are found then at the end of the journey. He says:

In thinking of this dream, I have a distinct feeling that I did not have to go where I was at all but could have chosen a comfortable walk along paved streets, I had gone to the squalid

---

<sup>45</sup> Peterson, "Patterns of Symbolic Representation," 00:37:00 to 00:45:00.

<sup>46</sup> Plato, *The Republic*, ed. G.R.F. Ferrari, trans. Tom Griffith (Cambridge: Cambridge University Press, 2003), 220.

<sup>47</sup> Frederick Nietzsche, *Thus Spoke Zarathustra*, ed. Adrian Del Caro and Robert Pippin, trans. Adrian Del Caro, (Cambridge: Cambridge University Press, 2006), 16.

<sup>48</sup> *Ibid*, 17.

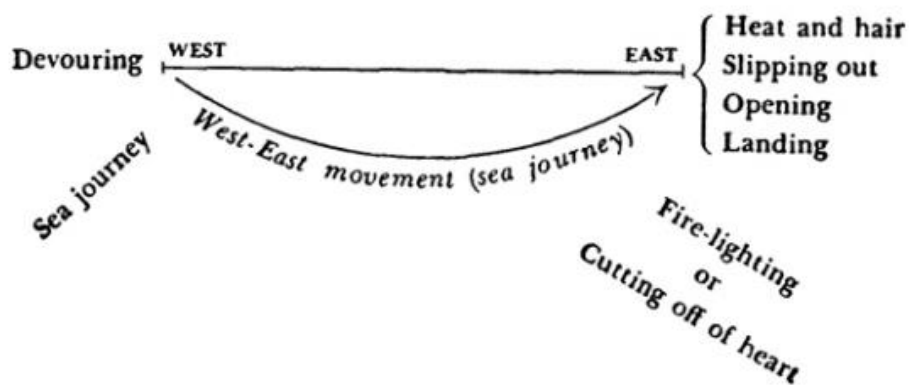
<sup>49</sup> Campbell, *The Power of Myth*, 171.

and muddy district because I preferred adventure, and, having begun. I had to go on ...When I think of how persistently I kept going straight ahead in the dream, it seems as though I must have known there was something fine ahead, like that lovely, grassy river and the secure, high, paved road beyond. Thinking of it in those terms, it is like determination to be born-or rather to be born again-in a sort of spiritual sense. Perhaps, some of us have to go through dark and devious ways before we can find the river of peace or the highroad to the soul's destination.<sup>50</sup>

The notion of the hero's journey is also studied in the works of the Anthropologists Edward Taylor, the Austrian Johann Georg Von Hahn and Propp. Otto Rank, for instance, proposes the Rank-Raglan "Mythotype" that traces the common aspects surrounding the birth of the hero in mythologies of different cultures. He concludes that the common traits of the human psyche generate common myths.<sup>51</sup> His vision is close to Jung's conceptualisation of the Collective Unconscious. This Journey concerns both the male and female.

#### a. The Myth of the Male Hero's Journey

In his work, *Das Zeitalter des Sonnengottes, The Age of the Sun God* (1904), Frobenius designs his vision of the journey in the form of a diagram to explain the birth of the hero as follows:



**Figure 02: Frobenius's Construction of the Journey.<sup>52</sup>**

<sup>50</sup> Frederick Pierce quoted in Campbell, *The Hero*, 19.

<sup>51</sup> Otto Rank, *The Myth of the Birth of the Hero*, trans. F. Robbins and Smith Ely Jelliffe (New York: The Journal of Nervous and Mental Diseases Publishing Company, 1914).

<sup>52</sup> Jung, "Symbols of transformation," para 309.

This diagram, reproduced by Jung, demonstrates the hero devoured by a water-monster, which then moves him from the west to the east. Inside the belly of the whale, the hero “lights a fire” that leads to the death of the whale that drifts to dry land. The lighting of the fire implies the triumph of the conscious. He writes that what “rescues the hero is ... a sunrise, the triumph of consciousness.”<sup>53</sup> It is not a coincidence that Frobenius was interested in the study and the collection of the Kabyle folk tales.

In *The Hero with a Thousand Faces* (1949), Campbell describes the steps of the heroic cyclical narrative, Monomyth,<sup>54</sup> in three main stages: Departure, Initiation and Return. Departure takes place after the call to adventure. The hero moves from the situation of normalcy to answer the call to head into the unknown. Campbell points out that: “A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered.”<sup>55</sup> Campbell explains that the acceptance of the call of adventure refers to the awakening of the self. During the journey, the hero is supported by a supernatural aid through the figure of the father, the godfather, the teacher, the godmother, or the wizard. The hero starts the journey facing the unknown both in the physical and the spiritual world. When crossing the threshold, he reaches the borders between the known and the unknown.

The second stage is the transformation and the transfiguration phase. It is the stage of the road of trials as the hero overcomes his ego, faces the shadow and succeeds in going beyond its duality balancing the Animus and the Anima. Then, as a final step, comes the recognition of the self or the Apotheosis. It is the stage when the hero is resurrected. Peterson calls this stage the “Redemption” stage. This is both a spiritual and physical journey that takes the hero from one state of consciousness to another as he withdraws from the external world and shifts to his

---

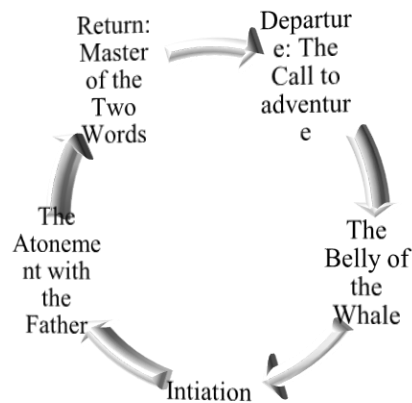
<sup>53</sup> Jung, “Symbols of Transformation,” para 539.

<sup>54</sup> See James Joyce’s *Finnegan’s Wake with an introduction by Seamus Deane* (London, Penguin Books, 1992), 717. Campbell and Henry Morton Robinson’s work *A Skeleton Key to Finnegan’s Wake: Unlocking James Joyce’s Masterwork*, edited and with a new foreword by Edmund L. Epstein (California: New World Library, 1961) is also an excellent reference. The concept is first used by James Joyce in his *Finnegans Wake* (1939).

<sup>55</sup> Campbell, *The Hero*, 28

indivisible world. He says: this “detachment and transfiguration” journey “consists in a radical transfer of emphasis from the external to the internal world, macro- to microcosm, a retreat from the desperations of the waste land to the peace of the everlasting realm that is within.”<sup>56</sup>

The following schema provides a clear image of these steps:



**Figure 03: The Cycle of the Hero’s Journey by Joseph Campbell**

The most famous mythical journeys in literature and history are probably *The Epic of Gilgamesh*, *The Odyssey*, and *The Epic of Beowulf*. The ancient Mesopotamian epic poem, *The Epic of Gilgamesh* or “He who saw the Deep,” dates back to the 21st century BCE, making it the oldest known piece of epic literature. It was written in the first millennium B.C in Acadian.<sup>57</sup> It tells the story of the king of Uruk, Gilgamesh and his mythic journey of adventures trying to overcome death, which took his companion Enkidu.

The call to adventure takes place as Gilgamesh and Enkidu leave to the forest. During their journey, they meet Gilgamesh’s mother Ninsun who blesses them. Gilgamesh defeats the ogre Humbaba and the Bull of Heaven sent by Ishtar, the Mesopotamian goddess of love, war and fertility, to avenge him for rejecting her advances. Ishtar is a representation of the figure of the Temptress. After the death his friend Enkidu, Gilgamesh launches the journey to defeat death. He meets the old sage Ut-napishtim whom the gods rewarded with mortality, as he is the

<sup>56</sup> Campbell, *The Hero*, 16.

<sup>57</sup> *The Epic of Gilgamesh*, trans with an introduction by Andrew George (London: Penguin, 1999)

one who builds the giant ship or the preserver of life during the great flood. The epic then continues in a series of adventures that end with Gilgamesh accepting his destiny as a mortal. According to Campbell, all myths, legends, fairy tales and movie productions fall into this common structure of the hero's journey. The journey is not just a hero's journey; it is the human quest of self-realisation and fulfilled destiny.

Ford appropriates the notion of the journey to the African hero. His vision of the African hero's journey, male and female, "sought to find African myths that can help heal the shadowy"<sup>58</sup> presence of the African hero in the world's mythology. Ford's journey is also divided into three episodes that are Departure, Fulfilment and Return, following "the thread of the hero-path." Such a uniform pattern leads the hero to a journey of trials and transformation through the "exposure and return" formula. The author writes:

A hero is called to venture forth from the familiar lands into territory previously unknown; there the hero encounters marvelous forces and with magical assistance wins a decisive victory over the hindering powers of the unknown; then, with boon in hand, the hero returns to the land of his origin.<sup>59</sup>

The passage illustrates the concept of the hero's journey as a common narrative archetype in which a hero embarks on an adventure, experiences personal growth, and returns to the ordinary world transformed. Initially, the hero leaves the familiar world for unknown territories, often reluctantly and against his will. In so doing, he departs from his comfort zone towards unfamiliar challenges. In his shift, he embarks on a series of trials and tests, often guided by supernatural forces or mentors. The hero may face his worst fears, confront difficult situations, and undergo personal transformation.

This phase is symbolic of the individual's departure from his/her conscious mind into the unexplored regions of their unconscious in search of the "ultimate boon." Finally, the hero

---

<sup>58</sup> Lee W. Bailey, "Hero with an African Face" in *Encyclopaedia of Psychology and Religion*, ed. Leeming, D.A (Boston: Springer, 2014), 797-801, [https://link.springer.com/referenceworkentry/10.1007/978-1-4614-6086-2\\_9063#Sec842](https://link.springer.com/referenceworkentry/10.1007/978-1-4614-6086-2_9063#Sec842)

<sup>59</sup> Ford, *The Hero with an African Face*, 18

returns to the ordinary world, having gained new knowledge, skills, or abilities, bringing back valuable treasures or insights that can benefit the whole community. This phase marks the hero's integration of the experiences and the return to their familiar world, transformed by the journey, which serves as a powerful archetype for personal growth and transformation, as it encourages individuals to embrace their adventures. It seems that and despite the fact that both paths are the same; Ford's African hero is more spiritual.

Ford refers to the system of symbols used in the Congo civilisation and their meaning to explain the journey. He gives the example of the *Yowa*, a pre-Christian cross, representing the core of Bakongo religion that depicts the cycle of the world. Ford calls the cross “The Circle of the Spirit” pointing to the four stages of Man's life: rising, maturity, transformation and rebirth as shown in the figure below:



**Figure 04: The Yowa Cross, the Journey of the Human Soul.<sup>60</sup>**

The cross is drawn on the ground where the middle is the central “sacred” point. It represents the continuous journey of the soul.<sup>61</sup>

<sup>60</sup> Ford, *The Hero with an African Face*, 195.

<sup>61</sup> William Farris Thompson, *Flash of the Spirit* (New York: Random House, 1983), 108-109.

## **b. The Myth of the Female Heroine's Journey**

Maureen Murdock examines, through her work *The Heroine's Journey: Woman's Quest for Wholeness* (1990), the healing process of the feminine wound and her road towards wholeness that is also designed in the form of a cyclic journey on three main stages: Separation, Initiation and Healing. She maintains that the journey of the female heroine reconciles the woman with the feminine. It is a journey in search of identity and a way for the heroine to find the self as the call from the inside world is received "when the 'old self' no longer fits." Murdock suggests:

Our heroine puts on her armor, picks up her sword, chooses her swiftest steed, and goes into battle. She finds her treasure: an advanced degree, a corporate title, money. The woman when facing the male dominated society starts the path towards the self with the rejection of the feminine, and the separation from what the feminine stands for and adapts the male-oriented activities. It is an attempt to find a place in the society apart from the one imposed on them. The men smile, shake her hand, and welcome her to the club.<sup>62</sup>

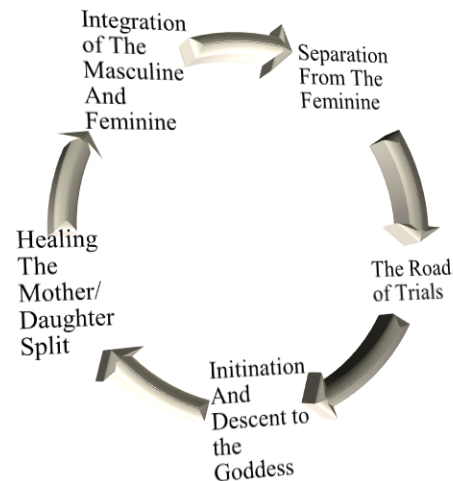
In the female heroine's journey, Separation stands for the break from the feminine world, represented in the mother, to join the masculine one. Its purpose is to move beyond the limitations imposed on her entity as a woman. The heroine's journey; however, does not aim to identify with the male or his world. Murdock proposes the need to descend to the underworld to meet the goddess to reconnect, reconcile and renew the relationship with the feminine around her, either the mother, daughter, sister and with herself and her femininity. The rediscovering of the body and celebrating the feminine are parts of the healing process. The physical journey becomes less important than the spiritual one as "a woman reduces the emphasis on the outer heroic quest for self-definition, she is free to explore her images and her voices."<sup>63</sup> The journey of self-discovery allows the woman to have an insight to the self, re-establish, redefine and validate the feminine. The journey that starts with the separation from the feminine ends with the integration of the masculine as a part of the healing process. After the Road of trials, the

---

<sup>62</sup> Murdock, *The Heroine's Journey*, 05.

<sup>63</sup> Ibid, 08.

female heroine embraces the feminine. The last stage of the heroine's journey comprises healing the mother/daughter split and healing the split. The following arc summarises the steps of the journey



**Figure 05: Heroine's Journey Arc by Maureen Murdock**

Murdock attempts to deconstruct Campbell's pattern to design the stages of the Heroine's Journey. These stages, like the male hero's, are episodes of Individuation. Carol S. Pearson's *Persephone Rising: Awakening the Heroine Within* (2015) can be closely linked to Murdock's conception of the journey. Both authors examine the myth of the heroine's journey through the Greek myth of Persephone, Zeus's and Demeter's daughter and queen of the underworld. In the Greek arts, she is represented as a robed feminine figure who carries a sheaf of grain. Persephone became the queen of the underworld after her abduction and marriage to Hades, god of the underworld. The myth derives from the Homeric Hymn composed around the seventh century to Demeter. The events start as Hekate, goddess of the crossroads, associated with witchcraft and magic, informs Demeter that the king of the underworld wished to marry Persephone. Therefore, he kidnapped her. Demeter, the Olympian goddess of harvest and agriculture, falls into grief and ignored her duties causing famine. Helios explains to Demeter that Hades is the one who kidnapped her daughter, saying:

Divine Demeter, daughter of rich-haired Rhea,  
You will know: I do greatly respect you and pity  
Your grief over your slender child. No other  
God arranged it but cloud-gathering Zues,  
Who gave her to his own brother Hades to be called  
His young wife. He carried her off on his horses  
Into the misty darkness while she screamed aloud.<sup>64</sup>

The abduction of Persephone to the underworld is done under the watch of her father Zeus, which angered Demeter who disguised herself as an old peasant woman and went aimlessly wandering looking for her daughter. The kidnapping of Persephone and her going to the underworld transform her. She leaves her mother to join the masculine, unknown world. After a period spent in the underworld and tricked by Hades, the Kore chooses to stay with her husband, something that her mother did not like as she threatened that she would never make the earth fertile again. Zeus intervened and decided that the girl would spend six months with her husband, autumn and winter, and six months with her mother, spring and summer. The myth of the heroine's journey is depicted here through Persephone's leaving her mother to dive into the underworld.

Peterson, for his part, considers that the woman or the female characters in fiction have "a hero story like man do." He explains that the feminine in the male hero's story holds the background while he is facing danger. This place is reversed in the female heroine's story, where the female has to confront the unknown and garner wisdom and knowledge, while the male is in the background.<sup>65</sup> He calls this path "The beauty and the beast journey" where the main purpose of the female journey is to civilize the beast representing the masculine.<sup>66</sup>

The story of *The Beauty and the Beast*, "La belle et la bête" in French, is a folk tale by Gabrielle-Suzanne Barbot de Villeneuve (1740) which is an adaptation of the Cupid and the Psyche myth in the Greek mythology and Eros in the Roman mythology. The myth is told in

---

<sup>64</sup> Diane J. Rayor, "Homeric Hymn to Demeter," *Grand Valley Review*: Vol. 18: Iss. 1, Article 15, lines 75-81, <http://scholarworks.gvsu.edu/gvr/vol18/iss1/15>

<sup>65</sup> Jordan B. Peterson, "Q A 2018 10 October," YouTube Live Video, October 19<sup>th</sup>, 2018, 00:23:00-00:27:30, <https://www.youtube.com/live/la8gCrT7U7o?feature=share>

<sup>66</sup> Jordan B. Peterson, *12 Rules of Life: An antidote to Chaos* (London: Penguin, 2018), 36.

*The Golden Ass* or *Metamorphoses* by the Numidian Roman author Lucius Apuleius Madaurensis, born around 125 AD. In Book 04, the author recalls Psyche who was the most beautiful of three daughters born to an unnamed king and queen. Psyche's father asked the help of the gods to give his daughter to marriage. Apollo answered that the father will not have a human son-in-law but a monster that even the gods fear. The monster is revealed to be Cupid.<sup>67</sup>

It is in relation to this narrative that Peterson defines the female heroine's journey as a journey to tame the beast and prove her ability to move beyond the limits of the domesticated self. The beast is a representative of the Alpha male in the image of the modern vampire, the werewolf, the billionaire, the surgeon and the pirate.<sup>68</sup> He is also a representative of the unknown and the unfamiliar. Peterson uses Ogi Ogas and Sai Gaddam's work *A Billion Wicked Thoughts* (2011) to explain that women are often fascinated by the narratives of the innocent woman who encounters and tames the productive monster:

When the females are ready to shed their shells and soften up a bit, they become interested in mating. They start hanging around the dominant lobster's pad, spraying attractive scents and aphrodisiacs towards him, trying to seduce him. His aggression has made him successful, so he's likely to react in a dominant, irritable manner. Furthermore, he's large, healthy and powerful. It's no easy task to switch his attention from fighting to mating.<sup>69</sup>

"Shedding the shell" refers to leaving the domestic and the familiar to the forest, which is the nest of the monster. Taming the beast is one way by which the female transforms the monster, and as a result the world within and around her. Both Kores, Psyche and Persephone, marry and tame the beast to, eventually, raise to divinity and marry gods, Cupid and Hades, as their equal.

### **3. The "Universal" Hero and Heroine**

Campbell maintains, through different works, that the hero is a "male person" who is superior to an average person physically and morally, courageous and responsible enough to

---

<sup>67</sup> Apuleius, *The Golden Ass*, trans with an introduction and notes E. J. Kenney (London: Penguin, 2004), 59-74.

<sup>68</sup> Peterson B, Peterson, "Maps of Meaning 07: Images of Story and Metastory," March 6th, 2017, Lecture Video at the university of Toronto, 01:40:00 to 01:45:00, <https://www.youtube.com/watch?v=UoQdp2prfmM&t=4431s>

<sup>69</sup> Peterson, *An antidote to Chaos*, 36.

accomplish his duty and triumph in personal, local, and historical battles<sup>70</sup> while completing heroic actions and/or spiritual achievements.<sup>71</sup> Like a “world redeemer,”<sup>72</sup> he is chosen to go through a journey of trials because of his qualities and advantages. He is a “man” of “self-achieved submission” who experiences a “marvelous expansion of our powers, a vivid renewal of life.”<sup>73</sup> Submission, in this context, does not stand for giving up or obedience, but stands for the ability to bring one’s unconsciousness into focus. This idea can be connected to Jung’s definition of the hero as the one coming “to conquer,” “born for glory” and “heroic deed.” He is also the one who struggles to forge his consciousness and achieve peace.<sup>74</sup> Jung’s hero, contrary to Freud’s, is concerned with the second half of life.

Campbell compares the notion of the hero to that of God, since it started as a local perception and became a universal ideal represented in every culture. Every culture invents its god and continues to do so; just like heroes who are renewed and invented for every era. He explains:

In the beginning, God was simply the most powerful god among many. He is just a local tribal god. And then in the sixth century, when the Jews were in Babylon, the notion of a world savior came in, and the biblical divinity moved into a new dimension. You can keep an old tradition going only by renewing it in terms of current circumstances.<sup>75</sup>

The statement considers the hero as a renewed individual who takes a universal dimension. His actions are not only related to heroic deeds and accomplishments that will ultimately lead to his return, triumphing over the journey’s hardships that are defined by the circumstances around him.

For his part, Peterson defines the hero as “He who speaks magic words, sees what others cannot (or refuse to see), overcomes the giant, leads his people, slays the dragon, finds the

---

<sup>70</sup> Campbell, *The Hero*, 18.

<sup>71</sup> Campbell, *The Power of Myth*, 171-172.

<sup>72</sup> Campbell, *The Hero*, 322.

<sup>73</sup> *Ibid*, 16.

<sup>74</sup> Jung, “Symbols of Transformation,” para 114-115; para 240-242.

<sup>75</sup> Campbell, *The Power of Myth*, 44.

treasure hard to attain, and rescues the virgin.”<sup>76</sup> Peterson’s definition is related to the male hero since only the male rescues the virgin. He then elaborates that, in postmodern times, what makes a hero is a “responsibility to shoulder.”<sup>77</sup> Overthrowing the dragon and saving the princess are the responsibilities that make the hero discover that “there is potential within you (some of that magic so evident in childhood) that will emerge when circumstances demand and transform you-God willing- into someone who can prevail.”<sup>78</sup> The hero acts to challenge the circumstances to attain his goal through difficult “moments of transformation that demand a change in the patterns not only of conscious but also of unconscious life.”<sup>79</sup> The power of the hero lies, then, in his ability to bring his unconscious to focus.

Campbell identifies two types of heroes. The first is the hero in the fairy tale who achieves a “domestic, microcosmic triumph.” He is often the youngest and the despised child who becomes “the master of extraordinary powers.” The second hero is that of myth who lives “a world-historical, macrocosmic triumph” and returns from adventure with ways to regenerate the whole society.<sup>80</sup> The difference between these two types is related to the kind of achievements that they bring to their respective communities and the way they alter their lives. Through this, it is apparent that Jung’s hero represents a man who triumphs psychologically to establish a mature self; Campbell’s definition of the hero is largely related to the Greek’s understanding of hero in the image of Hercules and Achilles. Peterson’s vision; however, is closer to the “everyman’s hero” who struggles for a specific meaningful purpose.

In the Kabyle context, Lacoste-Dujardin also speaks of two kinds of heroes: the first is the young hero who lives glory in his traditional context. These heroes appear in exclusively traditional tales told by female tellers. The second type is the ambitious heroes who achieves

---

<sup>76</sup> Jordan B. Peterson, *Beyond Order: 12 More Rules for Life* (New York: Penguin, 2021), 77.

<sup>77</sup> Peterson, *Beyond Order*, 12.

<sup>78</sup> *Ibid*, 77.

<sup>79</sup> *Ibid*, 11-12.

<sup>80</sup> Campbell, *The Hero*, 35.

honours and acquire positions of power. These tales belong to masculine tellers. The author explains that the traditional heroes are mediators between nature and culture, nature standing for the traditional and culture being the new. She writes:

Le héros traditionnel a vocation de médiateur entre nature et culture, il s'érige en défenseur de l'ordre, de l'intégrité et de la cohésion de la communauté villageoise. En revanche le héros oriental est plus individualiste, ambitieux de conquérir, par des moyens surnaturels un pouvoir personnel dans un cadre citadin.<sup>81</sup>

She, then, uses the notion of “oriental” heroes as characters in tales of “Sultans.”<sup>82</sup> They take the image of *Mis u agellid* born in the palace and predestined for wealth.

As far as the notion of the heroine is concerned, Peterson and Campbell do not specify the meaning or the definition of the heroine, nor does Murdock. She rather discusses the heroine as every girl or woman on her path away from idealisation. A similar perception is held by Pearson who writes that the heroine's path is a “Human journey to any and all of us.”<sup>83</sup> Katheryn Wright, in her work *The New Heroines: Female Embodiment and Technology in 21<sup>st</sup> Century Popular Culture* (2016), defines the heroine as an aspirational figure who exhibits courage, faces the odds, has potential and a specific talent, and plays a role in the others' wellbeing, protecting and serving them. She uses *The Hunger Games'* (2008-2020) heroine Katniss Everdeen, by Suzanne Collins, as an example of the modern heroine.<sup>84</sup>

Looking at the hero and heroine's journey implies a consideration of the notion of the male and the female archetypical heroes and heroines in the selected texts. Reference will be made, as mentioned, to the Jungian analytical psychologists Moore and Gillette's view of the masculine archetypical energies and Wolff's structure of the feminine psyche to consider the type of heroes and heroines the Kabyle folk tales, Tolkien and Rowling's works embrace.

---

<sup>81</sup> Lacoste-Dujardin, *Dictionnaire de la culture berbère de la Kabylie* (Paris, La Découverte : 2005). 174. “The traditional hero's vocation is to mediate between nature and culture, he stands as a defender of order, integrity and cohesion in the village community. On the other hand, the oriental heroes are more individualistic, ambitious to conquer, by supernatural means, personal power in an urban setting.”

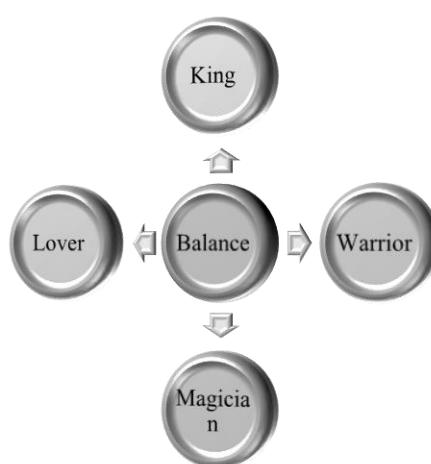
<sup>82</sup> Lacoste-Dujardin, *Le conte Kabyle*, 18.

<sup>83</sup> Carol S. Pearson, *Persephone Rising: Awakening the Heroine Within* (Sydney: Harper Elixir, 2015).

<sup>84</sup> Katheryn Wright, *The New Heroines: Female Embodiment and Technology in 21<sup>st</sup>-century Popular Culture* (Santa Barbara: Praeger, 2016), 04, 15-16.

### a. Moore and Gillette's Masculine Archetypes

Moore and Gillette explore the masculine self through four archetypes in their series on the masculine energies: the king, the warrior, the magician and the lover. These energies represent four different “types” of the male psyche. The authors’ works provide a map to understanding the most important characteristics of each energy in its mature and bipolar form. Figure 06 shows the four masculine energies represented with a central point representing the balanced self.



**Figure 06: The Masculine Archetypes/ Energy according to Moore and Gillette**

The first archetype that the authors elaborate on is the King archetype who represents the well-rounded and mature form of the “transpersonal masculine self” that has the power to integrate contradictory forces of the self into one balanced centre.<sup>85</sup> He is the “divine child,” seasoned and complex, wise, and selfless.<sup>86</sup> It represents the supreme masculine archetype, which folds the other masculine energies in a perfect equilibrium as he is the passionate lover, the brave warrior and the talented magician. He is often represented in the figure of the father experienced and self-contained. Thus, the King archetype is the most important of the four

---

<sup>85</sup> Robert Moore and Douglas Gillette, *The King Within: Accessing the King in the Male Psyche* (New York: William Morrow and Company, INC, 1992), 60.

<sup>86</sup> Robert Moore and Douglas Gillette, *King Warrior Magician Lover: Rediscovering the Archetypes of the Mature Masculine* (Sand Francisco: Harper, 1990), 49.

mature masculine archetypes, for it unites the four archetypes in flawless harmony. The superiority of the king's energy, which is also the father's energy, elevates its status to holiness and divinity. This archetype is demonstrated through men in ruling positions like kings, emperors and other rulers. They are, in one way, the link between the divine and the human world. When the King is under the control of his shadow, he becomes abusive of power, a tyrant and unable to bring the order he is destined for.<sup>87</sup>

The second archetype is the warrior. Because of its inclination to action, the warrior is a source of energy, self-confident, and assertive in his choices and interests, giving the best of himself without considering people's expectations. It drives, acts, and pushes the masculine forward by the desire to do his best every time and at every act.<sup>88</sup> Conscious, clear-minded, physically prepared and a predator, the warrior is focused, and equipped to face what can slow him down from his clearly defined goal. The hero as a warrior is aware of his strengths and weaknesses and can realistically assess his skills, contrary to the traditional mythic hero who romanticises his "invulnerability." Alert, awake, and knows how to focus his mind and his body, he is compared to the Samurai and the Native American "hunter" who is "Mindful" like a "strategist and a tactician" who can adapt to different situations and backgrounds. He is aware and clear about his desires and how to realise them.<sup>89</sup> This depiction of the warrior is very similar to Peterson's vision of the masculine as a man who can shoulder responsibility.

As far as the lover is concerned, Moore and Gillette explain that he is extremely sensitive and aware of the physical world and things around him. He allows himself to the "Lover's Garden" that has to be found within and not in the outside world. He feels the joys and the pains of life by experiencing passion and an extreme interconnection with the world. An energy that accompanies the masculine as "his sensitivity leads him to feel compassionately and

---

<sup>87</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 63-64

<sup>88</sup> Robert Moore and Douglas Gillette. *The Magician Within: Accessing the Shaman in the Male Psyche* (New York: William Morrow and Company, INC, 1993), 101.

<sup>89</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 80.

empathetically united with them. For the man accessing the Lover, all things are bound to each other.”<sup>90</sup> Therefore, the Lover can adapt to people and the environment in the best ways.

The bipolar form of the lover can depict a man who is often lost on the wasteland of love and desire, controlled by the subject and absorbed by the overwhelming power and his sensitivity to the world around him. Because of his fragmented self, the addictive lover lives in his lustiness, moving from one pleasure to another, searching for an impossible “Oneness” or “wholeness” that he cannot find even in himself. The instability of the addicted lover is due to his continuous quest for “the ultimate” state of being “high.” A complete detachment of the lover energy leads the man to experience the impotent lover energy, where the “lack of enthusiasm” and boredom govern his depressed life as if there is nothing to live for.<sup>91</sup>

Moore and Gillette compare the magician’s energy to a judge or a detached energy that stands to observe and then decide while looking at the alternatives and the circumstances. The mature magician protects the masculine from the “overwhelming power” of other energies. It regulates the self or the psychic functions, looking at life situations. Thanks to the magician, the lover, the warrior, and the king, energies are regulated to act in the right situations and for the individual’s benefit. Moore and Gillette compare the Magician to an “observing ego” that is “detached from the ordinary flow of daily life events, feelings, and experiences.” He keeps an eye on life to take the right decisions as “It knows the enormous force of the psyche’s inner dynamics and how to channel them for maximum benefit.”<sup>92</sup>

The Magician energy is “the servant of the masculine Self.” It accompanies all the masculine archetypes, guiding “the processes of transformation, both within and without” to maturity, and avoiding the bipolar form. It follows a clear path of learning. He is an “apprentice” “spending a lot of time, energy and money in order to be initiated into the rarefied realms of

---

<sup>90</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 121.

<sup>91</sup> *Ibid*, 135-140.

<sup>92</sup> *Ibid*, 107.

secret power” and “undergoing an ordeal testing ... capacities to become a master of this power.”<sup>93</sup> The modern word magician is a man who is successful in his work but also able to find balance and pursue his happiness in his personal life.

### **b. Wolff’s Feminine Archetype**

Toni Wolff, in her essay “Structural Forms of the Feminine Psyche” (1952), also proposes four elements of the feminine psyche that are referred to as the Mother, the Amazon, the Hetaira, and the Medial that define the feminine psyche internal in every woman. These structural forms are archetypal. Figure 07 shows the four images of the feminine where the Mother and the Hetaira are vertically linked and the Medial and the Amazon are horizontally linked.



**Figure 07: The Feminine Archetypes According to Toni Wolff**

The mother treasures, nurtures, assists, teaches, and offers support and a space for a healthier psychic development in which she also finds fulfilment and reassurance. Wolff explains, “once a woman is conscious of her primarily motherly structure, she will arrange her outer way of life accordingly, either through marriage or through motherly professions and activities”<sup>94</sup> like nursing or teaching. The arrangements she makes in her environment are made to satisfy the mother in her starting from the relationship with the male that would determine also the specific qualities of the father of her future kids. The woman would also prepare the

---

<sup>93</sup> Ibid, 98.

<sup>94</sup> Toni Wolff, “The Structural Forms of the Feminine Psyche,” trans. Paul Watzlawik, C. G. Jung Institute (1956): 06.

outer conditions to build her own house; when she marries, she focuses on her house as the most important source of energy and completion.

The Mother and the Hetaira are “Personally related” and their role is felt in relation to the others. Wolff defines the Hetaira as a companion. In ancient Greece, she is an educated woman who can provide sexual pleasure and intellectual stimulation, in some cases a prostitute, but also an artist allowed in the Symposium. The author explains that “the individual interests, inclinations and, possibly, also the problems of the male are within her conscious field of vision and are stimulated and promoted by her.”<sup>95</sup> She is the source of validation he is looking for. The author uses Hetaira in comparison to Edouard Schuré’s “femme inspiratrice” as a woman who would help the man understand or realise his own individuality. The Hetaira, writes Wolff, awakens “the individual psychic life in the male and lead him through and beyond his male responsibilities towards the formation of a total personality.”<sup>96</sup> Sexuality, for the Hetaira, is the result of a developed relationship. In other words, it is after realising some “depth” and “psychic consolidation of the relation,” and realising that the man is psychologically equal to her that she will go to a sexual connection.<sup>97</sup> The Hetaira is equivalent to the image of Kore or the Cora.

The last two archetypes are the Medial and the Amazon, which are “impersonally related.” The Amazon has clear objectives that she wants to achieve by herself, being a mother and a wife is none of these goals. She occupies herself in her business, self-contained and independent of the male, but similar to the male in her values. She is his equal, competitor, and the rival but also the comrade. Wolff describes her as the one “who deserves to be taken seriously” as she incites and inspires his best ambitions and male achievements.<sup>98</sup> The Medial structural form stands for a woman who is in between, a knower who is “immersed in the psychic atmosphere of her environment and the spirit of her period, but above all in the

---

<sup>95</sup> Ibid, 07.

<sup>96</sup> Ibid.

<sup>97</sup> Ibid, 08

<sup>98</sup> Ibid, 09-10.

collective (impersonal) unconscious.”<sup>99</sup> She is intuitive and connected to the Collective Unconscious who can take control of her ego as the personal and the impersonal psychic contents become undifferentiated. She is the magician of the male psyche.<sup>100</sup> The Medial has the ability to take from the unconscious the necessary to perform the feminine in the best ways. This is where the Amazon acts as she prevents the medial from being completely absorbed by the unconscious.

Like the masculine energies, each form has a positive and a shadow aspect. They are not fixed types in every woman and can appear in different degrees.

### **III. The Applicability of the Key Concepts**

Nietzsche, Jung, Campbell and Peterson share the view that narratives are not merely primitive attempts to explain the workings of the natural world; they transmit modes of behaviour patterns of actions and meaningful ways of experiencing the world. It helps the continuation and the maintenance of the psychological health of Man.<sup>101</sup> Thus, combining Archetypical criticism with Psychoanalytical perception on literary texts uncovers the unconscious needs and demands of society, serving as expressions of the psyche. This approach also helps interpret the symbols and understand the hopes, aspirations, and psychological makeup of people. Combining Jung-Campbell-Murdock-Peterson’s concepts is relevant to this study since they examine the Individuation Process of the main characters, males and females, through the myth of the hero’s and the heroine’s journey as a path to wholeness and fulfilment. This archetypical path suggests the presence of similarities that are justified, according to Jung, by the Collective Unconscious.

The selected primary sources are a “Bildungsroman” type of literature that follows the psychological and moral development of the protagonists. Therefore, the stages of the hero and

---

<sup>99</sup> Ibid, 11.

<sup>100</sup> Ibid, 12-13.

<sup>101</sup> Huskinson, *Nietzsche and Jung*, 43-44.

the heroine's journey, which will be the focus of chapters three and four, will be applied to the selected literary works where the motif of the "Journey" stands as a powerful narrative framework that explores the transformation of the hero and the heroine. Campbell and Murdock will be combined with Jung's Individuation Process, focusing on facing the Shadow and the Anima as two major steps of individuation represented through confrontational trials and symbolic figures.

The experiences of these local heroes and heroines, through the texts, in small communities are embraced by every male and female as "a private dream runs into truly mythic themes."<sup>102</sup> My interest is not the narrative process but the journey as a universal standard. However, and most importantly, I will investigate how the journey is a healing road that puts the hero and the heroine in similar struggles, leading their way to power, empowerment and wholeness. Murdock addresses the purpose of both the hero's and heroines's quests, saying that "the heroic quest is not about the power over, about conquest and domination; it is a quest to bring balance into our lives through the marriage of both feminine and masculine aspects of our nature."<sup>103</sup> Therefore, I will investigate both concepts separately; then link them in the last chapter to bond both paths in the celebration of the "Sacred Union."

I will investigate the masculine archetypes in the selected literature using mainly Moore and Gillette's notions, combined with Peterson and Campbell. I will associate the key energies as developed by Gillette and Moore since no hero is completely a warrior or a magician. These energies are archetypes present in every masculine in different degree. I will use the Warrior-Lover and the Warrior-King to identify the masculine archetypes through the study of the male heroes. As far as the feminine archetypes, Jung proposes other archetypes like the Mother, the Kore and the Trickster that I will fuse with Wolff's vision of the feminine Psyche.

---

<sup>102</sup> Campbell, *The Power of Myth*, 68.

<sup>103</sup> Murdock, *The Heroine's Journey*, 132

I will disclose the notion of the heroine, from the selected primary sources, as representations of two main female archetypes: the Kore-Trickster as the one who desire to be better than the mother and the Amazon-Hetaira who denies the traditional role of the mother. In both cases, the female heroines reject the mother. This aspect cannot be separated from the journey and individuation since it is through the journey that these archetypes are exhibited. According to Wolff, the Individuation Process involves integrating the four forms, mentioned above, into one mature self; this aspect is also valid for the masculine as individuation results in a balance that the hero and heroine celebrate at the end of their path.

The Jungians ideas are very flexible and can be applied to a very wide range of texts and sources. The Kabyle folktales and the fantasy novels are archives of the mythological tradition; therefore, using these texts to investigate the universality of myth is very conceivable. More importantly, the study of the myth of the male hero's and the female heroine's journey, such as those found in fantasy novels and Kabyle folk tales, offers valuable insights into the role of fathers and mothers as important masculine and feminine archetypes in these narratives. The analysis can also help us understand the definition and reconceptualization of masculinity and femininity in these stories, which are, and purposefully, aimed at young adult audiences.

These concepts will demonstrate the way in which the selected narrative, different in context, content as well as era and setting, are closely related when referring to the myths of the journey. They offer a deeper understanding of the significance of these texts and serve to explain how the themes and archetypes in folk tales resonate with contemporary readers and contribute to their enduring appeal. It reveals the power of these narratives to speak for the characters, tellers, authors, representing ancient, modern and postmodern Man, regardless of the apparent linguistic and cultural differences.

## Chapter Two

### “Once Upon a Time”: Mythology, the Folk Tale and Fantasy Novel

Storytelling is much older than literature-although, by definition it has no history other than its literary history.... Anthropological observations suggest that all human cultures are alike in this respect. The stories that culture possess before acquiring the faculty of writing, and the stories that provide the foundations of literary culture when they do require it, are almost all fantastic.<sup>1</sup>

This is all nothing but miserable stammering; I do not know what Africa is really saying to me, but it speaks. Imagine a tremendous sun, air clear as in the highest mountains, a sea bluer than any you have ever seen, all colors of incredible power. In the markets you can still buy the amphorae of antiquity things like that and the moon!!!<sup>2</sup>

Building upon the theoretical foundation established in the previous chapter, the subsequent chapter provides the context of the selected primary sources. It starts with an overview of the mythological traditions (tales of deities, heroes and other creatures) behind the selected literature. These narratives weave a tapestry of stories and myths that traverse millennia, serving as a vital link to the past. I will explore Frobenius’s interest in the Kabyle and the African folklore as his collection was scripted in an imperial context. Congruently, the context surrounding Rowling and Tolkien intricately weaves various mythologies, notably ancient Norse, Celtic, Greek and Roman, to construct the enchanting world of Middle Earth and Hogwarts. It is also important to consider fantasy novels through the biography of the authors and their contribution to the popularisation of the fantasy genre. Beyond entertainment, these texts offer a profound glimpse of the individual and the community, conveying heroic exploits, tales of love, and moral teachings.

#### I. The Mythological Narratives

Myths, as symbolic narratives with a psychological meaning, give life meaning and thereby attempt to end the turmoil of the individual and the community since it answers timeless questions and serves as a compass to each generation, in the same way Man tried and tries to

---

<sup>1</sup> Brian Stableford, *The A to Z of Fantasy Literature* (Lanham: The Scarecrow Press, Inc, 2009), xxxviii.

<sup>2</sup> Carl Jung, *Memories, Dreams, Reflections*, ed., Aniël Jaffé trans., Richard and Clara Winston (Vintage Books, 1961), 445.

heal and find answers through Magic, Religion or Science.<sup>3</sup> The myth of Paradise Lost, for example, gives people hope that by living a virtuous life, they can earn a better afterlife. Other myths reassure and explain natural phenomena as actions of gods, rather than arbitrary events of nature. It is, also, one way to preserve the social order by giving a divine justification to social practices and harmonising human beings with the cosmos, society, and themselves.<sup>4</sup>

Myths survived and are revived in literature, that it is difficult to draw a line between myth and folk tales, especially with primitive people, as there is not a particular difference between tales, myths, legends or traditions.<sup>5</sup> Leon Burnett, in *Myth, Literature, and the Unconscious* (2013), explains that fantasia, the fable, folk tale, ritual, and religion converge into myth.<sup>6</sup> Eliade also believes that “cultural styles and historical cycles are telescoped” in folk tales and orality,<sup>7</sup> also called peasant tales. The “disappearance” of ancient myths and the birth of new ones gave birth to Mythopoeia as the art of “myth-making” or the “the conscious creation” of myths and mythical worlds by reworking an already existing mythical material.<sup>8</sup> Oscar E. Munoz calls this process the “symbolic construction of the human identity.”<sup>9</sup> Folk tales narrators and authors like Tolkien, Clive Lewis and Rowling built myths using an architecture of symbols and images. In 1951, Tolkien wrote his American editor explaining that his work is different from other types of literature known, but it arises from the mythological narratives that he looks at as doorways to truths;

These tales are new, they are not directly derived from other myths and legends, but they must inevitably contain a large measure of ancient wide-spread motives or elements. After all, I believe that legends and myths are largely made of ‘truth’, and indeed present aspect of it that can only be received in this mode; and long-ago certain truths and modes of this kind were discovered and must always reappear.<sup>10</sup>

---

<sup>3</sup> Frazer, *The Golden Bough*, 139-140, 389.

<sup>4</sup> Campbell, *The Power of Myth*.

<sup>5</sup> Stith Thompson, “Myths and Folktales,” *The Journal of American Folklore*, 68, no. 270 (1955): 482-488, <http://www.jstor.org/stable/536773>

<sup>6</sup> Leon Burnett, Sanja Bahun and Roderick Main, ed. *Myth, Literature, and the Unconscious* (London: Karnac Books Ltd, 2013), xii.

<sup>7</sup> Eliade, *Myth and Reality*, 196.

<sup>8</sup> Cuddon, *The Penguin Dictionary of Literary Terms*, 527.

<sup>9</sup> Oscar E. Munoz, *Mythopoeics: The Symbolic Construction of Human Identity*, trans. Nur Ferrante (Madrid: Mandala Ediciones, 2013).

<sup>10</sup> Carpenter, *The Letters of J.R.R. Tolkien*, letter 131 to Milton Waldman.

Jung calls this type of art the Visionary; it is “like a dream; for all its apparent obviousness it does not explain itself and is always ambiguous.”<sup>11</sup> It compels the reader to confusion, taking the form of a dream, unclear in its content, not just because of the mythical material it discloses but also in the messages, it conveys, leaving “room for analysis and interpretation.”<sup>12</sup>

By the twenty-first century, myth is invading all art forms. In the field of Architecture, for instance, Jackson Anthony argues the necessity to go back to an authentic “mythic” architecture as a reminder of the community’s values and not only “personal preoccupations.”<sup>13</sup> The spiritual dimension of the cave, the house, the road, the labyrinth and the temple is strengthened with mythic beliefs associated with it.<sup>14</sup> The birth of technology and modern visual arts, cinema, television, or printed visuals allowed myth to penetrate modern life in all its forms. Valentina Cucca, in *Biopics as Modern Myth Making* (2011), gives the example of Biographical films, like *Lincoln* (2012), *The Young Victoria* (2008), *Ali* (2001) and *The Iron Lady* (2011), as a form of purposeful Mythmaking.<sup>15</sup> Classical myths are probably the most fertile source of the most successful adaptations and “mythic” productions like *Helena* (1924), *The Odyssey* (1997) and *Hercules* (1958).<sup>16</sup> Video game designers are also diving into the world of myth.<sup>17</sup>

The earliest myths, recorded as literature on clay tablets, go back to the Acadians. The Amaziq, Greek, Roman, Norse and Celtic mythologies are accounts preserved thanks to oral literature; in its different forms, but also through other forms of art like pottery decoration, metalwork, sculpture and architecture. The Amaziq and the Celtic mythologies are certainly the

---

<sup>11</sup> Jung, “Spirit in Man, Art, and Literature,” para 161.

<sup>12</sup> Ibid, para,137-143.

<sup>13</sup> Anthony Jackson, *Reconstructing Architecture for the Twenty-first Century: an Inquiry into the architect’s World* (Toronto: University of Toronto Press, 1995).

<sup>14</sup> W.R. Lethaby, *Architecture, Mysticism and Myth* (New York: Macmillan & Co., 1892).

<sup>15</sup> Valentina Cucca, “Biopics as Postmodern Mythmaking,” *Academic Quarter*, Vol02 (Spring 2011): 170, <https://journals.aau.dk/index.php/ak/article/view/3119>.

<sup>16</sup> See Monica S. Cyrino and Meredith E. Safran, eds, *Classical Myth on Screen* (2015).

<sup>17</sup> See Alexander Vandewalle, “Vidoes Games as Mythology Museums? Mythgraphical Story Collections in Games,” (24 May 2023), <https://link.springer.com/article/10.1007/s12138-023-00646-w>.

most difficult to reconstruct because of the absence of clearly written documents on the subject and as a result of the different colonial powers and the oral aspect of the civilisations.

## 1. The Amaziq Mythology

Because of the oral nature of the Amaziq culture, the different territorial occupations, and the cultural invasions submitted, it is almost impossible to verify the truth behind the different accounts that attempt to reconstruct the mythological tradition. Greek and Roman texts and the oral tradition “Transfigured and Recycled” these myths and handed them from one generation to another. The Roman historian Sallust describes the Berbers and the North African Indigenous population as robust hard working, adventurers, but also wild beasts, who fed on the flesh of wild animals and browsed grass like herds. They are people who do not recognise restraints, laws, authority or master. Sallust’s account bears the discourse of the Roman colonial supremacy in the Mediterranean.<sup>18</sup> These Berbers;<sup>19</sup> however, call themselves the Amaziq<sup>20</sup> and it means “the freeman.”<sup>21</sup>

The earliest historical accounts do not associate a particular religious belief before the Abrahamic religions. They were pagans who looked at nature as sacred. Their mythological beliefs did not need intermediate, priests or temples and the Amaziq Pantheon influenced and

---

<sup>18</sup> See Salluste, *La guerre de Jugurtha*, trans. Charles Durosoir (Bejaia : Tafat, 2012), 29-30

<sup>19</sup> Etymologically speaking, Berber is derived from the Latin word “barbarus” and the Greek “barbarous” which refers to “strangers,” or different from the Romans or the Greek. The Romans used the word Berbers to refer to the North African population. It stands also for the Roman “barbari, Barbarian, and Barbaricum, the land of the Barbarians, and Barbary. See Leo Africanus, *The History and Description of Africa and of the Notable Things therein Contained*, Vol I, ed. Robert Brown (Cambridge: Cambridge University Press, 2010), 199. Ibn Khaldoun, *Histories des Berbères Et des dynasties Musulmanes de l’Afrique septentrionale*, trans William Mac-Guckin de Slane, Vol 01 (Alger : BERTI, 2018), 113 and S. Chaker, “Amaziq (Le/ un Berbère)” in *Encyclopédie Berbère* (Peeters Publishers, 1986) : 562-568, <https://journals.openedition.org/encyclopedieberbere/2465>

<sup>20</sup> Later the Latin word “Libyans,” used by Herodotus, is replaced by “Beled-al-Berber,” the land of the Berbers, in Arabic, used by the Arab geographers to mean North Africa. Frobenius elucidates that it is the people of southern Morocco who were particularly named “al-Berber” by Okba Ben Nafih. The governor of Tangier described as “people without religion, who ate the carcasses of animals, drank wine, knew not God, and lived like the brutes.” See Africanus, *The History and Description of Africa*, 199-200. The word Amaziq, on the other hand, is what the population call themselves. It became popular since 1980 with the rise of the Berber movement. See Fazia Aitel, *We are Imazighen : The Development of the Algerian Berber Identity in Twentieth-Century Literature and Culture* (Florida: University Press of Florida, 2014), 04.

<sup>21</sup> Mohand Akli Haddadou refers to the word “zwy,” meaning “red,” and *zzey* that is “marcher d’un pas noble” or walk with noble steps, which is close to the meaning of the Free Man. See Mohand Akli Haddadou, *Guide de a Culture Berbère* (Bejaia: Talantikit, 2013), 14.

was influenced by the different mythologies and civilisations around the Mediterranean that it is almost impossible to set exact boundaries between them.

Herodotus writes that the Libyans<sup>22</sup> celebrated Greek and Roman divinities. He refers to the appellation of “Poseidon” saying, “No people except the Libyans have had the name Poseidon... and have paid honour to this god.”<sup>23</sup> According to Plato, Poseidon was the king of Atlantis and his son is named Atlas. He was the most handsome of men and lived long as a prosperous king.<sup>24</sup> The Greek rhetorician and philosopher Maximus of Tyre, in his *Dissertations*, writes that for the Libyans, “Atlas is a temple and a statue... [the] deity, [and] the oath.”<sup>25</sup> Atlas gave its name to the massive mountainous chain in North Africa, among his children the seven daughters called the Pleiades.<sup>26</sup> In *The Odyssey*, they are mentioned as the constellation of stars.<sup>27</sup> Other gods include Triton, Antaeus or Anti, also sons of Poseidon. Antaeus, son of Poseidon from Gaia, is the great wrestler famously remembered for fighting Hercules. In *The Fall of Troy*, Quintus Smyrnaeus writes that Antaeus or Anti remained invincible as far as his feet were on earth and in contact with his mother Gaia, Mother Nature.<sup>28</sup>

Homer mentions that Athena Tritogeneia is born at Lake Tritonis.<sup>29</sup> Herodotus elucidates that the Libyans around Lake Tritonis honour Athena and Triton through a ritual that celebrates the cult of virginity. Some sources identify Athena as Tanit, goddess of wisdom and craft; also referred to as Net, the ancient Libyan Goddess who migrated to Egypt to be one of the most

---

<sup>22</sup> The Greek for Libu; An ancient Berber Libyan tribe. See James H. Breasted, *Ancient Records of Egypt* (Chicago: Chicago University Press, 1906), 238-240 and K. Zimmermann, “Lebou/ Libou”, in *Encyclopédie Berbère*, (2008), 28-29.

<sup>23</sup> Herodotus, *The Histories*, Trans, C.C. Macaulay, introduction, noted and revision by Donald Lateiner (New York: Barnes and Noble Classics, 2004), Book 02, Para 50.

<sup>24</sup> Platon, *Critias*, trans. Emile Chambry, La bibliothèque électronique du Québec, Volume 09 <https://beq.ebooksgratuits.com/Philosophie/Platon-Critias.pdf>

<sup>25</sup> *The Dissertations of Maximus Tyrus*, trans. Thomas Taylor (London: Whittingham, 1804) 193-194.

<sup>26</sup> Homer, *The Iliad*, trans. Caroline Alexander (London: Harper Collins, 2015), line 486.

<sup>27</sup> Homer, *The Odyssey*, trans. Robert Fagles, introduction and notes by Bernard Know (London: Penguin Book, 2002), Book 05: line 299.

<sup>28</sup> Quintus Smyrnaeus, *The Fall of Troy*, ed. G.P.Gool, trans. A.S. Way (Cambridge: Harvard University Press, 1913), 275.

<sup>29</sup> Homer, *The Iliad*, lines 514-516

famous Egyptian goddesses.<sup>30</sup> She is associated with fertility as “Init” means to be pregnant or have the desires of a pregnant woman,<sup>31</sup> that is “*tiniten*.” Reading the inscription on Neith’s temple in Sais, it seems that she is the primordial mother:

I am all that has been,  
that is and that will be  
No mortal has yet been able  
to lift the veil that covers me.<sup>32</sup>

This goddess is also respected and her cult is adopted in North Africa.<sup>33</sup> Her traces include temples in Cirta, Hippone, Theveste, modern-day Constantine, Annaba and Tebessa.<sup>34</sup> She also appears on pottery decorations. The fertility symbol on the Kabyle pottery is represented through the ram and its horns,<sup>35</sup> which resembles the Tanit symbol.<sup>36</sup> *Gurzil* is also an important Berber Deity, often associated with the Phoenician Baal Hammon and the Egyptian Amon.<sup>37</sup> D. J. Mattingly identifies him as the son of Amon and of a Cow.<sup>38</sup> He appears on the coins used by the Numidian King Juba I (48 BC-23 AD).<sup>39</sup> He is celebrated in pottery and traditional home and rag decorations.<sup>40</sup>

*Anzar* is probably the most famous of the Amaziy Pantheon. It is the masculine name for rain,<sup>41</sup> more frequently used to mean the god of rain and water. The rite that keeps *Anzar* alive

---

<sup>30</sup> G. Camps, “Athena” in *Encyclopédie Berbère* (Peeters Publishers, 1989): 1011-1013, <https://journals.openedition.org/encyclopedieberbere/1211>

<sup>31</sup> Lucienne Brouse, *Beauté et identité féminine : Lewcan* (Boumerdes : Dar Khettab, 2012), 39.

<sup>32</sup> Lux Ferre, “Neith,” *Occult World* (November 13<sup>th</sup>, 2017) <https://occult-world.com/neith/>

<sup>33</sup> Micheal Brett and Elizabeth Fentress, *The Berbers* (Massachusetts: Blackwell, 1996), 269.

<sup>34</sup> M. Le Glay, “Caelistis” in *Encyclopédie Berbère* (Peeters Publishers, 1992): 1696-1698, <https://journals.openedition.org/encyclopedieberbere/1896>

<sup>35</sup> J.B. Moreau, *Les grands symboles méditerranéens dans la poterie algérienne* (Alger : SNED, 1976), 34-35.

<sup>36</sup> Brouse, *Beauté et identité*, 41. See also Jugurtha Hanachi, “Le Signe de Tanit,” *Inumiden* (03 Aout 2017), <https://www.inumiden.com/signe-de-tanit/>

<sup>37</sup> G. Camps, “Béliet a sphéroïde,” In *Encyclopédie Berbère* (Peeters Publishers, 1991): 1417-1433. <https://journals.openedition.org/encyclopedieberbere/1511>

<sup>38</sup> D. J. Mattingly, The Laguatan: A Libyan Tribe Confederation in the Late Roman Empire,” *Libyan Studies* 14 (1983), 96-108. <https://www.columbia.edu/itc/history/conant/Mattingly.pdf>

<sup>39</sup> G. Camps, “Ammon,” in *Encyclopédie Berbère* (Peeters Publishers, 1986): 596-599. <https://journals.openedition.org/encyclopedieberbere/2477>. See also J. Mezard, *Corpus Nummorum Numidiae Mauretaniae*, (1955)

<sup>40</sup> Haddadou, *Guide de a Culture Berbère*, also See Makilam (2011) and Mohamed Dahmani (2023)

<sup>41</sup> G. Camps and S. Chaker, “Anzar” in *Encyclopédie Berbère* (Peeters Publishers, 1989): 795-798. <https://journals.openedition.org/encyclopedieberbere/2554>

is the rite called “*Tislit n Anzar*,” meaning *Anzar*’s bride or fiancée. The myth recalls that *Anzar* desired to marry an extremely beautiful girl whom he fell in love with after he saw her bathing in the river. The young girl; however, primarily rejects his advances, provokes the wrath of the god who disappeared and dried the river. The beautiful girl begs him to return and let the river run again. *Anzar* reappears and the river starts flowing. Starting from that day, when the rain is little or its season is late, a ritual is organised to pray *Anzar*.

This is one of the most famous pre-Islamic ceremonies still performed in many Kabyle and Amaziy villages in North Africa. The ceremony consists of a ritual of offering a young girl as a bride to *Anzar*. A ladle, *Ayenja* in Kabyle, is the representation of the fiancée. Salem Shaker and Gabriel Camps explain that the rite celebrates the fertility of the land represented with a real young girl, a doll or a ladle relating to harvest. In my village, this ceremony is still organised, which demonstrates a rooted mythological polytheist tradition. It consists of a cortege of villagers going along all houses to collect semolina, vegetables and what is needed for a collective meal with a ladle decorated to look like a doll while repeating “*Anzar, Anzar A rebbi ssw-itt ar azar*” meaning “Oh Anzar, Anzar Oh Lord water it to the roots.”<sup>42</sup> The final step of the ritual takes place at the fountain at the center of the village. The original version goes as follows,

*Anzar, Anzar*  
*A rebbi ssw-itt ar azar!*  
*Ay igenni bu itran*  
*A Rebbi ssw-edd igran*  
*Ay igenni bu izegzawen*  
*A Rebbi ssw-edd ibawen*<sup>43</sup>

---

<sup>42</sup> This short version is used in my Village ; also mentioned in Chabane Imache, *A la (re)découverte de la Kabylie profonde : Rites, traditions et symboliques des gestes pratiques* (Tizi Ouzou : La pensée, 2011), 51-52-53.

<sup>43</sup> André Picard, *Textes Berbères dans le parler des Irjen : (Kabylie-Algérie)* (Alger : La typo-Litho et Jules Carbonel, 1958), 304-305. (Rain, Rain ; God, Water the earth to the root ; Oh starry sky; Oh God, water the fields; Oh Blue sky; Oh God, Observe the beans).

Like *Anzar*, linked to nature, other mythological beliefs refer to natural objects and trees like stones, *tavlat*, the oak tree, *takaruct*, the olive tree, *tazmmurt*, the natural source, *Tala* or even the spirits, called *Ieassasen*.<sup>44</sup>

Frobenius writes that the “Berbers outlook is made up of a series of individual beliefs and myths about the origins of the universe... and the creative force of the supernatural.”<sup>45</sup> The first volume of his collection of the Kabyle folk tales includes the story of the creation of the world with the first man and woman and then the way *Yemmas n Dunit*, Mother Earth, created animals and other natural elements around her. “La premiere Mere du Monde” is also called *Settut*, often linked to *Teryel*, which is in one way the terrible mother. *Wayzen* is the male ogre and he is the male version of *Teryel*. The notion of God is referred to as *Vav ignwan*, literally “the owner of the skies” or *Agellid Amukran* meaning the great lord. He is respected and loved, but at the same time unseen and feared. The Myth of Creation takes place at an isolated spring where the first man and woman meet for the first time. They both emerged from the underworld, the world of *tlam*.<sup>46</sup>

The modern literary production adopts and tries to explain the transmutations of these beliefs and the oral tradition is always a very strong source where answers can be found. The myth of *Anzar* is reinvented in modern arts through lyrical poetry, theatre and cinema. Azzedine Meddour’s *The Mountain of Baya* (1997), *Adrar n Baya* in Kabyle, is an excellent reference. Other artists like Idir, Addelkader Meksa, Boudeker Hamsi and Boualem Rabia recover these myths in their modern artistic productions showing that these narratives continue to inspire contemporary creative endeavors. Mammeri’s *La Colline Oubliée* and Ameziane Kezzar’s collection of poetry are highly inspired from mythology and the oral tradition, as well. Djamel

---

<sup>44</sup> See Jean Servier, *Tradition et Civilisation Berbères* (1985).

<sup>45</sup> Eike Haberland with an Foreword by Léopold Sédar Senghor, *Leo Frobenius 1873-1973: An Anthology*, trans by Patricia Crampton (Wisebaden: Hans Meister KG, 1973), 125.

<sup>46</sup> Frobenius, *Sagesse*: “Les Premières parents du monde,” 27-32.

Laceb's *Taltat*, known as "La Main de Juif,"<sup>47</sup> for example, goes back to the local inhabitants' folk tales to try to understand the mythology behind the rock in the form of hand standing in the Middle of the Djurdjura Mountains.<sup>48</sup> He also looks at the Berber New Year, commonly known as the Agrarian Calendar, *Yennayer* as a world heritage.<sup>49</sup>

## 2. The Greco-Roman Mythology

Greek and Roman Mythology are the most famous mythological traditions in the world. They are a sophisticated body of myths reported thanks to Homer's *Iliad* and the *Odyssey* and other poets like Hesiod. These myths are preserved in literature but also through architecture, sculpture and painting, Mosaics, Ornament and other visual arts.<sup>50</sup> The world, in Greek Mythology, began with the primordial void Chaos that created Gaia, the earth and the great mother, and other primordial divinities and creatures like Eros, Abyss, and the Erebus. Hesiod writes:

Verily at the first Chaos came to be, but next wide-bosomed Earth, the ever-sure foundation of all the dealtless ones who hold the peaks of snowy Olympus. ... And Earth first bare starry Heaven, equal to herself, to cover her every side, and to be an ever-sure abiding place for the blessed gods.<sup>51</sup>

Gaia, Mother Earth, created Uranus the Sky. She then created mountains and waters. From her union with Uranus, the earth, and the sky, emerged the Titans, the Cyclopes, and the Hecatonchires. Their son Cronus, then, rebelled against his father in what would be known as the Castration Myth;

My Children, gotten of a sinful father, if you will obey me, we should punish the wile outrage of your father; for he first thought of doing shameful things. So she said; but fear seized them all, and none of them uttered a word. But great Cronos the wily took courage and answered his dear mother: "Mother, I will undertake to do this

---

<sup>47</sup> See *Taletat: Mystères de La Main Juif* (2023) and *Escapades en terre Amazigh* (2019).

<sup>48</sup> Interview with Djamel Laceb, « Quand l'écrivain Djamel Laceb explique et ravive « La Main Du Juif » septembre 04th, 2023, <https://le-tizi-toucourt.blog4ever.com/editionle-prestigieux-ecrivain-djamal-laceb-explique-et-ravive-la-main-du-juif-1>

<sup>49</sup> Yennayer Laceb document imported by Abdenour Hadj-said on December 20<sup>th</sup>, 2020 in <https://fr.scribd.com/document/487328963/Yennayer-Laceb>

<sup>50</sup> See Zahra Newbyn, *Greek Myths in Roman Art and Culture: Imagery, Value and Identity in Italy, 50BC-AD 250* (2016)

<sup>51</sup> Hesoid, *The Homeric Hymns and Homerica*, trans. Hugh G.Evelyn-White (London: William Heinemann, 1914), 87-89.

deed; for I reverence not our father of evil name, for he first thought of doing shameful things.”

... Then the son from his ambush stretched forth his left hand and in his right took the great long sickle with jagged teeth, and swiftly lopped off his own father's members and cast them away to fall behind him.<sup>52</sup>

He was overthrown by Zeus who grew terrified of his children. Zeus, from different divinities, is the father of Poseidon, Hades, Hestia, Demeter and Hera.<sup>53</sup> The myth of the Trojan War is an example of the many accounts that report the Gods' intervention in human events.

Zeus, Poseidon, Hera, Demeter, Aphrodite, Athena, Artemis, Apollo, Ares, Hephaestus, Hermes and Hestia are the Olympian Gods that resided in Mount Olympus, the highest in Greece. Roman mythology draws heavily from the Greek as a result of the artistic imitation that happened during the Hellenistic Period. The historical account of Titus Livius's *Ab Urbe Acondita*, meaning *From the Founding of the City*, covers the myth of Troy and the legendary founding of Rome with the myth of Romulus and Remus. Jupiter, Juno, Saturn, Neptune, Pluto, Venus, Minerva, Mars, Mercury, Apollo, Diana, and Ceres are the primordial Roman divinities.<sup>54</sup>

### **3. The Norse Mythology**

Norse mythology includes the mythological tradition of the North of Germany, Scandinavia and England. The source of this mythology is both the pagan and medieval material and the folk tradition. The Icelandic medieval manuscripts *Younger Edda* and *Elder Edda*, known as the *Codex Regius*, are the most important written sources. Snorri Sturluson composed *Elder Edda* during the thirteenth century and *Poetic Edda* anonymously compiled during the same period. Some of these texts describe the world of Man; others treat the deeds of the gods. Tolkien has always been acquainted with the Norse tradition through these sagas, which are the storehouse of Icelandic myths. Probably, *Prophecy of the Seeres* or “Vouspa” that tells the story

---

<sup>52</sup> Ibid, 91-93.

<sup>53</sup> William Sherwood Fow, *Greek and Roman*, in Louis Herbert Gray and George Foot Moore, *The Mythology of All Races* (Boston: Marshall Jones Company, 1916), 08.

<sup>54</sup> Fow, *Greek and Roman*, 307.

of the creation and the cosmos is the one that had a profound appeal on his imagination, in addition to the notion of sacrifice, and the way death accompanied life and reincarnation.<sup>55</sup>

The creation, according to Norse mythology, starts with Chaos or the great void. The North, named the “Niflheim,” is the underworld, a region of mist and ice. The South, or the “Muspellsheim,” is that of fire. It is out of the melted ice that Ymir, the Frost-Giant, is shaped. From his sweat came the race of Giants, and then a cow to feed them. The cow licked the ice until a head emerged to create Bur. His son Buri had three sons, called Odin, Vili and Ve. They are the three races of the gods who later murdered the giant Ymir. His blood created the sea, from his body, the earth and his skull served as the vault of the heavens.<sup>56</sup> Finally, Odin and his brothers created the race of the dwarves from the maggots of Ymir’s body. Other gods join them and take “Asgard” as their residence. Then, they made a man from an ash tree and a woman from a vine, to be the first couple. They bestowed breath, a soul, reason, warmth, and freshness on them.<sup>57</sup>

The universe in Norse mythology is composed of nine worlds around one cosmological ash tree called “Yggdrasil.” “Asgard” is the heavenly realm of the gods, whereas “Midgard” is inhabited by humans. “Jotunheim” is the dwelling of the giants. On “Yggdrasil,” live other creatures like the “Ratatoskr,” the squirrel messenger, and the perching hawk, “Vedrfolnir.” The base of the tree expands into three principal roots watering it. Other elements of the universe are also personified into deities, goddesses and gods. Sol, the goddess, for instance, stands for the sun, Mani is the Moon and Jord is Earth. Aspects of time like the day or the night are also sacred deities, named Dgar and Nott. Hel and Valhalla are the most important parts of the afterlife. The Valhalla is the paradise of the warrior. Other creatures include Elves and

---

<sup>55</sup> Snorri Sturluson, *The Poetic Edda*, trans. Benjamin Thorpe (Michigan, The Northvegr Foundation, 2004), 1-2

<sup>56</sup> Daniel MacGoy, *The Viking Spirit: An Introduction to Norse Mythology and Religion* (CreateSpace Independent Publishing Platform, 2016), 123-124.

<sup>57</sup> Sturluson, *The Poetic Edda*, 97-104

Dwarves. Elves are portrayed as vague, radiant and beautiful. Dwarves, on the other hand, are short human-like creatures and skilled miners. The most famous female figures of Norse mythology are the Valkyries. They are the female warriors who select the brave mortal warriors who died on the battlefield to join Valhalla.<sup>58</sup>

According to Norse Mythology, conflicts with and between the gods would shatter the universe at Ragnarok, meaning the Twilight of the Gods. It is an apocalyptic end when evil will overcome good in the final battle. The last fight will take place at the Virgid. Fenrir, the wolf, will swallow Odin, and his son will avenge him. The stars will, then, fall from the sky and the earth will sink beneath the sea.<sup>59</sup> The twilight of the gods would become night, and the universe would no longer exist. A new world will then reappear.

#### **4. The Celtic and the Scottish Mythologies**

Celtic myths are part of Western Europe. It includes the mythological traditions of Ireland, Scotland and France. The Druids, high-ranking priests, are the most famous source of the Celtic texts. The earliest mentions of Druids go back to the Roman conquest. Julius Caesar mentions them in his *Commentaries on the War of Gaul*. He writes that Druids are “engaged in things sacred, conduct the public and the private sacrifices, and interpret all matters of religion.”<sup>60</sup> They are men of “honor” who worship similar Roman gods like Mercury.

Caesar mentions that “Dis” is their ancestor who could stand for the Celtic Cernunnos or Esus and *Samildanach*, meaning the skilled in all arts<sup>61</sup> in the Irish tradition. His original name is Lugus and he also appears through Scotland, Wales, France and Spain.<sup>62</sup> A similar representation of Hercules, called “Ogmios” in Gaul, is also reported through the Greek writer

---

<sup>58</sup> Sturluson, *The Poetic Edda*, 216-217.

<sup>59</sup> *Ibid*, 11.

<sup>60</sup> *Julius Caesar's War Commentaries*, trans. W. A McDvitte and W.S.Bohn (Blackmask Online, 2001), 58-59.

<sup>61</sup> John Arnott Macculloch, *Celtic Mythology* in Louis Herbert Gray and George Foot Moore, *The Mythology of All Races* (Boston: Marshall Jones Company, 1916), 09.

<sup>62</sup> Philip Freeman, *Celtic Mythology: Tales of Gods, Goddesses, and Heroes* (Oxford: Oxford University Press, 2017), 02-03.

Lucian as a “bald old man dark and wrinkled as if from a lifetime at sea. But he carried a lion skin on his shoulder, arrows in a quiver, and a club in his hand.”<sup>63</sup> He is recognised through his physical strength and the spoken word.

Looking at these different mythological traditions, the creation of the world myths is often represented by the meeting of two elements: the void and fire, the earth and the sky and the female and the male. They are representations of the Anima and the Animus coming together in the Self as the world cannot function harmoniously without their union. A male god, representing the father archetype, often governs the world. He is the source of order. The female, on the other side, is the nourishing mother, *d Yemmas n Dunit*. Both figures can take a positive and a negative image. Their son and daughter are the prince and the princess, tracing their path to deserve replacing them.

Animals in the mythological traditions also have a symbolic presence. The forest giant, the ogre who can also be the dragon is another repetitive figure. The dragon is often evil and greedy. It is the role of the son to face the giant and sometimes the father to come to the end of the quest. Elements of nature like the rock, the tree, the spring, the dark forest and the cave are also recurrent. The common mythological elements are recorded in literature to save and protect the mythological tradition. These common myths gave birth to archetypes.

## **II. Mythic Narratives: Folk Tales and the Fantasy Novel**

Folk tales and Fantasy literature are both modes of storytelling inspired from the mythological tradition. There is much suspicion around their authenticity and ability to deal with thoughtful issues that concern both the individual and the community due to their “lack of realism.” They are thought to be productions of childish imagination and a form of “escapist” literature. Nevertheless, and on the art of storytelling, Socrates and Plato speak of the influence of myths and stories told by mothers on the education of children. The following is a passage

---

<sup>63</sup> Freeman, *Celtic Mythology*, 09.

from their discussion on children's education that must start with legends and false stories told by mothers:

"What should their education be, then? Isn't it hard to find a better education than the one which has been developed over the years? It consists, I take it, of physical education for the body"

"It does"

"And shouldn't we start their education in music and poetry earlier than their physical education?"

"we should"

"Do you count stories as part of music and poetry, or not?"

"Yes, I do"

"And are stories of two kinds- one true, the other false?"

"Yes"

"Should we educate them both, starting with the false"

"I don't understand what you mean," he said.

"you mean you don't understand that we start off by telling children legends? These, I take it, are broadly speaking false though there is some truth in them. And we start children on these legends before we start them on physical education"

"That is right"

"Very well, then. You are aware that it is the beginning of any undertaking which is the most important part- especially for anything young and tender? That is the time when each individual thing can be most easily moulded, and receive whatever mark you want to impress upon it"

"Yes, of course"

"Shall we be perfectly content, then, to let our children listen to any old stories, made up by any old storytellers? Shall we let them open their minds to beliefs which are the opposite, for the most part, of those we think they should hold when they grow up?"

"No. We shall certainly not allow that"

"For a start, then, it seems, we must supervise our storytellers. When they tell a good story, we must decide in favour of it; and when they tell a bad one, we must decide against it. We shall persuade nurses and mothers to tell children the approved stories, and tell them that shaping children's mind with stories is far more important than trying to shape their bodies with their hands. We must reject most of the stories they tell at the moment"

"Which ones?"

"If we look at our greatest stories, we shall see how to deal with lesser examples as well," I replied, "Greater and lesser must have the same standard, and the same effect. Don't you think so?"

"Yes, I do," he said, "But I'm not even sure which these "great" stories are you talk about" "The ones Hesiod and Homer both used to tell us- and the other poets. They made up untrue stories, which they used to tell people – and still do tell them."<sup>64</sup>

This dialogue captures the importance of the careful selection and supervision of the art of storytelling that children are exposed to since these stories shape children's minds. The passage also touches on the idea that children are easily impressed with these myths and legends. Psychologists and mythologists later highlight the perception that "stories" shape the individual

---

<sup>64</sup> Plato, *The Republic*, book 02: 376c-377abc. Italics is mine.

and the collective mind as they teach the primordial notions of bravery and love. They also offer models of maturity for both sexes. Folk tales and the fantasy novel are mythic narratives that are told and read for young, but also older generations.

### 1. Folklore, Folk Tales and Fairy Tales

Jonas Balys defines folklore as “the traditional creations of peoples, primitive and civilized.”<sup>65</sup> They are *les traditions populaires* and “the spiritual production” that takes account of only orality<sup>66</sup> It is often studied as a product of the peasantry that includes both the material and the spiritual culture like folk tales, myths, legends, proverbs, poems and riddles. Propp explains that folklore is gaining more importance in modern times, as many disciplines in the humanities, such as ethnography, history, linguistics and literature cannot “do without folklore.” He states: “Folklore is an ideological discipline” that reflects “the outlook of the age.”<sup>67</sup>

Alan Dundes, in contrast, in his book *The Study of Folklore* (1965), explains that “Folk” stands for the people and “lore” is the material. Folklore is then the material of the people or the culture of the people. It is not just the oral tradition of the peasantry and rural groups nor a fragmented past struggling to survive. In “nonliterate” cultures, where all aspects of the culture are transmitted orally, folklore includes myths, folk tales, proverbs, riddles, superstitions, dance, games, songs, lullabies, garments, hunting techniques, marriage laws, tattoos, embroidery designs and house decorations. It is “the material that is handed on by tradition, either by word of mouth or by custom and practice;”<sup>68</sup> represented in minor and major forms and are continuously renewed through language.<sup>69</sup>

---

<sup>65</sup> Maria Leach and Jerome Fried, *Standard Dictionary of Folklore: Mythology and Legend, Fairy tales* (New York: Funk and Wagnalls, 1972), 398.

<sup>66</sup> Vladimir Propp, *Theory and History of Folklore*, trans. Arianda Y. Martin and Richard P. Martin, ed. Anatoly Liberman (Minneapolis: University of Minnesota Press, 1997), 04.

<sup>67</sup> Propp, *Theory and History of Folklore*, 03.

<sup>68</sup> Alan Dundes, *The Study of Folklore* (New Jersey: Prentice Hall, 1965), 34.

<sup>69</sup> *Ibid*, 1-3.

Propp uses the term “wondertale” to refer to folk tales. He explains that the source of folk tales and myth is the realities of the past that speak to the present teaching lessons that the listener needs. They link their content to people’s beliefs and everyday life challenges:

The composition of myths and wonder tales coincides with the sequences of events during the initiation, which suggests that someone described to the young man the very thing that was happening to him, but with reference to an ancestor-the founder of the clan and its customs- who had been born in some miraculous fashion, has spent time in the kingdom of bears, wolves.<sup>70</sup>

The mythic source of the tale is unchangeable, but the tale’s plot and function are continuously renewed and updated to meet individual needs. During this process, a detachment, or “deterioration” from the original rite is created. Propp clarifies that it is impossible to separate the “sacred story” and the “wandertale” or define the time when this cut occurred. This “profanation” and detachment from the original myth is not negative since “exempt from religious conventions, it finally emerges into the free air of artistic creation, now motivated by different social factors, and begins to live a life of its own.”<sup>71</sup>

The *Dictionary of Literary Terms and Literary Theory* identifies fairy tales as folk literature. Their key aim is to give a moral and an educational lesson with, usually, a happy ending. They are commonly concerned with the depiction of the struggle between the forces of good and evil.<sup>72</sup> Propp uses the words fairy tales and folk tales interchangeably to refer to “the verbal art” of storytelling.<sup>73</sup> However, folk tales are oral tales and do not have a clearly defined author. Fairy tales, on the other hand, are the “Literary” tales that grew out of folk tales after their transcription. They are both rooted in myth and transmitted orally until writers like the French Charles Perrault transcribed his collection *Contes de Ma Mère* in 1697, and the German Grimm Brothers published their own collection *Kinder Und Hausmärchen*, or *Children’s and Household Tales* in 1812. Fairy tales, therefore, “appropriates” the richness of motifs, themes

---

<sup>70</sup> Propp, *Theory and History of Folklore*, 118.

<sup>71</sup> Ibid, 121.

<sup>72</sup> Cuddon, *The Dictionary of Literary Terms and Literary Theory*, 283

<sup>73</sup> Propp, *Morphology of the Folktale*, XIX.

and signs from the world of folk tales.<sup>74</sup> In Thompson's words, they are "stories taking place in never never land where all kinds of supernatural events occur. The characters are usually not named, but are referred to as a certain "king or queen."<sup>75</sup> On their significance and importance, Philip Martin refers to these texts as "nation-building touchstones."<sup>76</sup>

#### **a. The Amaziɣ/ Kabyle Oral Tradition and Folk Tales**

The Algerian author Kateb Yacine calls folk tales "les mots de la tribu," "the words of the tribe." They are the first stories that the mother or grandmother tells the child as a bedtime story. When talking about the role of these tales in the spiritual development of the youth, he says that it is through them that the mother constructs the child's world.<sup>77</sup> Thus, the mother is responsible for the stories she tells and the ways she narrates them. Including both good and bad archetypes to shape their experience of the world. Ruth Finnegan aptly suggests that within orality lies "the heart of culture and memory,"<sup>78</sup> clearly stating the undeniable intertwining of myths, history, oral literature, folk tales and identity. The oral tradition becomes not only a means of safeguarding culture but also a way of maintaining a profound connection with history and identity. This is exemplified in Mammeri's work on ancient Kabyle poetry, which has cultural, identity and political dimensions as it launched the 1980 Berber Spring.

Interests in Kabyle folk tales can be traced back to the 19th century, notably through Adolph Hanoteau's *Essai de grammaire Kabyle* (1858), in which he utilises examples from the Kabyle oral tradition to elucidate grammar rules. It was followed by a collection of poems entitled *Poésies Populaires de la Kabylie du Jurjura* (1867), Joseph Riviere's *Contes populaires de la Kabylie du Djurdjura* (1882), Auguste Mouliéras's *Legendes et Contes*

---

<sup>74</sup> Jack Zipes, ed., *The Oxford Companion to Fairy Tales* (Oxford: Oxford University Press, 2000), xv-xvi.

<sup>75</sup> Fried and Leach, *Standard Dictionary of Folklore*, 356-366.

<sup>76</sup> Philip Martin, *A Guide to Fantasy Literature: Thoughts on Stories of Wonder and Enchantment* (Wisconsin: Crickhollow Books, 2009), 12.  
<https://archive.org/details/guidetofantasyli0000mart/page/n5/mode/2up>

<sup>77</sup> Kateb Yacine, *Parce que c'est une femme* (Paris : Des femmes, 2004), 37.

<sup>78</sup> Ruth Finnegan. *Oral Literature in Africa* (Cambridge: Open Books Publishers, 2012), xvii.

*Merveilleux de la Kabylie* (1893), Leo Frobenius's *Contes Kabyles* (1920), Emile Dermmengham's *Contes Kabyles* (1945) and Pierre H. Savignac's *Contes berbères de Kabylie* (1978). However, the French collections, especially, bore, according to Goodman, the imprint of a colonial perspective as the Colonial Discourse is woven into the collection and the organisation of the folk tales. She contends that Hanoteau's work in Kabylia remains inseparable from the military colonial enterprise he was part of, displaying a dominant colonial viewpoint that defined the Kabyles as impoverished, naive, and ignorant in contrast to the civilised and refined French.<sup>79</sup>

Ben Sedira Belkacem (1845-1901), Belaid Ait Ali (1909-1950) and Si Amar Ou-Said Boulifa (1910) are the earliest Algerian Amaziḡ and Kabyle authors who contributed to the study of the Amaziḡ and Kabyle languages and the collection of the oral tradition.<sup>80</sup> Since the independence of Algeria, Taos Amrouche (1966), Mammeri's interest in folk tales and the ancient Amaziḡ and Kabyle poetry,<sup>81</sup> (1980) and Lacoste-Dujardin (2003) are the most prominent authors who revived the interest in the Kabyle oral heritage and literature.

The immense number and the diversity of the folk tales implies richness that André Basset describes as a museum.<sup>82</sup> Savignac also affirms the richness and the outstanding place of the oral tradition among its Berber counterparts from the Aures, Chleuh, Mzab and Rif. He writes:

l'épopée glorieuse des grands royaumes berbères du Maghreb a disparus, oublié par l'histoire elle-même, cependant, la tradition orale nous a conservé de cette Berbérie une littérature orale extraordinairement riche, tant en poèmes, énigmes et proverbes qu'en contes et légendes... une des régions offrant le folklore littéraire le plus riche est indubitablement la Kabylie du Djurdjura, ... Le conte Kabyle, en effet, est un phénomène socio-culturel incontestables, et constitue un document ethnographique tellement pertinente qu'il mérite, a lui seul, une analyse en profondeur.<sup>83</sup>

---

<sup>79</sup> Jane E. Goodman, "Writing Empire, Underwriting Nation: Discursive Histories of Kabyle Berber Oral Texts," *American Anthropologist* 29, no. 01 (2008): 86-122, doi: [10.1525/ae.2002.29.1.86](https://doi.org/10.1525/ae.2002.29.1.86)

<sup>80</sup> See PhD diss., Titouche Rachid, "Littérature d'expression Kabyle: État des lieux" (2007), <https://fr.scribd.com/document/332542794/These-Litterature-d-expression-Kabyle-par-TITOUCHE-Rachid>

<sup>81</sup> See Mouloud Mammeri, *l'hellil du Gourara* (1984) and *Poèmes Kabyles anciens* (1988).

<sup>82</sup> André Basset, "Littérature Berbère" in *L'histoire des littératures : I Littératures anciennes, orientales et orales* (Paris, 1955)

<sup>83</sup> Pierre H. Savignac, *Contes Berbères de Kabylie* (Montréal : Les presses de l'université du Québec, 1978), 03. "The glorious epic of the great Berber Kingdoms of the Maghreb has disappeared, forgotten by history itself, however, the oral tradition has preserved for us from this Berber land an extraordinarily rich oral literature, both in poems, riddles and proverbs as well as in tales and legends.... one of the regions offering the richest literary

Lacoste-Dujardin states that the Kabyle oral heritage deserves to be mentioned as a universal legacy : “digne de figurer au premier rang des littératures orale du monde entier, tant par sa qualité tout à fait remarquable que par son originalité et aussi son extrême richesse.”<sup>84</sup> The author explains that it is mainly because of the mountains and colonisation that the Kabyle oral heritage survived.

A Tale, in Tamaziyt, is *tamacahut*. Other words like *emey* and *ummy* or *ummuyn* in its plural form, are used by Touareg and in *tachelhit* to refer to the act of telling, the tale or orality.<sup>85</sup> The Kabyle folk tale is a narrative that is meant to be told, repeated and listened to. Du-Jardin speaks of the importance of the art of telling or “l’art de la conteuse” since the intonation, the mime and body language are important in transmitting the content. The teller is the narrator, the protagonist, altering her voice and expressions with every different character.<sup>86</sup> Mouliéras notices the powerful telling strategies that narrators use, writing that:

Les kabyles, quand ils arrivent à cette partie de leur récit, prolongent indéfiniment le son de cette syllabe, comme le ferait un chanteur s’il s’agissait d’un point d’orgue. Les modulations de la voix sont également calculées pour ajouter à l’émotion des auditeurs.<sup>87</sup>

The passage describes the way tellers prolong the sound of a particular syllable and modulate their voices to enhance the emotional impact on the listeners. This practice is likened to a singer prolonging a note as if it were a point of culmination in a musical performance. The text highlights the deliberate and calculated nature of these vocal modulations, body language, facial expressions, and gestures to convey emotions, create atmosphere, engage and captivate

---

folklore is undoubtedly Kabylia of Djurdjura, ... the Kabyle tale is, in fact, an indisputable socio-cultural phenomenon, and constitutes an ethnographic document so relevant that it deserves, itself, and in-depth analysis.”

<sup>84</sup> Camille Lacoste-Dujardin, *Contes de femmes et d’ogresse en Kabylie* (Paris : Editions Karthala, 1972), 13

<sup>85</sup> A. Bounfour and D. Merolla, “Contes” in *Encyclopédie Berbère*, 14 (1994): 2081-2082. <https://doi.org/10.4000/encyclopedieberbere.2324>

<sup>86</sup> Lacoste-Dujardin, *Le Conte Kabyle : Etude ethnologique*, 26.

<sup>87</sup> Auguste Mouliéras, *Légendes et contes Merveilleux de la Grande Kabylie*, ed. Ernest Leroux (Paris : Publication de l’école des Lettres d’Alger, 1893), 302. “The Kabyles, when they arrive at this part of their story, prolong the sound of this syllable indefinitely, as a singer would do if it were an organ point. Voice modulations are also calculated to add to the emotion of the listeners”.

the audience. These non-verbal cues are used to complement their vocal expressions. They rely heavily on “the voice” of the storyteller as a central aspect of this experience, imbuing the text with affective power and establishing the teller as the embodiment of the tradition.

Researchers and collectors of the Kabyle/Amaziq folk tales agree that women are the principal narrators of the oral tradition. The Kabyle folktales are told around *Ikanun*,<sup>88</sup> which becomes the ritual’s temple. The traditional society takes this as a sacred ritual that women lead during the night, especially in the winter season. Lounes states that there are some male tellers or reporters. He explains that male storytellers attempt to modernise their tales by borrowing from the French and the Arabic languages by referring to the theme of immigration and colonisation. However, women’s folktales are the visible markers of a critical mode of knowledge of everyday life where female heroines and heroes are at the centre of the events,

Dans les histoires racontées par les hommes, on trouve des tentatives de modernisation du conte et des emprunts au franca-rabe (colonisation et émigration obligent) alors que dans les histoires racontées par des femmes le vocabulaire et la langue présentent un caractère primitif. En revanche, les personnages féminins sont parfois les héros principaux des contes.<sup>89</sup>

Henri Basset states that the tales are destined for children and women. Men; however, do not listen to the folk tales, sometimes disdaining them considering it as a “less virile” activity. They have other occupations or other manly distractions. They are forgetful and what charms them often is love and war songs, which confirms that the tellers are mostly women. He writes:

Ils les dédaignent : ils ont d’autres occupations ou d’autres distraction plus virile. D’ailleurs, ils oublient très vite ces récits auxquels leur enfance se plaisait tellement ; ce qui les charme, ... les chants d’amour ou les chants de guerre s’ils sont jeunes, les longues discussions s’ils sont plus âgés.<sup>90</sup>

---

<sup>88</sup> A hearth traditionally dug in the middle of the house. It serves as a stove and source of warmth in winter.

<sup>89</sup> Lounes Abderrahmane, *Anthologie de la littérature algérienne d’expression Kabyle* (Rouïba : Editions ANEP, 2002), 22.

“In the stories told by men, there are attempts to modernize the tale and borrow from French-Arabic (due to colonization and migration), while in the stories told by women, the vocabulary and language have a primitive character. However, female characters are sometimes the main heroes of the tales”.

<sup>90</sup> Henri Basset, *Essai sur la littérature des Berbères* (Alger, 1920), 101. “They disdain them: they have other occupations or more manly distractions. Besides, they quickly forget these stories that their childhood enjoyed so much; what charms them, ... love songs or war songs if they are young, long discussions if they are older.”

Because it is a sacred ritual, storytelling starts and ends with a formula. It begins by “*Amacahu! Tamacutt-iw as-telhu, ad-tiyzif amzun d asaru*” meaning, “my tale is beautiful and long as a rope.” It ends by “*Tamacutt-iw iyzer, iyzer, nniy-tt-id I uaesser, a win yufan asaku n ttmer, ad t-necc am akka nehder*”<sup>91</sup> meaning, “my tale is a small river. I told it in secrecy. If only we can have a bunch of dates to share as we are talking.” Dallet’s collection of the Kabyle folk tales starts with “Mon récit s’est déroulé comme une petite rivière: je l’ai raconté pour des enfants de noble descendance” that is “my story unfolded like a small river: told it for children of noble descent.” Mammeri highlights that the phrase “*Machaho! Tellem Chaho*” has an unclear meaning. It is like a magical sesame that denotes how ancient the tales are. The formula gives access to the world, both strange and familiar. He explains,

C’est la marque d’ancienneté, c’est aussi le magique Sésame, la formule qui donne accès au monde à la fois étrange et familier, ou toutes les merveilles sont à portée de désir et tous les vœux miraculeusement exaucés-comme dans les rêves- ou cruellement déçus-comme dans la réalité.<sup>92</sup>

These words show that the process narration allows access to the ancient and magical world of wonders where all marvels are within and all wishes are miraculously granted-as in the dreams- or cruelly disappointed- as in reality. The folktales reflect the idea of the magical and wondrous nature of the world, as well as the contrast between the idealised nature of dreams and the harshness of reality. The Kabyle families in the traditional society spend cold winter nights, to entertain, to teach, but also to reveal and dream. They certify the presence of two worlds in parallel that of the humans and the invisible or the unknown world.<sup>93</sup>

The most recent collections are *Timucuha n Leqbayel*, published in two volumes collected by Boualem Djouhri (2019), the brief collection of tales from Kabylia, M’zab and Touareg collected by l’Hocine Benchikh Ath Melloouya (2003), Véronique Lagny Delatour (2010),

---

<sup>91</sup> Djouhri’s version

<sup>92</sup> Mammeri, *Contes berbères de Kabylie*, 05.

<sup>93</sup> Djamel Arezki, *Fièrè Kabylie : contes ; légendes et cosmogonie* (Alger : Tafat, 2017), 10.

Djamel Arezki (2017), Youssef Nacib (1986), Amal Mahdi (2009) and Rachid Bellil who created an anthology of the short versions of the collection of Kabyle folk tales previously collected by William Brown Hodgson (1829), Hanoteau (1858), Jean-baptiste Creusat (1873), R. Basset (1887), Ben Sedira (1887), Moulieras (1893) and Boulifa (1913).

### **b. The Contribution of Forbenius's Work**

Called by William Edward Burghardt DuBois "the greatest student of Africa," Leo Viktor Frobenius (1873-1938) is a German anthropologist and archaeologist "brought up to be a wanderer." He is also considered as "The Man who explored Africa's soul. A great German humanist, free of prejudice, who proved that wherever men live there is civilization."<sup>94</sup> He spent his life traveling between Germany and Africa and working in divergent disciplines related to both culture and science.<sup>95</sup> As an anthropologist, he showed a real interest in African culture leading several expeditions, especially after the Berlin Conference (1884-1885).

Frobenius's interest in anthropology and Africa was not only accomplished in the light of the imperial enterprise; it was also a fascination with the aspects of African culture. His work includes notes, essays and many books about African cultures, social customs and religions. It also includes paintings, photographs, handicrafts and many other objects, in addition to records of folk tales and myths. By 1894, his private collection started to look like an African archive.<sup>96</sup> His writings provide valuable insights into the rich ancient traditions of the Amaziq people, highlighting their crafts, artistry, and cultural practices.

Negritude movement leaders from Du Bois to Leopold Sedar Senghor and Aimé Césaire have been particularly fascinated by the work of Frobenius. Sedar Senghor writes that Frobenius restored the African dignity as he travelled to see civilized people; he writes:

---

<sup>94</sup> Eike Herland, "Leo Frobenius: The Man who Explored Africa's Soul," *The UNESCO Courier* (October 1973), 14 in <https://unesdoc.unesco.org/ark:/48223/pf000005182>

<sup>95</sup> Suzanne Marchand, "Leo Frobenius and the Revolt against the West," *Journal of Contemporary History*, Vol 32, no.2 (1997): 153.

<sup>96</sup> Zwernemann, "Leo Frobenius and Cultural Research in Africa." The archive is part of Frobenius Institute at the University of Frankfurt.

Nous resterons éternellement reconnaissants à Leo Frobenius d'avoir été le fer de lance dans la lutte que nous avons menée pour notre émancipation, pour que nous fut restituée notre vérité dans notre dignité. C'est grâce à lui que nous nous trouvons « au rendez-vous du donner et du recevoir », les mains pleines de l'apport de nos valeurs de civilisation. Grâce à Frobenius l'humanisme du XXe siècle sera plus humain, donc plus vrai, parce que formé par la totalité des hommes sur la totalité de notre planète terre.<sup>97</sup>

The above quote expresses gratitude towards Frobenius and his role in leading the fight for emancipation and restoring truth and dignity to the African people and cultures. The author emphasises Frobenius's impact on creating a more human consideration of the African contribution to the universal heritage.

In 1986, Wole Soyinka, in his Nobel Prize lecture, describes Frobenius as a “German enthusiast” who visited the Yoruba and was “profoundly stirred by an object of beauty, the product of the Yoruba mind and hand.” He; nonetheless, could not believe that such beauty is the product of such people. Soyinka quotes Frobenius's words: “I was moved to silent melancholy at the thought that this assembly of degenerate and feeble-minded posterity should be legitimate guardians of so much loveliness.”<sup>98</sup> Because of his ambiguous attitude, Soyinka calls him a “Schizophrenic” enslaved by race dispossessions.

Frobenius contributed to the birth of what he calls the “Morphology of Culture,” modern day Cultural Anthropology. He also defined the “cultural cycles” as the similarities and the shared values that can be found between cultures because of the historical circumstances, contact and/ or colonisation. During his travels, he interacted with indigenous cultures that helped him publish twelve volumes on the African folktales, myths and legends. Looking at his experience, he writes:

I have seen great and strong manifestations of culture among hardly known dark races, and small and poor cultural remnants among high minded and free views, deep inner religiosity,

---

<sup>97</sup> Leopold Sedar Senghor, “Les leçons de Leo Frobenius” *Présence Africaine* No. 111, (3<sup>e</sup> trimestre 1979): 150-151, [https://www.jstor.org/stable/24350072?read-now=1&seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/24350072?read-now=1&seq=1#page_scan_tab_contents). “We will remain eternally grateful to Leo Frobenius for being the spearhead in the fight, we waged so that our emancipation, truth and dignity were restored to us. It is thanks to him that we find ourselves “at the meeting place of doing and receiving”, our hands full of the contribution of our civilisation values. Thanks to Frobenius, the humanism of the XX<sup>th</sup> century will be more human; therefore truer, because it is formed by all men from the whole planet.”

<sup>98</sup> Frobenius quoted in Wole Soyinka, “This past must address its Present: the 1986 Nobel Lecture” in *Statements*; Number 03, March 1988, 16-17, <https://archive.org/details/thispastmustaddr000soyi>

great and true poetry in dark corners of human communities, and paltry insignificance, envy and the like, right next to significance in my own country. Men are the same everywhere.<sup>99</sup>

Frobenius took advantage of the German imperialist ambitions to study the African “primitive cultures.” He did not denounce Imperialism; he rather made efforts to understand the African cultures and was particularly against the cruel management of the indigenous population and the cultural genocides caused by colonial powers. Contrary to many of his contemporaries, either historians or anthropologists, Frobenius’s interest in the western coast, especially, is seen as a response to the ethnocentric European perspective of the world. His anti-imperialist stance denied the European use of the argument of the primitiveness of the African cultures to justify their “Civilising Mission”<sup>100</sup> standing against the juxtaposition between the European “civilised” and the “primitive” African. Scholars consider that his career and passion for Africa is a “critique of the European hegemony”<sup>101</sup> and an anti-colonial stance. His frustration is demonstrated in the following passage:

*With our fist we smash other peoples. We sow our colonies on the corpses of putrefying races and cultures, and burn down the dwelling-places of other types of development in order to erect our palaces on the smoking ruins... The burning of the library at Alexandria robbed human history of important materials in the space of a few hours. The European ocean of fire, which extends across the earth, may have destroyed with a few decades the largest part of living and dead “world history”. With the destruction of each people’s peculiarity, a document disappears forever. And only he who... in terrible pain has struggles in vain to discover the reason for such a loss, who with a shudder recognizes too late the value of possession, now destroyed for eternity, only he can have an inkling of the terrible and rightful scorn of our descendants, who will not be able to forget that we knew so ill how to cherish and preserve these precious documents.<sup>102</sup>*

The contact with the West and the African background pushed Frobenius to criticize the western corrupted image given by historians and literature about Africa. He used myths, the oral heritage and the material culture, like objects and paintings to create an “ethnohistory” to look at “the real history of the ancient world” without prejudice or intermediate, either a

---

<sup>99</sup> Quoted in Zwernemann, “Leo Frobenius and cultural research in Africa,” 12.

<sup>100</sup> Marchand, “Leo Frobenius and the Revolt against the West,” 155.

<sup>101</sup> Ibid, 169.

<sup>102</sup> Frobenius quoted in Marchand, “Leo Frobenius and the Revolt against the West,” 159. Italics mine.

Western or Islamic one. Acting against the “European grain,” Frobenius contributed to a deeper understanding of the African cultures, highlighting the importance of preserving their traditions. He considered that the new generation of Africans, because of colonialism, on the one hand, and the lack of knowledge and interest in their history and culture, on the other, will not be able to save their mythological tradition and culture. Therefore, he felt the “burden” to record the knowledge of the older generation.<sup>103</sup>

By the spring of 1910, Frobenius visited North Africa and Algeria for the first time.<sup>104</sup> He was particularly very concerned with the pre-Islamic history. He writes, in *The Voice of Africa* (1913), that there are forms of cultural elements of the classical civilisations of the Mediterranean (Roman and Greek) that can be noticed along the Western African Atlantic coast.<sup>105</sup> His collection of the Kabyle folktales includes four volumes. They are translated from German by Mokran Fetta with a preface and postface by Lacoste-Dujardin. The whole collection comprises one hundred and forty-one tales. The first volume is entitled, *Sagesse*, Wisdom, which includes myths of creation and trickster tales. The second volume is *Le Monstrueux*, the Monstrous. It is the longest volume with thirty-three tales, including an introduction by Frobenius. The third and fourth volumes are fabulous tales. The third part includes seventeen tales of animal tales and fables and twenty-three simple tales. The fourth includes thirteen tales. Savignac considers Frobenius’s collection as a document that testify, reveal and mirror the Kabyle mentality: “un document-témoin extrêmement révélateur, susceptible de servir de miroir aux composantes essentielles de la mentalité Kabyle.”<sup>106</sup>

## 2. The Fantasy Novel

The fantasy novel is a literary genre that is built on unrealistic content, including fairy tales, folk tales, works of allegory, animal tales, dark fantasy and science fiction, and many

---

<sup>103</sup> Ibid, 160.

<sup>104</sup> Zwernemann, “Leo Frobenius and Cultural Research in Africa,” 05.

<sup>105</sup> Leo Frobenius, *The Voice of Africa*, trans. Rudolf Blind (London: Hutchison & Co, 1913).

<sup>106</sup> Savignac, *Contes Berbères de Kabylie*, 04.

other subgenres directed to children and adults.<sup>107</sup> It is often contrasted with Realism as it is set in an impossible otherworld. These stories are “self-coherent” and can be told in different formats, borrowing from oral tradition, myths, romance and science.<sup>108</sup>

What distinguishes fairy tales from fantasy novels, in addition to full-length, is that fantasy is a modern phenomenon that grew out of the fairy tale but apparently “lost its sanctity.” Myths, folk tales, fairy tales and fantasy novels have an instructive, religious, philosophical, social and satirical purpose. They have a hero, a princess, a helper, a giver and an antagonist but also dragons, talking animals, witches and magical food or drinks. Like the folk tale, the quest of the hero is the basic plot of fantasy. It departs from a realistic setting like the riverbank in Oxford, in *Alice in Wonderland*, to move to a magical world as if both exist simultaneously. Zipes explains that the fairy tale may have different versions depending of the teller; fantasy literature, on the other side, is a conscious creation of a particular author. Besides, the selection of characters in the fantasy is more varied. In the fairy tale, the addressee knows that the story is not true but the teller acts as if it is “true.” This aspect can be used to differentiate myth from the fairy and folk tales, since myth is true for its bearer.<sup>109</sup>

The origins of fantasy literature can be traced back to the earliest mythological texts of Gilgamesh and Homer’s *Iliad* and the Romantic literature. Guillaume de Palerme’s poem “William and the Werewolf” (1200), Sir Thomas Malory’s *Le Morte d’Arthur* (1485) are two of the best examples. During the seventeenth and eighteenth centuries, Charles Perrault’s collection of fairy tales appeared and Jacques Cazotte’s novel *The Devil in Love* (1772) announced the birth of modern fantasy. Geoffrey Chaucer’s texts are also the earliest forms of fantasy works. During the nineteenth century, Carroll Lewis’s *Alice in Wonderland* (1865) and Rider Haggard’s *She* (1887) are built up on the fantasy literature in an age that was dominated

---

<sup>107</sup> John Clutte mentioned in Guanio-Uluru, *Ethics and Form in Fantasy*, 12.

<sup>108</sup> John Clute and John Grant, *The Encyclopaedia of Fantasy* (New York: Palgrave Macmillan, 1997), 337-338, [https://archive.org/details/encyclopediaoffa0000palg\\_f8j1/mode/2up](https://archive.org/details/encyclopediaoffa0000palg_f8j1/mode/2up).

<sup>109</sup> Zipes, ed., *The Oxford Companion to Fairy Tales*, 151-153.

by Realism.<sup>110</sup> William Morris is often identified as the father of the modern fantasy novel with his epic poem *Earthly Paradise* (1886-1870).<sup>111</sup>

Edith Nesbit (1858-1924) is the first modern children's literature writer who added magical ingredients such as wishing rings and time travel through her work *The Treasures Seekers* (1899).<sup>112</sup> Post WWII decades, the 1950s and the 1960s, were marked by Carol Lewis, Philippa Pearce, Lucy M. Boston, Mary Norton, Alan Garner and Tolkien. They created characters, languages and worlds completely different from the real one. Tolkien uses the word "sub-creations" for fantasy since it, according to him, mirrors "the greater creations of god, channelled into smaller, human-made, imperfect (but important) literary stories."<sup>113</sup> This is conceivable as fantasy authors create fictional worlds of their own like Middle Earth, Hogwarts, Narnia and Wonderland. This kind of fantasy is called "the Portal-Quest Fantasy."<sup>114</sup>

#### **a. The Fantasy Novel**

Philip Martin explains that fantasy has its roots in the Greek word "*phantasia*" that is principally related to the use of interpretive images. It is a "romantic" world of daydreaming, "falsehood" and of an "unrestricted reality" created by the author inside or in parallel with the real world. With their abnormal content, fantasy texts are "an iceberg- a drifting thing of wonder, self-contained, surprising in shape, translucent, with much of it below the surface- something smooth, dangerous and beautiful."<sup>115</sup> The peculiarity of this fiction, nevertheless, "transcend ordinary world, and in so doing to approach Truth (with a capital "T")."<sup>116</sup> The use of the expression, iceberg, denotes the depth and the multiplicity of the possible interpretations.

---

<sup>110</sup> Stableford, *The A to Z of Fantasy Literature*.

<sup>111</sup> Lin Carter, *Imaginary Worlds: The Art of Fantasy* (New York: Ballantine Books, INC, 1973), 21.

<sup>112</sup> Briggs Julia, *A Woman of Passion: The Life of E. Nesbit, 1858-1924* (New York: New Amsterdam Books, 1987), xi.

<sup>113</sup> Martin, *A Guide to Fantasy Literature*, 14.

<sup>114</sup> Farah Mendlesohn, *Rhetorics of Fantasy* (Middletown: Wesleyan University Press, 2008), 01.

<sup>115</sup> Martin, *A Guide to Fantasy Literature*, 11.

<sup>116</sup> *Ibid*, 11.

It seems then that the folk tale is the ancestor of the fantasy novel<sup>117</sup> and both genres originate in myths. Like the folk tale, the fantasy combines fiction and mythology in a process of “myth-making.” However, if myth is universal, fantasy, like folk tales, is a personal tale.<sup>118</sup> From a critical perspective, the works of Propp, Dundes, Bettelheim and the “story skeleton” by Campbell made of fantasy novels and folk tales literary products that are worth the interest, as they cannot be separated from myth, either in content, storyline or from reality and historical context.

Farah Mendlesohn and Edward James claim that fantasy is the movement from “Myth to Magic” since the earliest mythological accounts, written or oral, are fantasy literature. The authors also argue that the oral tradition of the “barbarian people” or the “non-Romans” provided “threads” to fantasy.<sup>119</sup> Ironically, Brian Stableford explains that despite its ancientness, the world took time to recognise the importance of fantasy literature because it was “colonized by something that seemed more “advanced”” as texts like the fantasy seemed “less serious.”<sup>120</sup>

In fact, if folk tales have been disregarded because they are oral literature, the fantasy novel did not receive the interest it deserves because it was regarded as children’s literature. Both created “escape worlds” for authors, readers and listeners. On their weekly meetings in Oxford, Lewis and Tolkien discussed the magic behind myths and folktales in what follows:

**Tolkien:** After all, the magic of the myths of fairy stories is not an end in itself. It exists to serve virtue and satisfy some primordial human desires.

**Lewis:** But myths are fiction! The stories they tell aren’t true. They’re lies, and therefore worthless, even though breathed through silver. They’re beautiful lies. *You can’t seriously believe in fairy tales.*

**Tolkien:** *why not? I can- in fact, I do.*

**Lewis:** But this is preposterous! How you can seriously believe a lie?

**Tolkien:** Oh, Jack! *Myths are not lies.* In fact, they’re the very opposite of a lie. **Myths convey the essential truths**, the primal reality of life itself.

---

<sup>117</sup> Lori M. Campbell, *A Quest of her Own: Essays on the Female Hero in Modern Fantasy* (Jefferson: McFraland and Company, 2014), 04.

<sup>118</sup> Joan Aiken mentioned in Martin, *A Guide to Fantasy Literature*, 12.

<sup>119</sup> Farah Mendlesohn and Edward James, *A Short History of Fantasy* (London; Middlesex University Press, 2009), 7-8.

<sup>120</sup> Stableford, *The A to Z of Fantasy Literature*, Xi.

**Lewis:** Go on.

**Tolkien:** But, you see, we have been duped into using the word “myth” as being synonymous with a lie, because we have been duped into accepting the first real lie of materialism.

**Lewis:** And what is that?

**Tolkien:** That is the hideous claim that there is no supernatural order to the universe. The *materialists have imprisoned us in a world of mere matter*, of physical facts, divorced from, and devoid of, metaphysical truth. Well, I say that they are lying. I say that they are the ones who have come up with a false myth: their world doesn't exist! It's merely a figment of their imagination. Well, fine. However, there's a problem. The problem is they have convinced us that it is true. They have made us believe that this is all there is: three dimensions, five senses, four walls.

**Lewis:** Isn't it?

**Tolkien:** Most emphatically not! Jack [Lewis], the four walls of materialism are the four walls of a prison, and the materialists are our jailers. Don't you see? They have put us in a prison, a prison of four walls. They don't want us to see what's beyond those walls. They don't want us to discover what lies outside their narrow philosophy. Worse than that, they think that any attempt to escape from the prison is an active treason.

**Lewis:** Why, wouldn't it be an active treason against rationality to believe otherwise?

**Tolkien:** Now, Jack. Think for a moment. *How can it be wrong for a prisoner to think of things that exist other than walls or jailers?* Doesn't the fact that the prisoner is able to think of things outside the walls suggest that, perhaps, things do exist outside the walls? After all, if the prison really is all there is, how are we able to picture things that exist beyond the prison? And this is where myths come in, you see. *Myths exist outside the prison. Myths allow us to escape from the prison. Or if we are not able to escape, at the very least they allow us to catch a fleeting –but oh-so powerful– glimpse of the beauty that lies beyond the walls.*

**Lewis:** But what is it that we are meant to be glimpsing?

**Tolkien:** But don't you see? The Truth, *Jack Myths show us a fleeting glimpse of Truth itself.*

**Lewis:** Truth... Truth. *What on earth is this truth that you're talking about?*

**Tolkien:** Ah... Quid est veritas? What ... is ... truth? I'm glad to see that you've entered into the spirit of the myth, Jack. You've just cast yourself into the role of Pilate.

**Lewis:** Pilate?... (Tolkien laughs.) Oh, I see... You are able to believe in the lesser myths because you've accepted the big one. Once you accept the big myth –the lie of Christ– it's easy to accept the smaller ones... Alright, Tolkiers [Tolkien], I'll play the role of Pilate: I'll wash my hands of the whole nonsense.

**Tolkien:** Well, Jack, you may be able to wash your hands, but your mind is still muddled. You're not thinking clearly at all, old chap. You're acting as if myths are mere arbitrary inventions of fiction, as if we pulled them out of thin air. *But what you don't understand is that we make things by the law in which we are made. We create because we are created. Creativity –imagination– is God's “imageness” in us. We tell stories because God is a storyteller. In fact, He is THE storyteller. We tell our stories with words. He tells His Story with history. The facts of history are His words, and Providence is His storyline.*

**Lewis:** Are you suggesting that all of history, that everything around us, is all part of some... divine myth?

**Tolkien:** We are all part of His story. This very conversation is part of His story.

**Lewis:** But perhaps it isn't His story. Perhaps it's only your story. How can you know that your story –the story that you believe, the Christian story– is anymore real than any other story?

**Tolkien:** But don't you see it isn't my story, it's His story. You're acting as if Christianity is one myth among many. It's not, it's the true myth! Christianity really happened. Jesus really existed. So, did Pilate. And yet it is this true story that makes sense of all the other stories. It is the Archetype. It is the story in which all the other stories have their source. And the story to which all the other stories point. It has everything! It has catastrophe, and

its opposite, what we might call “eu-catastrophe”. It has the joy of the happy ending, the sudden joyous turn in the story that is essential to all myths. It has to a sublime degree this joy of deliverance, this Evangelium, this fleeting glimpse of the real Joy, to which all other joys are but a distant echo.<sup>121</sup>

The above long quote captures Tolkien’s fascination with myth and testifies that, like folk tales, the fantasy novel is also mythological in its content. Tolkien is also convinced that truths are to be found in myths. Man, as a creator of meaning, can transcend the three-dimensional reality and think outside the material world. Tolkien and Lewis contributed to the success of the fantasy genre. The publication of *The Lord of the Rings* ended the “skepticism” and made “the proliferation” of fantasy literature.<sup>122</sup>

Historically, during the first half of the twentieth century, the world experienced two world wars that “casted a shadow” on humanity. Then, the Cold War lighted conflicts all over the world. Their outcomes shattered people’s beliefs in human values. Thinkers questioned certainties that provided a new order and a support for a new social organisation, religion and morality. The Cold War, technological development, relativity and quantum physics, the atomic bombs, and space exploration opened and prepared the human brain to receive the content of the fantasy. This literature offered unexplained supernatural elements but also “alternative worlds, non-linear time, extra-sensorics’ perceptivity” that science cannot explain but that seems redeeming.<sup>123</sup>

After the Second World War, the Labour Party realised a historic win in the 1945 election that placed Clement Attlee at the head of parliament, Britain seems to consider Churchill a war hero but not a leader of post-war Britain. Historians often look at the social welfare and the housing programme as reasons that encouraged the voters to choose the Labour since and mainly because of the war, millions have lost their houses, jobs and providers. Thus, free

---

<sup>121</sup> Steve Beaumont, “Tolkien’s *The Lord of the Rings*- A Catholic Worldview” in <https://www.youtube.com/watch?v=wjCfb35jqZ0>, *Italics mine*. 00:10:55-

<sup>122</sup> Laszkiewicz, *Exploring Fantasy Literature*, 07.

<sup>123</sup> Zipes, ed., *The Oxford Companion to Fairy Tales*, 152-151.

schooling, health care and better social services helped ease the transition.<sup>124</sup> When considering the moral values and family constructs, the atrocities of the war, the countercultural, the redefinition of gender roles, the “gender confusion” contributed to the loss of meaning and reinforced the spiritual emptiness that the modern and postmodern Man is living since the beginning of the twentieth century.

Post WWI and WWII authors were all volunteers who shared their houses receiving evacuated people from their homes, which gave birth to Lewis’s wardrobe as the door to the wonderful land of Narnia.<sup>125</sup> This certifies the “escapist” nature of the literature as it also offers the possibility of expressing the historical anxieties of the time. Harold Bloom refers to the work of the American author Ray Bradbury who led his young readers through his fiction “to something much older and better.” Tolkien and Lewis reject the word “escapism” since it is “jailers” who would use the word “escapism.”<sup>126</sup> However, it is the jailed humanity that found a refuge in the fantastic.

Tolkien, in “On Fairy-Stories,” uses the expression “adult fantasy” and refers to “Perilous Realm” of this literature reaffirming his belief in the secondary world created through the fairy tale and the fantasy. It is a “secondary” since the “primary” world is created through myth and religion. A real fantasy author, according to Tolkien, is the one who keeps the enchantment and not the one who “as soon as suspension of disbelief is disturbed, the spell is broken, art has failed.” The fantasy genre mixed with the mythological heroes, inspired by different mythological traditions, refreshes the reader’s view of myth. They are one way to reflect on the present, recover, escape and consult.<sup>127</sup> Tolkien revived the mythological tradition that

---

<sup>124</sup> Andrew Marr, *A history of Modern Britain* (London: Macmillan, 2007)

<sup>125</sup> Carter, *Imaginary Worlds: The art of Fantasy*, 106.

<sup>126</sup> Harold Bloom, ed, *Modern Fantasy Writers* (New York: Chelsea House Publishers, 1995), 06

<sup>127</sup> Tolkien, “On Fairy-Stories,”132.

represents a “sudden glimpse of truth”<sup>128</sup> and “a brief view of heaven”<sup>129</sup> that deserves to be a full-time occupation. In 1955, he wrote Harvey Breit, of the *New York Times Book Review*, about his teaching profession at Oxford and being an author saying:

My work did not ‘evolve’ into a serious work. It started like that. The so called ‘children’s story’ (The Hobbit) was a fragment, torn out of an already existing mythology. In so far as it was dressed up as ‘for children’, in style or manner, I regret it. So, do the children. I am a philologist, and all my work is philological. I avoid hobbies because I am a very serious person and cannot distinguish between private amusement and duty. I am affable, but unsociable. I only work for private amusement, since I find my duties privately amusing.<sup>130</sup>

Certainly, the fragmented stories are the result of his imagination. He was; however, disappointed that his tales are referred to as stories written for children’s amusement since he took writing as a duty and not a hobby. Tolkien believed that his works are fragments of the immense mythological world of Middle Earth, stories gifted by God and that all he did was to record them; “arose in my mind as “given” things,” “separately,” then “the links grew. He says: “I had the sense of recording what already “there,” somewhere: not of “inventing.”<sup>131</sup> As an English language and literature teacher, he reworked the existing Celtic and northern myths to give birth to a new mythology for England.

Lykke Guanio-Uluru, in *Ethics and Form in Fantasy Literature Tolkien, Rowling and Meyer* (2015), explains that the commercial success of the fantasy genre novel suggests their ethical and formative influence on readers.<sup>132</sup> Their adaptation to the big screen points out the timelessness of the texts. Looking at the list of the highest-grossing film directors, Peter Jackson, David Yates and Tim Burton occupy the top ten for their fantasy novel based films, without considering that directors like Steven Spielberg and James Cameron are best known

---

<sup>128</sup> Humphrey Carpenter with the assistance of Christopher Tolkien, *The Letters of J.R.R. Tolkien* (Boston: George Allen and UNWIN, 1981), Letter 89 to Christopher.

<sup>129</sup> Bradley J. Birzer with a foreword by Joseph Pearce, *J. R. R. Tolkien's Sanctifying Myth: Understanding Middle Earth* (Wilmington, DE: ISI Books, 2002), 24.

<sup>130</sup> Carpenter, *The Letters of J.R.R. Tolkien*, letter 165 to Houghton Mifflin Co.

<sup>131</sup> Carpenter, *Tolkien: a Biography*, 145.

<sup>132</sup> Lykke Guanio-Uluru, *Ethics and Form in Fantasy Literature Tolkien, Rowling and Meyer* (London: Macmillan, 2015), 01.

for their modern fantasy-science fiction films like *Indian Jones*, *Jurassic Park* and *Avatar*.<sup>133</sup>

The birth and the success of Walt Disney's cinematography in post-WWI is also an example to consider.<sup>134</sup>

### **b. John Ronald Reuel Tolkien**

John Ronald Reuel Tolkien was born on January 3<sup>rd</sup>, 1892 in Orange Free State in South Africa and died on September 2<sup>nd</sup>, 1973 in Bournemouth. In addition to being an author, he is also a poet and a university professor. His parents moved to South Africa as his father, Arthur, was promoted to head the Bloemfontein office of the British bank for which he was working. With his mother, he returned to England. Shortly after that, his father died. He spent most of his childhood in Birmingham, at his grandparents' home. He enjoyed exploring Sarehole Mill, Moseley Bog, Lickey and Malvern Hills. These locations happen to be the setting of his novels and stories. As a child, he was bitten by a large baboon spider in the garden, an event that inspired part of his novels.

His mother, Mabel Tolkien, taught her children at home and Tolkien showed a real interest in botany and liked drawing landscapes and nature. Among his early readings are the fantasy works of George MacDonald and the fairy books of Andrew Lang. In 1904, he lost his mother, aged 34, whom Tolkien considered an angle "martyr" "who killed herself with labour and trouble to ensure us keeping the faith."<sup>135</sup> Francis Xavier Morgan was assigned the guardianship of the children. In a letter to Michael Tolkien, in 1965, Tolkien remembers those days saying

I first learned charity and forgiveness from him; and in the light of it pierced even the 'liberal' darkness out of which I came, knowing more about 'Bloody Mary' than the Mother

---

<sup>133</sup> Box-office grossing movies and directors list in <https://www.the-numbers.com/box-office-star-records/worldwide/lifetime-specific-technical-role/director>; Sir Robert Peter Jackson is a film director, screenwriter and producer from New Zealand. He adapted *The Lord of the Rings* and *The Hobbit* in a very successful film trilogy between 2001 and 2014.

<sup>134</sup> See Brahim Henna's Majester dissertation "The Family in Selected Feature Films by Walt Disney: a Psycho-Sociological Study." (2012).

<sup>135</sup> Tolkien quoted in Carpenter, *Tolkien: a Biography*, 38.

of Jesus-who was ever mentioned except as an object of wicked worship by the Romanists.<sup>136</sup>

Tolkien attended King Edward's School in Birmingham, and later St. Philip's School. It was during his teen years he started his work on constructed languages. In 1912, he began studying at Exeter College, Oxford, to graduate in 1916.<sup>137</sup> His journey with myth and constructed languages started with poetry around the age of 16, in 1909, with the reading club, the Tea Club of the Barrovian Society, he created with a group of young friends.<sup>138</sup> In addition to his work in literature and teaching, Tolkien served during WWI and witnessed WWII. In 1972, Queen Elizabeth II honoured him with the Commander of the Royal Order of the British Empire.

At Oxford, his tutor Joseph Wright noticed Tolkien's talents and encouraged him to go in his interest on the Welsh culture and language, saying: "Go in for Celtic, lad; there's money in it."<sup>139</sup> Tolkien took his teacher's advice and focused on the study of a language that he found "beautiful." By 1930, he wrote "Aotrou and Itroun," meaning "Lord and Lady," a poem inspired by the Celtic legends of Brittany. It tells the story of a childless lord who had twins with the help of "Corrigan," the enchantress who provided him with a magical potion.<sup>140</sup> Through "Sir Gawain and the Green Knight" (14<sup>th</sup> century), he discovered the medieval adventure of the Arthurian knight facing the mysterious giant. "The Fall of Arthur" is the result of his fascination with this cycle. R. W. Chambers, professor of English at London University, considered it "great stuff – really heroic, quite apart from its value as showing how the *Beowulf* metre can be used in modern English."<sup>141</sup>

---

<sup>136</sup> Carpenter, *The Letters of J.R.R. Tolkien*, letter 267 to Micheal.

<sup>137</sup> Birzer, *Tolkien's Sanctifying Myth*, 1-2.

<sup>138</sup> Perry C. Bramlett, *I am in Fact a Hobbit: An Introduction to the Life and Works of J.R.R. Tolkien* (Macon: Mercer University Press, 2003), 05-06.

<sup>139</sup> Joe Wright quoted in Carpenter, *J.R.R. Tolkien: a Biography*, 163.

<sup>140</sup> Carpenter, *Tolkien: a Biography*, 193.

<sup>141</sup> R. W. Chambers quoted in *Ibid*, 194.

He created his academic club the Kolbitar, which was dedicated to reading the Icelandic Sagas in Old Norse. Lewis joined the club and from there, they both come to realise that the northern myths “revealed much about lost truths in the world.”<sup>142</sup> Their friendship and works would shape fantasy as a literary genre that is also chiefly moulded by myth. The exchanged letters reveal the most amazing sense of humour mixed with smart sarcasm.<sup>143</sup> Tolkien believed that the story of Christ, for instance, is a true myth and believed that “Pagan stories are God expressing Himself through the minds of poets, using such images.”<sup>144</sup> The author suggests that the elves or the orcs, he portrayed in his works, lived as there is much truth in them. He says:

Do not laugh! But once upon a time (my crest has long since fallen) I had a mind to make a body of more or less connected legend, ranging from the large and cosmogonic to the level of romantic fairy-story- the larger founded on the lesser in the contact with the earth, the lesser drawing splendour from the vast backcloths- which I could dedicate simply: to England; to my country.<sup>145</sup>

From the English countryside, Tolkien elaborated what would be *The Book of Lost Tales*, the title of his chosen cycle and the mythological realm of Middle Earth. Probably, the most amazing fact about the work of Tolkien is his ability to write about a pagan/ polytheist world, though he is a devoted Christian. He was named the “mumbling lecturer,” and according to Lewis, it is in his poetry that we see him the clearest. Many of his students, as well as his children, testify his kindness and wide imagination that it, writes Carpenter, “needed myth and legend to realise its full potential.”<sup>146</sup> In 1967, he rediscovered his archive of works on etymology, philology and texts in different languages. However, and most predominantly, Old and Middle English as well as Old Norse material. In addition to his interest in myth, Tolkien was great at drawing and sketching landscapes. Tolkien sense of humour and vibrant imagination constructed the world of Middle Earth. Upon meeting the publisher Stanley Unwin

---

<sup>142</sup> Ibid, 06.

<sup>143</sup> Letters between Lewis and Tolkien, published May 05<sup>th</sup>, 2016 letters from January 12<sup>th</sup>, 1926 to April 29<sup>th</sup>, 1929 in <https://clickhole.com/these-letters-between-c-s-lewis-and-j-r-r-tolkien-she-1825120808/>

<sup>144</sup> Birzer, *Tolkien's Sanctifying Myth*, 8.

<sup>145</sup> Carpenter, *Tolkien: a Biography*, 104.

<sup>146</sup> Ibid, 195 and Birzer, *Tolkien's Sanctifying Myth*, 03-04-05.

to discuss the next work, Weeks after the publication of *The Hobbit*, Tolkien describes him saying: “small, bright-eyed, and bearded, looked ‘exactly like one of my dwarves, only I don’t think he smokes’.”<sup>147</sup> His literary works include a connected body of tales, poems, fictional histories and invented languages about two main settings: Arda and Middle-Earth.

Because of the fantastic, imaginary aspects of his works, Tolkien applied the term “Legendarium” to his magical world. He is often looked at as the father of modern fantasy literature and mythopoeic writing. Bradley J. Birzer considers that, more than any other author, Tolkien made of the fantastic world of his novels a source of truth more than the facts of science. He was immensely attached to the world he created that when his son Michael was asked, at the army, about his father’s job, he wrote a “wizard.”<sup>148</sup> *The Hobbit, or there and Back Again* (1937) and *The Lord of the Rings* in three parts, *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* (1954-1955), are works that are published during Tolkien’s life. After his death, his son Christopher edited and published *The Silmarillion* (1977) and *The Unfinished Tales of Middle Earth* (1980).

#### **b. Joanne Kathleen Rowling**

Joanne Kathleen Rowling, widely known as J.K. Rowling, was born on July 31, 1965, in Yate, Gloucestershire, England. She is a renowned British author who attended St Michael’s Primary School. Alfred Dunn, St Michael’s headmaster, is the one who inspired the character of Albus Dumbledore. She was Head Girl and particularly good in languages. Rowling earned a BA in French and Classics at the University of Exeter. As a reader, she favoured Dickens and definitely Tolkien. By December 1990, she lost her mother and this event has an enormous influence on the way Harry Potter was imagined especially in the first book. During the same year, she decided to move from London to Manchester and it is in her train voyage that she came up with the idea for *Harry Potter and the Philosopher’s Stone*.

---

<sup>147</sup> Carpenter, *Tolkien: a Biography*, 211

<sup>148</sup> Birzer, *Tolkien's Sanctifying Myth*, 01.

Rowling moved to Portugal to teach English and met Jorge Arantes and married him on October 16<sup>th</sup>, 1992. Four months after the birth of her daughter Jessica, she divorced and moved to be with her sister in Edinburgh. She was also diagnosed with clinical depression and contemplated suicide. She started teacher training at the Moray House School of Education, at Edinburgh University and writing in cafés while taking care of her child. In 1997, Bloomsbury accepted to publish her first book, which won the Nestlé Smarties Book Prize, the British Book Award for Children’s Book of the Year, and then the Children’s Book Award. Rowling became one of the best-known female authors not only in the United Kingdom but also in the world.

In 2002, Zipes described the popularity of the Harry Potter novels as “troublesome” affirming, meanwhile, the didactic role of the novels as they are mainly built around the battle against evil, affirming the novel’s positive psychological effect on the readers.<sup>149</sup> The success of the story of “The Boy Who Lived” gave birth to “Pottermania” or “Potterism;” more than one generation is “bewitched” by the wizarding world of Harry Potter. With the success of the first novel, Rowling published five other books in the series: *The Chamber of Secrets* (1998), *The Prisoner of Azkaban* (1999), *The Goblet of Fire* (2000), *The Half Blood Prince* (2005) and finally *The Deathly Hallows* (2007).

The novels tell the story of Harry Potter who lost his parents, James and Lily, killed by the most powerful and evil wizard in history, Voldemort. The only visible mark from that incident is the lightning-bolt scar on his forehead, which causes pain whenever evil is near. At the age of eleven, Harry Potter learns that he is a wizard, and he is accepted in Hogwarts School of Witchcraft and Wizardry. He leaves Dursley; where he lived a difficult childhood to Hogwarts where he meets Ronald Weasley, Hermione Granger and Albus Dumbledore. The series then follows the adventures of Harry in Hogwarts and the magical world. At the climax of the adventures, the confrontation with Voldemort. In an interview, Rowling says:

---

<sup>149</sup> Jack Zipes. *Sticks and Stones the Troublesome Success of children’s literature from Slovenly peter to Harry Potter* (New York: Routledge, 2002), 174-186.

I wanted Harry to leave our world and find exactly the same problems in the wizarding world. So you have the intent to impose a hierarchy, you have bigotry, and this notion of purity, which is this great fallacy, but it crops up all over the world”. “You should question authority and you should not assume that the establishment or the press tells you all of the truth.<sup>150</sup>

There is clear influence of the Norse Greek myth on Rowling, addition to Tolkien through several mythological creatures. The best example that can be given is probably Gandalf, Albus Dumbledore in Harry Potter series. Gandalf is a Maia, a primordial spirit that helped shape Middle-earth, while Dumbledore is a magical human. These two powerful characters endowed with supernatural force are chiefly inspired from the mythical figure of Merlin, a sorcerer, prophet, and advisor to King Arthur, part of Arthurian legends.

### **Conclusion**

In the course of this part, I defined the theoretical tools that will be combined for a harmonious study. The concepts are an amalgam of theories of myth, Archetypal Criticism and Analytical Psychology that can reveal the connotation behind the “mythic” resonance of the Kabyle folk tales and the fantasy novels by Tolkien and Rowling. Regardless of the variations or alterations in the accounts and their extraordinary worlds, the selected literature reveals insights into human experience while being a product of imagination.

This cross-cultural examination promises to unveil the universal themes woven into the fabric of these imaginative worlds. The common threads of the journey, hero, heroine, offering visions of the eternal struggle between good and evil that resonate across Kabyle folktales, Tolkien’s Middle-earth, and Rowling’s Wizarding World. This underscores the universal appeal of the journey as a storytelling device, transcending cultural boundaries. The coming parts of this study are three discussion parts of the notion of the Myth of the Journey, the archetypal characters and their dimension.

---

<sup>150</sup> J. K. Rowling, “J. K. Rowling at Carnegie Hall Reveals Dumbledore is Gay; Neville Marries Hannah Abbot, and Much more,” posted by Edward TLC (October 20<sup>th</sup>, 2007). <https://www.the-leaky-cauldron.org/2007/10/20/j-k-rowling-at-carnegie-hall-reveals-dumbledore-is-gay-neville-marries-hannah-abbott-and-scores-more/>

**PART II: THE MYTH OF THE JOURNEY IN SELECTED KABYLE FOLK TALES  
FROM THE COLLECTION OF FROBENIUS, TOLKIEN'S AND ROWLING'S  
FANTASY NOVELS  
The "Metaphor of the Soul's Private Journey"**

The whole sense of the ubiquitous myth of the hero's passage is that it shall serve as a general pattern for men and women, whenever they may stand along the scale. Therefore, it is formulated in the broadest terms. The individual has only to discover his own position with reference to this general human formula, and let it then assist him past his restricting walls.<sup>1</sup>

The actual reason for the existence of stories about the gods, and perhaps heroes, is the fact that there are certain psychological compulsions which impel people to tell tales of particular kinds. Dreams, fears, and stresses-it is from these that come the gods, the heroes, and the tales about them.<sup>2</sup>

**Introduction**

My study of myth and "mythologems" starts in this part, with the myth of the journey, male and female, through Campbell's and Murdock's framework combined, in each case, with Jung, Ford and Peterson. Because every human, male or female, has his/her journey, I will not investigate heroism but rather consider the notions of the hero and the heroine to mean "the main character in his/her quest." I back up my argument with Campbell's words who writes: "the divine being is a revelation of the omnipotent Self, which dwells within us all,"<sup>3</sup> an idea shared by Peterson as he thinks that there is something valuable in every individual,<sup>4</sup> which suggests that every individual is the hero of his/ her story.

This part launches the discussion parts of this study and sets the background for the coming parts. The stages of the journey are investigated in parallel with the Individuation Process through selected tales from Frobenius's collection of the Kabyle folk tales and the fantasy novels of Tolkien and Rowling. Common aspects are considered like the Departure, or the Separation, the Shadow and finally the Anima and the Animus as symbolic dragons to be defeated.

---

<sup>1</sup> Campbell, *The Hero*, 111.

<sup>2</sup> Thompson, "Myths and Folktales." 483.

<sup>3</sup> Campbell, *The Hero*, 295.

<sup>4</sup> *Ibid*, 338.

## Chapter Three

### The Myth of the Male Hero's Journey: the Road to Power

Moyers: Why are there so many stories of the hero in mythology?

Campbell: Because that's what's worth writing about. Even in popular novels, the main character is a hero or heroine who has found or done something beyond the normal range of achievement and experience.<sup>1</sup>

It is about how man becomes himself. Man is always an individual, but he's not always himself.<sup>2</sup>

In an attempt to study the Male Hero's journey in the Kabyle folk tales, Lacoste-Dujardin explores the notion of the male hero through the different versions of the tale of "*Mqidec*."<sup>3</sup> In the same endeavour, Lounes, investigates the recurring cycle of adventures and characters within the Kabyle tales through the Jackal, the hedgehog, the ogre, the ogress and *Mqidec*.<sup>4</sup> None of the authors; however, explore the steps of the journey or refer to a clear framework that can make of these characters universal units. As far as Tolkien and Rowling are concerned, Johanna Sorensen, Victoria Laine Applewhite,<sup>5</sup> Ronda Anita Phillips Bailey,<sup>6</sup> Yiyin Laurie Lee<sup>7</sup> and Katie L Baker,<sup>8</sup> and others, explore the Male Hero's Journey through the lens of Campbell in the works of Rowling and Tolkien. Mounir Hammouda, for instance, applies Campbell's Monomyth on *The Hobbit* through the stages of the journey following Bilbo.<sup>9</sup> Maria Nikolajeva focuses on Harry whom she considers a "genuine mythic hero."<sup>10</sup> Sorensen, in

---

<sup>1</sup> Campbell, *The Power of Myth*, 171.

<sup>2</sup> William McGuire and R.F.C.Hull, eds. *C.G. Jung Speaking: Interviews and Encounters* (Princeton: Princeton University Press, 1977), 87.

<sup>3</sup> Lacoste-Dujardin, *Le Conte Kabyle : Etude ethnologique*, 47-107.

<sup>4</sup> Lounes, *Anthologie de la littérature algérienne d'expression Kabyle*, 24.

<sup>5</sup> Victoria Laine Applewhite, "*The Boy who Lived: An Examination of the Hero's Journey in J. K. Rowling's Harry Potter Series*" (PhD diss., University of Mississippi, 2010).

<sup>6</sup> Anita Ronda and Phillips Bailey, "Harry Potter: A Modern Day Hero" (Thesis, Missouri, 2006).

<sup>7</sup> Yiyin Laurie Lee, "Alternative Heroism for the Postmodern Age: J. K Rowling's Harry Potter Series", *Wenshan Review of Literature and Culture*, Vol 7.1 2013, 66-92.

<sup>8</sup> Katie L. Baker, "Harry Potter: A Hero of Mythic Proportions" (Thesis, State University of New York, 2011), [https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?params=/context/english\\_theses/article/1000/&path\\_info=auto\\_convert.pdf](https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?params=/context/english_theses/article/1000/&path_info=auto_convert.pdf)

<sup>9</sup> Mounir Hammouda, "Le Hobbit et le Monomythe : un héros des mille et un visages," *Djoussour El-Maaréfa*, Vol 07, no.05 (December 2021), 644-660. <https://www.asjp.cerist.dz/en/article/172497>

<sup>10</sup> Nikolajeva Maria, "Harry Potter and the Secrets of Children's Literature," in *Critical Perspectives on Harry Potter*, ed. Elizabeth E Heilman (New York: Routledge, 2009), 226.

contrast, uses the example of Harry and Hermione to focus on the author's attempt to break the gender stereotypes and challenge the traditional hero narratives in the image of Hercules. She explains that Harry demonstrates moments of panic and weakness that are often overlooked in mythic heroes.<sup>11</sup>

If I have to summarise the attitudes towards the journey in the selected narratives, I would say that it is superficial and concerned with pricing the genius minds of the tellers and the authors in the Kabyle tales or the English fantasy texts. The studies on the Kabyle folk tales focus on a single tale in isolation and do not refer to a clear theoretical framework that would put the Kabyle male hero among other universal male heroes. As far as Tolkien and Rowling are concerned, the studies fall into the mechanical description of the traditional hero as a man of extraordinary achievements. When looking at the hero's journey, the focus is built upon the stages that are, mainly, applied to Harry, Bilbo and Frodo, ignoring the other male characters who also live their struggles, external and internal. Besides, these works do not look at the psychology behind the depiction of what they call "the masculine hero." Finally, and from the theoretical perspective, solemnly referring to Campbell, ignoring other possible theories that would focus on the psychological quest is quite plain. Frye and Jung are used to consider the definition of the Archetype, but it is disappointing that the issue of masculinity is not considered nor the role of the Anima or the primordial archetypes.

Therefore, the present chapter investigates the myth of the male hero's journey through the figure of *Mis u agellid* and other male heroes in Frobenius's collection of the Kabyle folk tales, Thorin and Aragorn in Tolkien's and Harry Potter in Rowling's series. They are the male characters chosen to demonstrate the universality of the myth of the Male Hero's Journey and struggle to achieve individuation. It refers to Campbell's Monomyth knitted with Jung's Individuation Process, Ford and Peterson's view of the journey. I will look, first, at the call of

---

<sup>11</sup> Johanna Sorensen, *Archetypes in J. K Rowling Harry Potter Series* (Goteborg Universitet, Fall 2013).

adventure as an awakening of the self. Then, I will examine the road of trials as a path of transformation where the male hero faces the Shadow and accepts the Anima. I will end this chapter by investigating the hero's Resurrection.

### **I. The Male Hero's Journey and the Individuation Process**

Campbell defines the journey as "a labor not of attainment but reattainment, not discovery but rediscovery" where the self unveils its "godly powers" that are "revealed to have been within the heart of the hero all the time."<sup>12</sup> It is "mankind's one great story"<sup>13</sup> where humans' "central narrative" is to contend with external and internal dragons to achieve the "dramatic expression of the necessary human system of values"<sup>14</sup> that allows an understanding of the field of the unconscious.<sup>15</sup> The hero's journey displays the unconscious experiences of mankind through times and cultures where the hero is a man who is venerated for his courage and chivalry. It is a metaphor for a liberating process full of dragons and demons and a cycle of death and rebirth where any "human figure [can be] conceived as a demon or hero"<sup>16</sup> facing chaos. In Jung's words, it

passes from joy to sorrow, from sorrow to joy, and, like the sun, stands high at the zenith and now is plunged into the darkest night, only to rise again in new splendour. Just as the sun, by its own motion and in accordance with its own inner law, climbs from morn till noon, crosses the meridian and goes its downward way towards evening, leaving its radiance behind it, and finally plunges into all-enveloping night, so man sets his course by immutable laws and, his journey over, sinks into darkness, to rise again in his children and begin the cycle anew.<sup>17</sup>

The journey is both a physical and a spiritual crusade where the man faces his flaws, shows sacrifice and readiness to come back with a message as "someone who has given his or her life to something bigger than oneself."<sup>18</sup> It is a solar myth where the hero is "the wandering sun"

---

<sup>12</sup> Campbell, *The Hero*, 36.

<sup>13</sup> Campbell, *The Power of Myth*, 84.

<sup>14</sup> Peterson, "Context and Background," 01:11:00 to 01:20:00.

<sup>15</sup> Campbell, *The Power of Myth*, 84

<sup>16</sup> Ford, *The Hero with an African Face*, 04; Jung, "Symbols of Transformation," para 251.

<sup>17</sup> Jung, "Symbols of Transformation," para 251.

<sup>18</sup> Campbell, *The Power of Myth*, 171-172.

representing the “longing of the unconscious... for the light of consciousness”<sup>19</sup> and is ready to face inner and external dragons.

### **1. The Awakening of the Self and the Recognition of the Destiny**

Jung explains that the unconscious is characterised by “a Janus-face” that shows the past and the present at the same time. On the one side, it points “back to a preconscious, prehistoric world of instinct, while on the other, it potentially anticipates the future- precisely because of the instinctive readiness for action of the factors that determine man’s fate.”<sup>20</sup> The unconscious has the power to regulate the individual’s life choices. The journey starts with the awakening or the recognition of the hero of the necessity of movement from the conscious to uncover the unconscious.

Therefore, the recognition of the double-faceted existence is the awakening point that stands for the call to adventure in Campbell’s cycle. It begins with a catalyst that propels the hero towards his predetermined fate. In *The Hero with an African Face*, Ford maintains that “whether in life or in myth, the hero’s quest commences with some call or lure that wakes the hero to his destiny: an unforeseen illness may arise; a monster may appear to terrorize the countryside; a chance encounter may open a life-changing path.”<sup>21</sup> Applied to Frobenius’s collection of the Kabyle folk tales, Tolkien and Rowling’s series, the awakening is the departure point or the “opening of destiny” through the call to adventure that shakes the hero and his existence as it is accompanied by loss and a feeling of discontent with the ordinary life.<sup>22</sup> The selected male heroes experience similar awakening, despite the differences in the mode of telling, language and background.

The Kabyle tale “La fille de l’ogre,” “The Ogre’s Daughter” in English, follows the story of a clever young man who is the son of a wealthy and respected man. He grows up to be an

---

<sup>19</sup> Jung, “Symbols of Transformation,” para 299.

<sup>20</sup> Jung, “The Archetypes and the Collective Unconscious,” para 498.

<sup>21</sup> Ford, *The Hero with an African Face*, 19.

<sup>22</sup> Campbell, *The Power of Myth*, 172.

irresponsible young man squandering his potential and life as he never had the chance to fully exploit his considerable talents and abilities. Instead, he keeps the company of immature friends who are of bad influence. Together, they spend their time wasting his father's fortune, amassed through hard work and wise investments. The young man's reckless behaviour and lack of direction would ultimately lead to the depletion of his family's wealth and the collapse of his privileged lifestyle.

The call to adventure takes place through an old servant, whom he met by chance, who reminds him that he is his father's only son and thus the heir to his money, lands, and he is supposed to make his father a king. The young man trembles at the words of the old woman, drawing his attention to his "unworthy attitude" harming his father's reputation and his future aspiration of becoming the king as well. She states:

Ton père est un homme très estimé, et qui jouit de plus grand respect de part des villageois, mais il n'est pas assez riche pour prétendre aux fonctions d'agellid. De plus toi son fils, par ton attitude indigne, tu nui beaucoup à ton père ! Tu es suffisamment intelligent pour comprendre qu'au lieu de discréditer la réputation de ton père en dépensant sans compter le peu d'argent et de biens qu'il lui reste, tu devrais au contraire t'efforcer d'en faire un homme riche et puissant. Il aurait ainsi des chances de devenir l'agellid du village. Si tu es vraiment *un homme*, tu devrais t'y mettre tout de suite !<sup>23</sup>

The old servant puts the seed of ambition in the young man and wakens a hidden desire for power and recognition by telling him that he can make his father the king and thus he would be the king after.

Similarly, the tale of "Les trois fils de l'agellid," that is "The Three Sons of the King," recalls a disappointed father whose sons are described as "scoundrels." It happens that their father's land is continuously attacked by the ogre who destroys the fields. The youngest of the three son recognises the father's dissatisfaction. The father explains, then, comparing them to

---

<sup>23</sup> Frobenius, *Le Monstrueux*: "La fille de l'ogre," 44. "Your father is a highly esteemed man, and one who enjoys the greatest respect among the villagers, but he is not rich enough to qualify for the office of agellid. Moreover, you, you his son, with your unworthy attitude, you are harming your father a lot! You are smart enough to understand that instead of discrediting your father's reputation by spending lavishly the little money and possessions he has left, you should instead strive to make him a rich and powerful man. He would thus have a chance of becoming the *agellid* of the village. If you are really *a man*; you should get started right away." The bold Italics is mine.

his servant's sons, that none of them can protect his lands from the ogre stealing the harvest. He says: "Cet ogre me vole ... je n'en dirai pas plus à ce sujet, je constate seulement qu'aucun de mes fils n'est capable de surveiller mon jardin."<sup>24</sup> Dishonoured by their father, the three brothers decide to leave the family house to embark on the journey.

Campbell describes the announcer of the journey as the beast, perhaps not a beast in shape but his or her words are a prophecy that shape and push the hero into his destiny. Campbell adds that the announcer is "dark, loathly, or terrifying, judged evil by the world" but has the power to reveal the hidden unconscious content.<sup>25</sup> The announcer of the journey in the first tale mentioned above is "la veille servante, une négresse" which is "The old servant, a negress." The young man promises her that he will make his father the richest and most respected man in the country. He says:

Je te jure que je vais partir le plus tôt possible. Je ne reviendrai pas avant d'avoir fait de mon père le plus riche et le plus respecté de toute la contrée ! Après quoi il lui sera facile de devenir l'agellid du village.<sup>26</sup>

With the realisation of his responsibility, the young man decides to start his journey by following the servant's advice telling him: "tu devrais t'y mettre tout de suite!" meaning "You should get started right away!" The hero, then, asks his mother for supplies for the journey saying: "Mother,... I am leaving on a long journey. I will be away for a very long time."<sup>27</sup> In the tale of "Les trois fils de l'agellid," the announcer of the journey is the father, explicitly, showing them that it is time to take the task of protecting the land as their responsibility since they are his successors.

The tale titled "Le tueur d'ogres," that is "The Ogres' Slayer," tells the story of three brothers and their only sister who was kidnapped by the ogre. Convinced of their strength and

---

<sup>24</sup> Frobenius, *Le Monstrueux*: "Les trois fils de l'agellid," 192.

<sup>25</sup> Campbell, *The Hero*, 48.

<sup>26</sup> Frobenius, "La fille de l'ogre," 45. "I swear I will leave as soon as possible. I won't come back until I've made my father the richest and most respected in the whole country! After which it will be easy for easy for him to become the village king."

<sup>27</sup> Ibid.

cleverness, the two eldest brothers leave the family home to look for their sister. They; however, never return. Upon hearing the story of his eldest brothers from his mother, the youngest son who is also a strong young man, decides to leave the house looking for them. He decides to penetrate the country of the ogres with a club on his shoulder. Frobenius writes: “La massue à l’épaule, il prit congé de sa mère et se mit en route pour tenter à son tour de libère sa sœur. Apres une longue marche, il arriva au pays de l’ogre.”<sup>28</sup> His mother becomes the announcer of the journey and it is through her that the young man receives the call to adventure.

The tale “Le combat contre le dragon,” “The Fight against the Dragon,” narrates the story of a man who has a son called Ali and then marries a second time to a woman who has another son also named Ali. It recalls that the wife consults an old wise man to distinguish between two young men who resemble each other immensely that she could not recognise her son. After the evil woman learns how to identify her son, she gives him the best food to grow tall and strong while Ali, her husband’s son, grows thin and miserable. He, then, decides to leave the house. In this case, under the circumstances, Ali separates from the familiar world around him. The old wise man is the announcer of the journey as he shows the woman a way to identify her son.

This event opens Ali’s eyes to the fact that he needs to leave. He affirms: “Je vais partir au loin, dans un pays étranger ou je pourrais vivre en subvenant tout seul à mes besoins”<sup>29</sup> meaning “I am leaving away to a foreign country where I can provide for myself on my own.” The statement expresses the character’s will to take responsibility. Meanwhile, the second Ali also quits the family house and announces his departure after he notices that the tree that his brother planted is fading in the garden. He tells his mother: “Mère, il est arrivé quelque chose à mon demi-frère! Je te jure sur Dieu que je vais partir immédiatement à sa recherche ! Je t’en

---

<sup>28</sup> Frobenius, *Le Monstrueux*: “Le tueur d’ogres,” 86-87.

<sup>29</sup> Frobenius, *Le Monstrueux*: “Le combat contre le dragon,” 103.

prie ma chère mère; ne cherche pas à me retenir.”<sup>30</sup> The mother understands that she cannot stop her son who left with supplies on his own journey as well.

Another tale that is worth mentioning is “A la recherche de la belle Chartz,” “In search of the Beautiful Chartz,” which refers to a helpless father disappointed vis-a-vis his rude and arrogant son. The father consults the old woman known for her wisdom who asks him not to worry, as these young men’s behaviours will change when they confront the vagaries of life far from home. One day, the same old woman meets the young man on the paths of the village and is confronted to his insolence. She tells him that he is acting as if he is married to the beautiful Chartz. “Pour qui te prends-tu? Ne sois pas si arrogant! Que je sache, tu n’es pas encore devenu l’époux de la belle, de l’unique Chartz ! Si seulement c’était le cas!”<sup>31</sup> The young man feels offended; he decides to leave the family house to look for Chartz and marry her. He asks his father, not his mother, to prepare him supplies for the road, “Prepare-moi des provisions de route, j’ai décidé de m’exiler dans un pays lointain!” Here again, the old woman is the announcer of the journey. The father blesses his son’s departure and advises him to always do good, respect and defend the weak.

The movement to the “land of ogres” or “a distant country” is a subsequent consequence of the meeting with the “chance encounter.” The acceptance of the call is the first step to challenging the exterior world. The hero’s awakening is a moment of “Prise de conscience” and awareness of the responsibility towards the father, himself and his community. According to Peterson, the call is a reminder of the necessity to find a life goal and embark in an attempt to give meaning to life as the main male character moves from the comfort of his father’s fortune to the Belly of the Whale. Ford looks at the call as the “voice of the ancestors” that guides the male hero saying:

---

<sup>30</sup> Frobenius, “Le combat contre le dragon,” 109. “Mother, something has happened to my half brother! I swear to God that I will go and look for him immediately! Please, my dear mother, do not try to hold me back.”

<sup>31</sup> Frobenius, *Le Fabuleux* : “A la recherche de la belle Chartz,” 98.

“Whatever you do, my son,” the voices seemed to say in unison, “make your life count for us ... whatever you do, my son, make your life count for us ... Whatever you do, my son, make your life count for us...” The echo slowly trailed away.

...  
“Yes, I know,” I uttered softly, unsure to whom I was responding.<sup>32</sup>

The ancestor’s voice urges the main character to make life meaningful and impactful, emphasizing that whatever he does, he should strive to make a positive difference. The protagonist responds acknowledging the necessity of the journey.

As far as Tolkien is concerned, Thorin and Aragorn appear in *The Hobbit*, *The Lord of the Rings* and *The Unfinished Tales of Middle Earth*. *The Hobbit* tells the story of Thorin, the Dwarf king’s son in exile since the Dragon Smaug took control of the lonely mountain 150 years ago. He experiences the awakening as he meets Gandalf in the tale “The Quest of Erebor.” The old man recalls his meeting with Thorin saying,

As I was nearing Bree I was overtaken by Thorin Oakenshield, who lived the in exile beyond the north-western borders of the Shire. To my surprise he spoke to me; and it was that moment that the tide began to turn. He was troubled too, so troubled that he actually asked my advice. So I went with him to his halls in the Blue Mountains, and I listened to his long tale. I soon understood that his heart was hot with brooding on his wrongs, and the loss of the treasure of his forefathers, and burdened too with the duty of revenge upon Smaug that he had inherited. Dwarves take such duties very seriously.<sup>33</sup>

Gandalf explains that he was surprised that Thorin consulted him, which connotes that if he was in better shape, he would not have asked Gandalf’s advice. After their encounter, Thorin leaves his life of an “expatriate” “banished” layman around the shire to launch the journey to restore his land, treasures, and the valuable heirloom of his kingdom: the Arkenstone. As the heir to the throne, Thorin becomes aware of his responsibility. He is driven forward by a burdened heart with the duty to revenge, the weight of his father’s past sins, and the lost wealth, land and family status. Tolkien writes in “Durin’s Folk” tale that

The years lengthened. The embers in the heart of Thorin grew hot again, as he brooded on the wrongs of his House and the vengeance upon the Dragon that he had inherited. He thought of weapons and armies and alliances, as his great hammer rang in his forge; but the

---

<sup>32</sup> Ford, *The Hero with an African Face*, 02.

<sup>33</sup> Tolkien, *The Unfinished Tales of Middle Earth*: “The Quest of Erebor,” 230.

armies were dispersed and the alliances broken and the axes of his people were few; and a great anger without hope burned him as he smote the red iron on the anvil.<sup>34</sup>

The meeting with Gandalf is the point where the journey starts. Thorin commits to his responsibilities and feels extremely pressured to restore his father's land. In Tolkien's words, he is "someone from whom something has been taken, or who feels something is lacking in the normal experience available or permitted to the members of his society."<sup>35</sup> He is "the Heir of Durin, but an heir without hope."<sup>36</sup> Subsequently, destiny takes Thorin from his comfort zone and "transferred his spiritual center of gravity from within the pale of his society to a zone unknown."<sup>37</sup>

*The Lord of the Rings* tells the story of Aragorn who lived with the half-elven Elrond in Middle Earth until he informs him about his ancestry giving him the shards of Elendil's sword. Elrond is the one who announces the adventure telling Aragorn the glorious history of his family. Aragorn, like Thorin, is an heir without a throne or a kingdom. The remains of the sword represent the state of Aragorn, a shattered man who lives as a guest in a foreign land. Upon hearing about his father's death and then about his kingdom, he draws his sword saying that "the time is the near when it shall be forged anew."<sup>38</sup> These words signify Aragorn's eagerness to put things in order as, and contrary to Thorin, Aragorn is aware that he lost his kingdom. Upon his departure, "Aragorn sat with his head bowed to his knees; only Elrond knew fully what this hour meant to him."<sup>39</sup> It is the time to raise above his father's fall and restore the line of kings.

In the same way, the old woman servant announces to the hero, in the Kabyle tales, that his father can be the king and thus would be the king, or he could marry the most beautiful girl

---

<sup>34</sup> Tolkien, *The Return of the King*: Appendix A: "Durin's Folk," 1415.

<sup>35</sup> Campbell, *The Power of Myth*, 172.

<sup>36</sup> Tolkien, "Notes on the texts of the Quest of Erebor," 234; *The Return of the King*: Appendix A: "Durin's Folk," 1414-1415.

<sup>37</sup> Campbell, *The Hero*, 53.

<sup>38</sup> Tolkien, *The Fellowship of the Ring*, 224.

<sup>39</sup> *Ibid*, 365.

in the land, Gandalf and Elrond are the ones announcing the destiny of Thorin and Aragorn who would be also kings. Thus, as Campbell explains, the heroes start a journey that appears to be “a blunder” that “reveals an unsuspected world” as “the individual is drawn into a relationship with forces that are not rightly understood,”<sup>40</sup> as if the ordinary world does not allow the awakening of the self. Not fully aware of the happenings, *Mis u agellid*, the hero in the Kabyle tales, Thorin and Aragorn, unexpectedly, leave to accomplish their destiny.

Correspondingly, in Rowling’s series, Harry moves from Privet Drive in the Muggle world, non-magical, to Hogwarts School of Witchcraft and Wizardry. The reader is introduced to the eleven-year-old Harry in the ordinary and familiar world of Private Drive. He is confined at the Dursleys under the stairs, where he has lived since Dumbledore and Hagrid left him with his auntie as a one-year-old baby. In this ordinary world at number four Privet Drive, his only family and home are limited to Mr and Mrs Dursley and their son Dudley, a “perfectly normal” family where whinge cannot happen. Rubeus Hagrid is the announcer of the journey and the Keeper of Keys and Grounds at Hogwarts who arrives in a loathly atmosphere. Rowling describes him as a “giant” who

is almost twice as tall as a normal man and at least five times as wide. He looked simply too big to be allowed, and so *wild* - long tangles of bushy black hair and beard hid most of his face, he had hands the size of dustbin and his feet in their leather boots were like baby dolphins. In his vast, muscular arms he was holding a bundle of blankets.<sup>41</sup>

It can be understood that the beastly appearance of Hagrid unveils a glowing heart that stands for the transformational journey that he is initiating. As “the keeper of keys” at Hogwarts, this character is very symbolic of the journey that Harry is about to engage in. Campbell argues that thanks to the “beast,” “the way would be opened through the walls of the day onto the dark where the jewels glow.” She/ he is a “representative of the repressed instinctual fecundity within ourselves, or again a veiled mysterious figure\_ the unknown.”<sup>42</sup> The darkness and the

---

<sup>40</sup> Campbell, *The Hero*, 46.

<sup>41</sup> Rowling, *The Philosopher’s Stone*, 15.

<sup>42</sup> Campbell, *The Hero*, 48.

strangeness surrounding the announcer is an “Avant-gout” of the dangerous path that the hero has to go through. Hagrid says: “He’s off ter the finest school of witchcraft and wizardry in the world. Seven years there and he won’t know himself. He’ll be with youngsters of his own sort, fer a change.”<sup>43</sup> Hagrid informs Harry that he is a “wizard” accepted in Hogwarts and that he could be the greatest wizard in history.

It is important to point out that the dissatisfaction with the ordinary world brings about the acceptance of the call. The Kabyle male hero, Thorin, Aragorn and Harry, unaware of the circumstances of their coming journey, show their willingness to venture into the unknown and desire to change their lives. The ordinary world does not satisfy their curiosity as the announcers gave them a goal to pursue. This moment of the call “rings up the curtain, always, on a mystery of transfiguration- a rite, or moment, of spiritual passage, which, when complete, amounts to a dying and birth.”<sup>44</sup> Peterson explains that to incorporate “an edifice of meaning” and find the ultimate answer to “*what should be*,” the hero needs to take responsibility and find a goal.<sup>45</sup>

This idea is developed by Jung who believes that the self is “pierced through” towards “the union of oneself” as the hero “hunts, fights, and tortures himself” to realise a clearly defined and impersonal objective.<sup>46</sup> The call to adventure is an awakening that redefines the priorities and announces the necessity of taking responsibility to outline an aim that is defined in finding a way through the labyrinth of life to power or to finding the dream girl. The unknown world into which the heroes are pushed is hostile and unfamiliar, yet transforming and meaning is to be found through the path.

## **2. Transformation and Transfiguration: The Road of Trials**

Campbell refers to “transformation and transfiguration” as the road of trials where the hero faces challenges that transform the self after the acceptance of the call of adventure. The

---

<sup>43</sup> Rowling, *The Philosopher’s Stone*, 63.

<sup>44</sup> Campbell, *The Hero*, 47.

<sup>45</sup> Peterson, *Maps of Meaning*, 13.

<sup>46</sup> Jung, *Aspects of the Masculine*, para 247.

heroes cross the threshold that relates the familiar to the unfamiliar, the known to the regions of the unknown. Robert Dilts and Stephen Gilligan, in their work *The Hero's Journey: A Voyage of Self-Discovery* (2009), look at the word "Threshold" as the "new frontier" and "a new territory" representing the "the unknown," "the uncertain," "the unpredictable"<sup>47</sup> or the "underworld." It can also be, Campbell explains, a world of "a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials."<sup>48</sup> It links the house and the outside, like *amnar n tewwurt*, the door threshold, or the village and the land of the ogres as is the case of *Mis u agellid* and the male hero in the Kabyle tales. It can be a crossing of kingdoms as is the case with Thorin and Aragorn or going from one world to another as is the case with Harry.

The hero is swallowed into the Belly of the Whale, representing the womb, a place where the unconscious acts its hidden images, and Man experiences his desires and lives metamorphosis.<sup>49</sup> In literature, the Belly of the Whale is represented through the forest, the mountain, or simply a different world. These settings offer the hero refuge and a chance to confront his demons<sup>50</sup> like the male hero of the Kabyle folk tales in the Ogre's Kingdom and the forest, Thorin and Aragorn in the Lonely Mountain, which is also near the Forest of Mirkwood, and Harry in Hogwarts and the Forbidden Forest. These settings are "the temple of the interior"<sup>51</sup> and the "innermost cave" where the trials take the hero into "corridors of the psyche."<sup>52</sup> The "miraculous tests and ordeals" are experienced to find a way through "the spiritual labyrinth of the self"<sup>53</sup> governed by symbolic figures.

---

<sup>47</sup> Stephen Gilligan and Robert Dilts, *The Hero's Journey: A Voyage of Self-Discovery* (Carmarthen: Crown House Publishing, 2009), 20-21.

<sup>48</sup> Campbell, *The Hero*, 89.

<sup>49</sup> Ibid, 87. Campbell's symbolic use of the Belly of the Whale is justified by the world mythologies and folklore that include many stories of the human being swallowed by an animal that can be the elephant, the wolf or other monsters. It is also a representation of Kronos swallowing the Olympian Gods.

<sup>50</sup> Campbell, *The Hero*, 83-84; Ford, *The Hero with an African Face*, 35-36.

<sup>51</sup> Campbell, *The Hero*, 85.

<sup>52</sup> Ford, *The Hero with an African face*, 20.

<sup>53</sup> Campbell, *The Hero*, 89-92.

This process reflects Jung's use of the Individuation Process, in two main steps; facing the Shadow and the balance of the Anima and the Animus. Both steps are helped by what Campbell names the Spiritual Aid that guides the cleansing process, "dissolving and transcending, or transmuting the infantile images of our personal past" in the road of "the purification of the self."<sup>54</sup> The first dragon of the journey that the hero needs to face in order to achieve Individuation and attain the goal is the Shadow.

#### **a. Facing/ Integrating the Shadow: *Wayzen, Smaug, Sauron and Voldemort***

Campbell explains that during the journey, the hero "play[s]the game in the shadow field" facing dragons where "the ultimate dragon is within you;"<sup>55</sup> with an awareness that the enemy is "the other side of what you [the hero] would see as yourself [the self] if you could see from the position of the middle."<sup>56</sup> Thus, the first dragon to face on the road consists of "overcoming the dark passions... to control the irrational savage within us"<sup>57</sup> In Jung's perspective one can be a real hero only if he "can overpower the monster within."<sup>58</sup> This polarity represents the self and what is hidden, the self and its Shadow. Actually, what makes a hero extraordinary is that he is "inhabited by a daemon"<sup>59</sup> that he can face.

Jung's use of the Shadow corresponds to Freud's view of the unconscious as a reservoir for desires and rejected personality traits. It exists within the sphere the unconsciousness and includes all the psychotic ideas that are inaccessible, as "the ego-consciousness is more or less swamped by them." Its content, Jung writes, can be "peculiar psychotic material" that manifests in the bipolar form of the character that represents all that he rejects.<sup>60</sup> These rejected traits in every person are "heart of darkness within the ego."<sup>61</sup> The awareness of the Shadow brings

---

<sup>54</sup> Campbell, *The Hero*, 92-93.

<sup>55</sup> Campbell, *The Power of Myth*, 204.

<sup>56</sup> Ibid, 84.

<sup>57</sup> Ibid, 10.

<sup>58</sup> Gerhad Adler, ed. *C. G. Jung Letters: Volume I: 1906-1950* (London: Routledge, 1992), letter to Hans Schmid, 31.

<sup>59</sup> Jung, "Symbols of Transformation," para 536.

<sup>60</sup> Jung, "The Archetypes and the Collective Unconscious," para 495.

<sup>61</sup> Murray Stein, *Jung's Map of the Soul: An Introduction* (Chicago: Open Court, 1998), 111.

reconciliation with the self and contributes to individuation. Ford explains this duality through the Fang of Gabon, where it is believed that the first humans are given a mortal body and an immortal soul named “Nsissim.” It is composed of the soul and the shadow, which stand for the conscious and the unconscious.<sup>62</sup>

Kevin Hennelly explains the Shadow as “those characteristics that one finds irritating or unacceptable in others. They are those aspects of one’s personality that are unrecognized or repressed.”<sup>63</sup> The Shadow of the male hero, then, represents the negative traits that he hates about himself and that are projected on other characters. It gains power from the obsession and the hatred he feels. Von Franz elucidates this idea asserting:

If we do not see the shadow in ourselves, it is projected onto outer people who then exert a fascinating power over us—we have to think about them all the time; we get emotional about them, or even pursue them. This does not mean some people, whom we hate, are not really nasty creatures but, even so, we could handle them quite reasonably or avoid them if it were not for the projection of the shadow, which always causes all kinds of emotional exaggerations and fantasies.<sup>64</sup>

The Shadow, in the Kabyle folk tales, is the ogre, *Wayzen* in Kabyle. He is a monster who lives in the forest and sometimes in the underground; often holding power on his kingdom and lands. He rejects and is rejected by the human world and is condemned to loneliness and dissolution, with or without a family. As a terrible creature, he terrifies and devours the living bringing death and misery. He is the masculine version of *Teryel* the ogress. Lacoste-Dujardin describes him as the anti-thesis of man; She writes;

L’ogre est un anti-homme stérilisant ; il a tous les défauts dont l’homme doit avoir les qualités : géant, il est bête, facilement berné. il est célibataire, et lorsqu’il a une activité, il est souvent éleveur de moutons, mais jamais agriculteur ; il vit de lait, de fromage et de viande, de brebis ; doué d’un appétit dévorant, il consomme de la chair crue, non égorgée, ... Bruyants jusque dans le sommeil, les ogres sont susceptibles d’apparaître la nuit ou le soir et de déchaîner avec eux les éléments, l’orage, la tempête, la pluie et grêle ... ils sont le plus souvent sans descendance et sans femme ; avant tout asociaux et agants de désordre.<sup>65</sup>

---

<sup>62</sup> Ford, *The Hero with an African Face*, 191.

<sup>63</sup> Kevin R. Hennelly, *The Psychological Roots of Political and Ideological Violence: A Jungian Perspective* (Kellogg Institute, 1987), 12.

<sup>64</sup> Marie-Louise Von Franz, “Jung and Society,” *In the Wake of Jung*, ed. Molly Tuby (Coverture Ltd, 1983), 27.

<sup>65</sup> Lacoste-Dujardin, *Dictionnaire de la culture Berbère*, 269. “The ogre is a sterilizing anti-man; he has all the faults from which a man must have qualities: giant, he is stupid, easily fooled. he is single, and when he has

In “La fille de l’ogre,” after his departure, the hero of the tale walks to the country of the ogres and meets their *agellid* who invites him to his palace. The ogre is the king and the father of a beautiful young princess whom the young man falls madly in love with and desires to marry. Frobenius writes : “Après plusieurs semaines de marche, il arriva au pays des ogres. Il rencontra le roi, l’*agellid* des ogres,... Cet ogre avait une épouse et trois filles.”<sup>66</sup> The ogre assigns the young man several impossible tasks to achieve in a restricted time. He becomes the hero’s enemy, standing in the way of what he desires the most, but also his Shadow, owning power and the princess.

This pattern is also repeated in “Le tueur d’ogres,” where the hero, after long days of walking, arrives in the country of the ogres armed with a heavy club<sup>67</sup> on his shoulder. The meeting between the ogre and the male hero is followed by a shared dinner during which the ogre suggests they engage in a physical confrontation with arms.<sup>68</sup> Comparatively, in the tale of “Le combat contre le dragon,” and after leaving his family house, Ali faces a lioness, a wild boar, a serpent and then the ogre. The ogre lives isolated in the forest with his wife who indicates to the hero how to kill her husband with the sword with a wooden handle. The tale does not refer to a dragon, apart from the serpent guarding the water source around the village.<sup>69</sup>

The three sons of the king, in the tale of “Les trois fils de l’*agellid*,” also confront the ogre to prove that they deserve the respect of their father. Similar to the already mentioned tales, the ogre possess a kingdom and kidnaps beautiful princesses and daughters of the *agellid*.<sup>70</sup> There are many other instances where the male hero faces the ogre and they all consider the meeting

---

an activity, he is often a sheep breeder, but never a farmer; he lives on milk, cheese and meat, sheep; endowed with a devouring appetite, he consumes raw flesh, not slaughtered, ... Noisy even in sleep, ogres are likely to appear at night or in the evening and unleash with them the elements; the storm, the tempest, rain and hail ... they are most often without descendants and without wives; above all antisocial and agents of disorder.”

<sup>66</sup> Frobenius, “La fille de l’ogre,” 45.

<sup>67</sup> A thick stick made out of wood or metal that appears in the visual representations of Hercules. See Index.

<sup>68</sup> Frobenius, “Le tueur d’ogres,” 87.

<sup>69</sup> Frobenius, “Le combat contre le dragon,” 104-108.

<sup>70</sup> Frobenius, “Les trois fils de l’*agellid*,” 194-198.

of the ogre as the ultimate test of the courage of the hero. In “A la recherche de la belle Chartz,” the hero’s Shadow is the princess’s father. He faces him not through physical strength but by achieving the tasks that he assigns as conditions before he gives him his daughter for marriage. It includes separating the wheat and barley grains, ploughing the land around the trees in the forest, covering the village houses in white, and finally finding the room of the princess in the king’s big palace. These tasks prove the hero’s patience and perseverance to achieve his purpose.<sup>71</sup>

Battling the ogre is a symbolic state of confronting the shadow. He possesses what the hero unconsciously desires but does not recognise, like the kingdom, wealth, power and the lover, the mother or the princess. He is also a powerful ogre who kidnaps the beauty and marries her. When he is possessed by the shadow, the hero becomes annihilated in a sea of hatred of the masculine and a tyrant in the image of the negative father. If Lacoste-Dujardin attributes all human defects to the ogre, Ford considers that the ogre is nothing more than a representation of the father. He is the “Other” that the male has to grow to recognize.<sup>72</sup> Campbell uses “the atonement with the father” to refer to “the abandonment of that self-generated double monster”<sup>73</sup> as a result of the dysfunctional warrior taking control of the ego in the image of the tyrannical god, father, or dragon.

Moore and Gillette associate the shadow with the energy that can destroy the self and the others. It appears in situations of weakness projected and causing the malfunctioning of the masculine.<sup>74</sup> Depending on the type of masculine energy that dominates the male hero, the shadow can be found in images of the impotent and the addict lover, aggressive warrior, or tyrant king. Jung explains that the shadow; “the peculiar psychotic material,” needs to be

---

<sup>71</sup> Frobenius, “A la recherche de la belle Chartz,” 100-101.

<sup>72</sup> Ford, *The Hero with an African Face*, 81.

<sup>73</sup> Campbell, *The Hero*, 120.

<sup>74</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 131.

recognised and not excluded.<sup>75</sup> In the case of the hero archetype, the hero's shadow is a violent, uncontrollable, warrior, blindly proud and trapped in immaturity. Moore and Gillette state that like "all *repressed* archetypes, it goes underground, eventually to resurface in the form of emotional and physical violence."<sup>76</sup> He becomes like an ogre, "*d Wayzen*," violent, greedy and blinded by power.

The shadow warrior can be experienced in two images: the Sadist and the Masochist. The sadist shadow finds pleasure in killing, the sufferings of the other and destruction, hates the weak, the helpless and the vulnerable.<sup>77</sup> The male hero, in "La fille de l'ogre" for instance, falls under the control of the shadow when he accuses the princess that she is trying to help her ogre father to devour him. He says that the only reason she is bringing him food is to make him fat to be later served as a meal to her father. He also deceives the princess when choosing the fastest of the horses instead of the thinnest and most miserable, as the princess requested. Troubled, he says: "Pour quelle raison devrais-je prendre un mauvais cheval alors que l'écurie de l'ogre abrite surtout de beaux chevaux puissants et rapides."<sup>78</sup> This statement expresses his insecurities and failure to face and handle the power of the feminine either inside himself or in the outer world and his inability to tame his dragon.

In Tolkien's *The Hobbit*, Thorin's shadow is personified in the dragon Smaug. He is a proud, tyrant, strong, greedy and wicked worm. Thorin hates Smaug but shares the love of gold, power, and the riches of the city that he owns since he invaded the Dwarf kingdom on the Lonely Mountain. Sandra Unerman refers to Smaug as "one of the most individual dragons in fiction" with a traditional "basic function."<sup>79</sup> A statement that I disagree with as Smaug does

---

<sup>75</sup> Jung, "The Archetype and the Collective Unconscious," para 499-505.

<sup>76</sup> Moore and Gillette. *King, Warrior, Magician, Lover*, 75.

<sup>77</sup> Ibid, 88-89-90-92.

<sup>78</sup> Frobenius, "La fille de l'ogre," 51.

<sup>79</sup> Sandra Unerman, "Dragons in Twentieth Century" in *Folklore*, Vol. 113, No. 1 (Francis and Taylor, Ltd Apr., 2002), 96.

not have the basic function of the antagonist representing evil powers in the traditional sense. It is the personification of Thorin's shadow, the case of the ogre in the Kabyle folk tales.

The death of Thorin's grandfather and father and the loss of the kingdom transform him into a violent tyrant, like Smaug, who is abusive of the little power he has. In the tale of "The Quest of Erebor," Gandalf notices that Thorin's thirst for power and revenge transforms him into an aggressive warrior. He says: "Thorin was all for plans of battle and war," looking at himself as he "were really King Thorin the Second, and I could see no hope in that."<sup>80</sup> Thorin's attitude is an expression of his shadow who, even when talking to Gandalf, demonstrates a misplaced superiority. Gandalf explains that "Thorin was much more indignant and contemptuous than he perceived He was indeed contemptuous from the beginning, and thought then that I had planned the whole affair simply so as to make a mock of him."<sup>81</sup> Gandalf affirms that he had the difficult task of persuading Thorin to reconsider waging war on the dragon, as the war is first an inner war.

Although his fame came from his ancestor and father, he now owns nothing since the town of Dale is destroyed, Thorin speaks with such pride and arrogance to convince Bilbo that he is going to be paid gold saying; while holding the golden chain around his neck, "But we have never forgotten our stolen treasure. ... we still mean to get it back and to bring our curses home to Smaug."<sup>82</sup> He is driven by a passionate love for his land, his desire to restore his father's kingdom, peace but he is also thirsty for power, and gold. Thorin feels a "hidden rage" towards Smaug and the fact that he lost his kingdom. Nevertheless, the truth is that he cannot ask the service of people who were seeking their help in the past.

Thorin is shocked vis-à-vis Gandalf's having the map leading them through the secret passage in the mountain and not himself "the rightful heir." When Gandalf is about to leave

---

<sup>80</sup> Tolkien, *The Unfinished Tales of Middle Earth*: "The Quest of Erebor," 230.

<sup>81</sup> *Ibid*, 231.

<sup>82</sup> Tolkien, *The Hobbit*, 31.

them at the forest gate, in *The Hobbit*, he reminds them to stay on the forest path. He warns that Smaug is expecting them. Thorin comments, “growling,” like a dragon, “Very Comforting you are to be sure, ... Good-bye! If you won’t come with us, you had better get off without any more talk!”<sup>83</sup> In other instances, Thorin displays little patience with his fellow Dwarves, showing disdain, contempt and considering them inferior and weak; often warning them of discussing orders: “Don’t start grumbling against orders, or something bad will happen to you.”<sup>84</sup> Bilbo is trapped under Thorin’s orders without taking into consideration the fact that Bilbo is not fond of adventure or of the idea of risking his life for some other folks. Thorin’s desire to restore his land and kingdom, mixed with his yearning for power and wealth, leads him to abuse the very few subjects who still recognise him, forgetting that they are his companions.

If Thorin’s shadow is greedy and arrogant, Aragorn’s shadow is weak and a victim of his glorious but shameful past. Sauron, also named the Dark Lord, the eye or the shadow, and Aragorn are two faces of the same coin. Sauron made the Ring of Power and Aragorn’s forefather refused to destroy it keeping it to himself to enjoy the power it offered. Both are driven by the desire to avenge past defeats, restore their kingdom, power, re-establish the broken line of kings and repair their reputation. Both are possessed by the fear of the past. Aragorn’s shadow is his worst enemy but it is also this side of himself that he does not want to recognise by denying his story and the history of his family. Through the journey, Gandalf explains that wearing the Ring is one way to “fade” into the shadow of the Dark Lord.<sup>85</sup> Aragorn is the heir of the Ring that can easily be consumed, having power over its bearer.

The desire to enslave the free, revenge and malice are part of Sauron’s evil plan. This desire enslaved Isildur and represents Aragorn’s hidden desires. Gandalf states that the shadow

---

<sup>83</sup> Ibid, 124.

<sup>84</sup> Ibid, 128.

<sup>85</sup> Tolkien, *The Fellowship of the Ring*, 61.

can grow to take another shapes which is a warning that Aragorn can be consumed by his dark shadow.<sup>86</sup> During the meeting with Elrond, Aragorn turns to Boromir who was doubting his identity saying:

I forgive your doubt... Little do I resemble the figures of Elendil and Isildur as they stand carven in their majesty in the halls of Denethor. I am but the heir of Isildure, not Isildur himself.... But now the world once again. A new hour comes. Isildur's Bane is found. Battle is at hand. The Sword shall be reforged. I will come to Minas Tirith.<sup>87</sup>

Aragorn's words demonstrate his despair and alienation since he is nothing more than a strider who desires power and to restore the greatness of his father.

The ogre, Smaug and Sauron are "spontaneous reproductions of the rejected components of the psyche that have the power of its sources."<sup>88</sup> They are dragons to face in the physical journey and shadows to recognise in the Individuation Process. Individuation equals self-realisation and if one-step can make the male hero inwardly whole and go beyond the mask of the persona is confronting his Shadow. It is a salient step towards achieving wholeness that cannot be ignored or "argued out of existence or rationalized into harmlessness"<sup>89</sup> as "there is no development unless the shadow is accepted."<sup>90</sup>

In Rowling's series, during Harry's sorting ceremony as a freshman, his shadow appears as the Hat hesitates between Gryffindor and Slytherin. The Hat comments that it is difficult to sort Harry because it sees "Plenty of courage," "Not a bad mind either," "talent," but also "a nice thirst to prove yourself." Harry answers that he does not want to be in Slytherin. The Hat insists that Slytherin is the house of greatness. It says: Slytherin "will help you on the way to greatness."<sup>91</sup> Power, greatness and recognition are probably Harry's most important desires and they are all what Voldemort represents. In *The Philosopher's Stone*, the wand maker Mr

---

<sup>86</sup> Ibid, 67.

<sup>87</sup> Ibid, 323-324.

<sup>88</sup> Campbell, *The Hero*, xxxix.

<sup>89</sup> Jung, "The Archetypes and the Collective Unconscious," para 44.

<sup>90</sup> Ibid, para 600.

<sup>91</sup> Rowling, *The Philosopher's Stone*, 129-130.

Ollivander explains to Harry that the wand that chose Harry, its brother chose Voldemort or Tom Riddle years ago. He declares:

I remember every wand I've ever sold, Mr Potter. Every single wand. It so happens that phoenix whose tail feather is in your wand, gave another feather. Just one other? It is very curious indeed that you should be destined for this wand when its brother- why, its brother gave you that scar.<sup>92</sup>

The connection between these wands is the same connection between Voldemort and Harry's souls, established since the death of his parents. In *The Chamber of Secrets*, Tom Riddle, Voldemort's real name, tells Harry that they are very similar: "There strange likenesses between us, after all. Even you must have noticed. Both half-bloods, orphans, raised by Muggles. Probably the only two Parselmouths to come to Hogwarts since the great Slytherin himself."<sup>93</sup>

Jung explains that when the ego absorbs psychotic ideas or is drawn into their "system," the person demonstrates the shadow. It appears in dreams when the conscious is absent.<sup>94</sup> In *The Philosopher's Stone*, Harry dreams that he is wearing Professor Quirrell's turban, which talks to him insisting that he has to transfer to Slytherin where his destiny lies. As Harry refuses, the turban "got heavier and heavier."<sup>95</sup> By the end of *The Philosopher's Stone*, Rowling reveals that Professor Quirrell is "the Man with two faces" having Lord Voldemort's face on the back of his head trying to convince Harry to re-join Slytherin.

Rowling describes Voldemort as a "raging psychopath, devoid of the normal human responses to other people's suffering."<sup>96</sup> He is imprisoned in his hatred of the non-magical, ambitious and greedy as he recognises that "there is no good and evil, there is only power."<sup>97</sup> He is driven by nothing but the ego and his desires are wholly selfish. He is set up as an extremely powerful, ruthless wizard with immense abilities. When Voldemort speaks for the

---

<sup>92</sup> Ibid, 92.

<sup>93</sup> Rowling, *The Chamber of Secrets*, 334.

<sup>94</sup> Jung, "The Archetypes and the Collection Unconscious," 495.

<sup>95</sup> Rowling, *The Philosopher's Stone*, 139.

<sup>96</sup> "J.K. Rowling talks about writing Harry Potter and the Goblet of Fire," interview by Jeff Jensen (August 4<sup>th</sup>, 2000). <https://ew.com/books/2000/08/04/jk-rowling-harry-potter-and-goblet-fire/#:~:text=You%20have%20Voldemort%2C%20a%20raging,shadow%20of%20the%20strongest%20person.>

<sup>97</sup> Rowling, *The Philosopher's Stone*, 211-216.

first time, he refers to himself as a shadow. He says: “See what I have become? ... Mere shadow and vapor ... I have form only when I can share another’s body ... but there have always been those willing to let me into their hearts and minds.”<sup>98</sup> Voldemort reappears, like a vampire in the Forbidden Forest, thirsty for pureblood. In this context, Rowling says, “if Voldemort was to look into the Mirror of Erised, he would see himself, all powerful and eternal. That’s what he wants.”<sup>99</sup> Dumbledore, who has known him since he was a student at Hogwarts, explains his blind thirst for power saying,

Only one who has nothing to lose, and everything to gain, would commit such a crime. The blood of a unicorn will keep alive, even if you are an inch from death, but at a terrible price. You have slain something pure and defenceless to save yourself and you will have but a half life, a cursed life, from the moment the blood touches your lips. [...] unless all that you need is to stay alive long enough to drink something else- something that will bring you back to full strength and power-something that will mean you can never die[...] the philosopher’s stone! Of course - the Elixir of Life!<sup>100</sup>

Because the shadow is rejected, it becomes more powerful and permanent. In *The Order of the Phoenix*, Harry’s experience of the shadow is frequent as Voldemort gains power. He starts feeling the presence of Voldemort but also hearing his mind and having two different sensations at the same time. During detention with Professor Umbridge. Rowling describes his feelings as follows:

his scar had hurt ... he had had that odd feeling in his stomach ... a strange, leaping feeling ... a *happy* feeling but of course, he had not recognised it for what it was, as he had been feeling so miserable. ... Last time, it was because he was pleased, really pleased. He thought something good was going to happen. And the night before we came back to Hogwarts he was furious.”<sup>101</sup>

Seeing the events from the snake’s perspective, Harry feels Voldemort’s rage and can read his mind. Voldemort, his Shadow, is even capable of using him to attack his loved ones like Mr Weasley.<sup>102</sup> Moody then clarifies to Mrs Weasley that Harry is possessed by Voldemort; he is

---

<sup>98</sup> Ibid, 316.

<sup>99</sup> Anelli Melissa and Emerson Spartz, “The Leaky Cauldron and MuggleNet interview Joanne Kathleen Rowling: Part Two,” The Leaky Cauldron (16 July 2005), [http://www.accio-quote.org/articles/2005/0705-tlc\\_Mugglenet-anelli-2.htm](http://www.accio-quote.org/articles/2005/0705-tlc_Mugglenet-anelli-2.htm).

<sup>100</sup> Rowling, *The Philosopher’s Stone*, 188-189.

<sup>101</sup> Rowling, *The Order of the Phoenix*, 353.

<sup>102</sup> Ibid, 433.

his shadow's weapon.<sup>103</sup> Harry becomes terrified because he feels pleasure in killing and making the victim suffer, as if he and Voldemort are one. Dumbledore and Snape understand that Voldemort tries to penetrate Harry's mind and act through him. Harry's attempt to protect himself from the strong connection between him and Voldemort fails as his shadow takes control of him in his most vulnerable state.

Like Thorin, Aragorn and the Kabyle male hero, *Mis u agellid*, Harry is "sinking into shadows"<sup>104</sup> possessed by the evil that lives inside. This dark instinct is personified in the antagonist that the hero has to face. The ogre, the dragon, and Voldemort are all shadows of the male hero whom he has to overcome as a step in the Individuation Process and prevent the unconscious from taking the role of the ego, which leads to "insanity and confusion." The male hero becomes incapable of sleep. This unknown face has always been there and situations of panic push the shadow aside and then to the surface. Jung explains:

love and hate, joy and grief, are often enough to make the ego and the unconscious change places. Very strange ideas indeed can take possession of otherwise healthy people on such occasions. Groups, communities, and even whole nations can be seized in this way by psychic epidemics.<sup>105</sup>

In one of his discussions with his student and Analytical Psychologist Esther Harding in the summer of 1922, Jung says about fear:

Be afraid of the world, for it is big and strong; and fear the daemons within, for they are many and brutal. ... If you lock them up they will as surely destroy. The only way of delimiting the Self is by experiment. Go as far as your desire goes, and you will presently find that you have gone as far as your laws allow. If you feel afraid, be brave enough to run away. Find a hole to hide in, for this is the action of a brave man, and by so doing you are exercising courage. Presently the swing of cowardice will be over, and courage will take place.<sup>106</sup>

Harding comments that, by so doing, the individual will give the impression of hopelessness and instability. Jung replies "Then be unstable. A new stability will reassert itself."<sup>107</sup> The hero

---

<sup>103</sup> Ibid, 454.

<sup>104</sup> Rowling, *The Order of the Phoenix*, 459.

<sup>105</sup> Jung, "The Archetypes and the Collective Unconscious," para 496.

<sup>106</sup> McGuire and Hull, *Jung Speaking*, 27-28.

<sup>107</sup> Ibid, 28.

standing in the face of fear of his interior shadows is a step to conquer fear of the unknown. The Kabyle male hero, *Mis u agellid*, Thorin, Aragorn and Harry are haunted by their shadows and feel an overwhelming rage and hatred towards them. This emotional amplification empowers the Shadow. In other words, the more terror and hatred they feel towards it, the more it consumes the self, and the stronger it becomes. Only when deciding to face it, the Shadow is controlled.

A similar exchange takes place in *The Power of Myth* where Moyers asks Campbell, “How do I slay that dragon in me?” Campbell answers: “Follow your bliss,” and do not allow the dragon to lock you in.<sup>108</sup> Peterson explains that in to defeat the dragons of the road, the hero needs to transform to a monster. He needs to “be touched by evil.”<sup>109</sup> He writes:

... Harry, like Bilbo, can only manage this- can only perceive the serpent, when it is invisible to everyone else- because he has a dark side. Tolkien’s Bilbo must become a thief before he can become a hero. He must incorporate his monstrosity, so that he can supersede his naïve harmlessness; before he is tough enough to face the terrors that confronts him.<sup>110</sup>

In the case of the selected literature, the heroes have to break the rules, face danger and stand in its way. Therefore, killing the ogre is a means for the Kabyle male hero to continue his road to prove that he deserves the desired lover, wealth and power to replace the king. The confrontation takes place, directly through a physical confrontation in battle with a sword or indirectly through riddle solving proving his strength and cleverness.

The heroes, in “La fille de l’ogre” and “A la recherche de la belle Chartz,” for instance, show commitment to achieve the assigned “Hercules” tasks without submitting to the ogre. Similarly, Thorin and Aragorn realise the power of their shadow by controlling their hidden desire to revenge. Thorin learns to tame his own monster as he patiently follows the instruction of Gandalf and then allowing Bilbo in his team. Aragorn prefers that the ring stays with Frodo

---

<sup>108</sup> Campbell, *The Power of Myth*, 202.

<sup>109</sup> Peterson, “Images of Story Metastory,” 01:26:00 to 01:27:00.

<sup>110</sup> Peterson, *Beyond Order*, 57.

as Gandalf decided recognising that, like it did with his great father Isildur, the ring has the power to control him and transform him to Sauron. In Aragorn's words: "it has been ordained that you should hold it for a while."<sup>111</sup>

The same holds for Harry as "he is disciplined and courageous, but still willing to and ready to break the rules when necessary."<sup>112</sup> In *The Deathly Hallows*, Harry understands, after the death of Snape, that he is one of the Horcruxes where Voldemort's soul is hidden. He; therefore, has to die and mortality is Voldemort's biggest enemy. His walk towards death is motivated by the desire to move forward and subordinate his ego to a greater good and a higher cause, which announces the defeat of his shadow. Rowling reports the words of Voldemort as follows,

"you have to die. You will be executed in three hours." I know that he is right. There is a bond between us. It is though he's been in exactly my position before, he knows that about these things. With a great feeling of peace, and even happiness, I submit to my fate.<sup>113</sup>

Dumbledore explains that Harry and Lord Voldemort "have journeyed together, into realms of magic."<sup>114</sup> Voldemort's ultimate purpose was to be the "Master of Death." Consequently, Harry's walk to meet death means the taming of his own shadow as well.

#### **b. Integrating the Anima: "the Sublime Acme" of the Hero's Journey**

If the reconciliation with the shadow is the "apprentice-piece" in the male's Individuation Process, then, Jung claims, that the acknowledgment of the Anima is the "masterpiece," which denotes the importance of the presence of feminine figures in the journey. The Anima and the Animus, its male equivalent, are the feminine and the masculine unconscious hidden personality traits in every man and woman.<sup>115</sup> Their presence does not deny the male masculinity nor the female femininity since, according to Moore and Gillette, "No man is purely

---

<sup>111</sup> Tolkien, *The Fellowship of the Ring*, 321.

<sup>112</sup> Peterson, *Beyond Order*, 57.

<sup>113</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 51.

<sup>114</sup> Rowling, *The Deathly Hallows*, 580.

<sup>115</sup> Jung, "The Archetypes of the Collective Unconscious," para 511-512.

masculine, as there is no purely feminine woman.”<sup>116</sup> Symbolically, the Anima is the second dragon of the male hero’s journey. The ability to dig into his unconscious and accept the feminine side determines the hero’s relationships with the feminine.

Jung gives the example of the tyrant and the warrior shadow who is “outwardly ruthless, harsh and unapproachable” and shows an inward face where he becomes “at the mercy of every mood, as though he were the feeblest and most impressionable of men. Thus, his Anima contains all those fallible human qualities his persona lacks. If the persona is intellectual, the Anima will be quite certainly sentimental.”<sup>117</sup> Ford’s use of the goddess is an equivalent to the Anima. He says: “the Goddess is not simply the feminine face of God.”<sup>118</sup> It is “a primordial image dwelling within us that finds expression in our feelings and actions.”<sup>119</sup> Campbell refers to the meeting with the Goddess and the Temptress as a part of the road of trials. These figures are symbolic representations of the Anima. It is the condensation of the figures of the wife, the sister, the mother, the daughter, the Queen, the Regina or even the soror mystica, or the feminine friend.<sup>120</sup>

The goddess is comfort, refuge, and the hero’s ally. She accompanies the masculine and is often looked at as the remedy; sometimes the trophy of the journey and in other instances the companion. Abby Wettan Kleinbaum claims that the goddess is a representation of the Amazon woman “beautiful and pledged to virginity, then the sexual power of the hero who wins her heart and her bed is without measure.”<sup>121</sup> She is, nevertheless, his “final test.”<sup>122</sup> The temptress, in contrast, appears in the hero’s path as an obstacle desiring to stop his quest. She is a source of distraction and an icon to defeat pushing the hero away from his original goal.<sup>123</sup> She can

---

<sup>116</sup> Moore and Gillette, *Accessing the Knight*, 25.

<sup>117</sup> Jung, “Two Essays in Analytical Psychology,” para 804.

<sup>118</sup> Ford, *The Hero with an African Face*, 115.

<sup>119</sup> *Ibid*, 116.

<sup>120</sup> Jung, “The Archetype and the Collective Unconscious,” para 516.

<sup>121</sup> Abby Wettan Kleinbaum, *The War Against the Amazons* (New York: McGraw-Hill Book Company, 1983), 01.

<sup>122</sup> Campbell, *The Hero*, 109.

<sup>123</sup> *Ibid*, 113.

also be represented in the temptation of material life. This perception is very similar to Peterson's view that chaos is feminine.<sup>124</sup> These two feminine energies are not always represented by two different figures; the same feminine figure can be a goddess and a temptress.

Three Feminine figures invade the narrative in the Kabyle folk tales: the old woman, the mother, and the lover or princess. In the tale of "La fille de l'ogre," the male hero faces the princess and her mother who represent the goddess and the temptress. The ogre's youngest daughter is very quick-witted but her mother is wiser and cannier. Upon seeing her, the hero instantly declares his desire to marry her. A desire that she shares thinking to keep him for herself and that it would be a shame if her father, the ogre, devours such handsome young man, "ce serait dommage qu'un si beau jeune homme soit dévoré par mon père, j'aimerais bien le garder pour moi toute seule!"<sup>125</sup> The beautiful girl challenges him to trust her abilities, which would lead them to marry, eventually.

The princess is the goddess whom the young man desires and loves; her mother, the ogress, is the negative feminine standing between them. Even the ogre consults his wife on the nature of the tasks to give the young man looking for a pretext to devour him. She, effectively, guides her husband to impossible missions. The princess, in contrast, is the one helping the young man to achieve the chores. One of the tasks consists of emptying the sea with a sieve. Using the magical stuff, the princess moves the water and gets a handful of sand from the deep sea to prove to her father that the young hero emptied the sea. After their marriage, the hero returns to his motherland leaving his wife alone; however, despite his happiness, the young man grows sad thinking of his wife waiting for him on the deserted island; "Le temps passait. De temps à autre, le jeune homme s'attristait en pensant à sa jeune épouse toute seule sur l'île déserte."<sup>126</sup> Only after their union, the hero finalises the journey.

---

<sup>124</sup> Peterson, *An Antidote to Chaos*, 59.

<sup>125</sup> Frobenius, "La fille de l'ogre," 44-45.

<sup>126</sup> *Ibid*, 57.

In “Le combat contre le dragon,” Ali faces the stepmother as the negative feminine energy trying to harm him. During the journey, he meets the daughter of the *agellid*, the second feminine energy, by the water source guarded by an enormous snake. She is given the mission of feeding the monster. The young man promises the princess that he will free the village and her from the tyranny of the monster, assuming that he killed a fierce lioness and a wild boar: “Tu ne dois pas craindre ce reptile, si dangereux soit-il. J’ai déjà tué la lionne féroce et sanglier sauvage! Je vais éliminer ce serpent et libérer les villageois de sa tyrannie !”<sup>127</sup> He later meets the ogre’s wife who becomes his companion. Thus, the stepmother, the princess, and the ogre’s wife are the three feminine figures shaping his Anima.

In the same way, in the tale of “Les trois fils de l’agellid,” the youngest of the sons of the king confronts two feminine figures: his mother and the young girl. The mother stands as an obstacle, tempting him to give up on his plan to face the ogre and kill him, saying:

Mon fils, tu m’es le plus cher au monde ! dit-elle. Tu ne vas pas t’assoupir comme tes freres au milieu de la nuit, Moi votre mère, je le sais mieux que quiconque. Je sais que tu vas te battre contre l’ogre. Il te tuera ou te blessera très gravement. J’ai peur pour ta vie ! Je t’en supplie, ne va pas dans le verger cette nuit !<sup>128</sup>

The son ignores his mother and follows the ogre’s traces to the forest. He then encounters the second feminine figure, the goddess. Frobenius recalls that it is the light of the goddess that guides the hero: “Il vit une belle jeune fille, et cette jeune fille n’était autre que la lumière qui l’avait guidé jusque-là. Elle était si belle, elle brillait d’une lumière si intense que le jeune homme en fut ébloui.”<sup>129</sup> The young princess begs him to leave. He; however, stays planning to save her and kill the ogre. In fact, the princess, helps him in killing the ogre.

---

<sup>127</sup> Frobenius, “Le combat contre le dragon,” 105.

<sup>128</sup> Frobenius, “Les trois fils de l’agellid,” 195. “My son, you are the dearest to me in the world! She says. You are not going to die off like your brothers in the middle of the night. I, your mother, know that better than anyone does. I know you are going to fight against the ogre. He will kill you or seriously injure you. I’m afraid for your life! I beg you, don’t go into the orchard tonight!”

<sup>129</sup> Ibid, 196-197.

A similar incident takes place in the tale of “*Nuja*” where the hero also claims that it is her light that guides him.<sup>130</sup> In “A la recherche de la belle Chartz,” the hero also faces two main female figures: the old woman announcing the journey and the princess. His confrontation with the old woman pushes him to leave the family house looking for the second female figure. The hero recognises Chartz among other veiled women with the help of the bees who draw a circle of light her head.<sup>131</sup>

In these cases, the juxtaposition between these two female figures stands for two different female energies facing the male hero. The hero leaves the mother as a negative figure in the journey to move towards the acceptance of the princess who would accompany him in his journey and rise to power. Behind the feminine distractive and nourishing power, lies the age of the teller, young or old, but also the nature of the relationship of the teller with the feminine in his or her entourage. In this context, Dundes argues that the variation in folk tales is justified by the fact that the tales told may not “fill a recognized or subconscious need, or because they were incompatible with the accepted patterns and traditions.”<sup>132</sup> This means that the mother is often looked at as the support, despite her power; the young princess, on the other side, is the threat and the tale is altered depending on the teller.

In a very similar way, in Tolkien, Aragorn faces two female figures representing the negative and the positive female energy: Gillean, his mother and Arwen, his lover. Tolkien, through “The Tale of Aragorn and Arwen,” recalls the meeting and then the love affair between Aragorn and Elf-maiden Arwen in the woods of Imladris. Their meeting represents the love between the mortal man and the immortal woman. At Elrond Castle, he looks into Arwen’s eyes and through that, he sees “the elven-light... and the wisdom of many days.” Their meeting takes place in a dream-like reality where the maiden is walking on a greensward.<sup>133</sup> Tolkien

---

<sup>130</sup> Frobenius, *Le Monstrueux* : “*Nuja*, la fille de l’ogresse,” 306.

<sup>131</sup> Frobenius, “A la Recherche de la belle Chartz,” 100-102.

<sup>132</sup> Dundes, *The Study of Folklore*, 29.

<sup>133</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1386-1387.

writes that “her dark hair strayed in a sudden wind, and her brows were bound with gems like stars.”<sup>134</sup> She is the light of the goddess.

Aragorn introduces himself as the heir of Isildur and Lord of Dunedain; however, Tolkien writes, “yet even in the saying he felt that this high lineage, in which his heart rejoiced, was now of little worth, and as nothing compared to her dignity and loveliness.”<sup>135</sup> Their meeting is followed by a silence that only his mother perceives. On their encounters at Rivendell, Aragorn stands by Arwen’s side with his cloak “thrown back” dressed in elven-mail, with “a star shone on his breast.” Tolkien describes the scene as follows, “Arwen turned towards him, and the light of her eyes fell on him from afar and pierced his heart.”<sup>136</sup> This is a very symbolic representation of the feminine light blessing the hero in his journey. He even considers that there is no prize better than her recognition.<sup>137</sup>

In addition, and similarly to the Kabyle tales, Tolkien puts both figures, the mother and the lover, in juxtaposition. Aragorn’s mother refers to Arwen as the “noblest and the fairest” of the immortals that cannot be offered to a mortal. She says: “My son your aim is high, even for the descendants of many kings. This lady is the noblest and the fairest that now walks the earth. And it is not fit that mortal should wed with the Elf-kin.”<sup>138</sup> His mother reminds him that he is not of noble birth, or at least not of the same rank as Arwen. Tolkien contrasts the negative feminine energy standing as an obstacle in the journey with the goddess that Aragorn aims at. The hero challenges his mother’s power and declares that he is fit to marry Lady Arwen since he is also of a noble birth. Gilrean; nevertheless, answers that the greatness of their family

was long ago and in another age of this world, before our race was diminished. Therefore I am afraid; for without the good will of Master Elrond the Heirs of Isildur will soon come to an end. But I do not think that you will have the good will of Elrond in this matter.<sup>139</sup>

---

<sup>134</sup> Ibid, 1387.

<sup>135</sup> Ibid.

<sup>136</sup> Tolkien, *The Fellowship of the Ring*, 309-310.

<sup>137</sup> Ibid, 489.

<sup>138</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1388.

<sup>139</sup> Ibid,1388.

The figure of the Goddess represents the epitome of beauty and kindness, the one who fulfils the hero's desires and wishes. This explains why in the Kabyle folk tales, Tolkien and even in Rowling's, bright light is always associated with the goddess. In Kabyle, *Tafat-iw* is often used for the lover, meaning "my light" which explains the blessings and the comfort the hero feels. Campbell elaborates on the goddess as follows;

She is the paragon of all! paragons of beauty, the reply of all desire, the bliss-bestowing goal of every hero's earthy and unearthly quest. She is mother, sister, mistress, bride. Whatever in the world has lured, whatever has seemed to promise joy, has been premonitory of her existence-in the deep of sleep, if not in the cities and forests of the world. For she is the incarnation of the promise of perfection; the soul's assurance that, at the conclusion of its exile in a world of organized inadequacies, the bliss that once was known will be known again: the comforting, the nourishing, the "good" mother-young and beautiful-who was known to us, and the even tasted, in the remotest past. Time sealed her away, yet she is dwelling still, like one who sleeps in timelessness, at the bottom of the timeless sea.<sup>140</sup>

Externally, the goddess guides the hero to "the sublime acme of sensuous adventure." Internally, the hero struggles to use the best of what his Anima is about to restore his relationship with the feminine and thus life, youth and beauty. She is his redemption and he is her saviour. Campbell writes, "The hero who can take her as she is, without undue commotion but with the kindness and assurance she requires, is potentially the king, the incarnate god, of her created world."<sup>141</sup>

In "A la recherché de la belle Chartz,"<sup>142</sup> similarly to "The Tale of Arwen and Aragorn," the male hero looks at the goddess as a reason to pursue the journey and gain glory. The positive female figures around these heroes help them heal their relationship with the Anima and stimulate the desire for a better world. They teach the hero to balance both the feminine and the masculine sides. Jung explains that "the Relation with the Anima is again a test of courage, an ordeal by fire for the spiritual and moral forces of man."<sup>143</sup> On the other hand, the hero's attitude towards Anima is conditioned by his relationship with the mother, which produces

---

<sup>140</sup> Campbell, *The Hero*, 101-102.

<sup>141</sup> Ibid, 106.

<sup>142</sup> Frobenius, "A la recherche de la belle Chartz," 98.

<sup>143</sup> Jung, "The Archetypes and the Collective Unconscious," para 61.

“pathological consequences” that create an “increasing insecurity of marriage” and “magically complicated relationships” with the feminine.<sup>144</sup>

Several female figures represent the goddess and the temptress in Rowling’s series. Hermione, Mrs Weasley, Professor McGonagall, and then Ginny assist Harry in building a better perception of the Anima. His aunt Petunia and Ginny are two contradictory female energies surrounding Harry and escorting him on his journey. Petunia is the only female character he has known since birth. She is the terrible mother figure as she tries to rob him of his destiny. Campbell explains the negative female energy as the absent, tormenting and desiring to control and possess the male son. He adds:

(1) the absent, unattainable mother, against whom aggressive fantasies are directed, and from whom a counter-aggression is feared; (2) the hampering, forbidding; punishing mother; (3) the mother who would hold to herself the growing child trying to push away; and finally (4) the desired but forbidden mother (Oedipus Complex) whose presence is a lure to dangerous desire (castration complex)-persists in the hidden land of the adult’s infant recollection and is sometimes even the greater force.<sup>145</sup>

The passage illustrates and meets Petunia’s depiction as the punishing and hampering mother. The murder of his mother and the abusive childhood he had under her guardianship created a disturbed relationship with the feminine. In *The Goblet of Fire*, McGonagall asks him to find a partner to open the ball, as he is the school champion participating in the wizard Tournament. Harry finds this disturbing and prefers to face a dragon. Ironically, it is for the first time, after four years at Hogwarts, that Harry notices that the school holds many girls. Rowling writes:

A week ago Harry have have said finding a partner for a dance would be a crinch compared to taking on a Hungarian Horntail. But now that he had done the latter, and was facing the prospect of asking a girl to the ball, he thought he’d rather have another round with the Horntail.<sup>146</sup>

In this sense, the feminine is a dragon to face.

Ginny is the second female character who has an enormous influence on Harry. He meets Ginny on his first trip to Hogwarts. This meeting does not bring major changes to Harry as a

---

<sup>144</sup> Ibid, para 61.

<sup>145</sup> Campbell, *The Hero*, 102.

<sup>146</sup> Rowling, *The Goblet of Fire*, 327.

boy. It is very symbolic; however, that Harry meets Ginny on his first trip to Hogwarts at the threshold between the Muggle and the magical world. Later in the series, Harry, and when looking at Mrs Weasley's eyes, he realises that she is just a reminder of Ginny's; "they were precisely the same shade of brown as Ginny's."<sup>147</sup> The connection gets stronger as the circumstances around them get harsher.

As a goddess figure, Ginny causes jealousy. During the wedding ceremony at the Weasley's, Krum, the Quidditch player, shows interest in Ginny, something that Harry does not like, saying that "she's seeing someone Jealous type. Big Block. You wouldn't want to cross him"<sup>148</sup> Harry mentions the shadow jealous lover in the presence of a threat that can shake his connection with the goddess. The wedding ceremony at the Weasley's allows Harry to spend time with the Goddess. It is also the moment that Harry tells Ronald that Ginny is not expecting him to marry her: "She's not an idiot, she knows it can't happen, she is not expecting us to-to end up married." Rowling writes that the moment he says this, "a vivid picture formed in Harry's mind of Ginny in a white dress, marrying a tall faceless and unpleasant stranger... her future was free and unencumbered, whereas his... he could see nothing but Voldemort ahead."<sup>149</sup>

In the midst of this darkness, Harry looks at Ginny as if he is "gazing into a brilliant light." She is the positive feminine that he looks up to, contained and loyal. Before leaving to look for the Horcruxes, Harry Kisses Ginny and in that he lives a moment of "Blissful oblivion... she was the only real thing in the world, Ginny, the feel of her." On another scene, Harry "chanced a glance at her. She was not tearful; that was one of the many wonderful things about Ginny, she was rarely weepy. He had sometimes thought that having six brothers must have toughened

---

<sup>147</sup> Rowling, *The Deathly Hallows*, 69.

<sup>148</sup> *Ibid*, 120.

<sup>149</sup> *Ibid*, 93.

her up.”<sup>150</sup> Campbell says: “if he [the hero] can match her import, the two, the knower and the known, will be released from every limitation.”<sup>151</sup>

Jung uses the notion of the “he-men,” to explain that for some men “self-control” means the repression of the feminine, which can transform him to a feminine being.<sup>152</sup> Without considering that the feminine is negative, the male rejecting the feminine turns to the “he-man.” In this sense, he is the aggressive shadow rejecting the Anima. The absence of a female figure in Thorin’s life makes him an aggressive warrior-king avoiding compassion and showing gratitude or love towards his companions.

I shall argue that the importance of the figure of the goddess in the male hero’s journey can be noticed with the already mentioned characters but especially through Thorin as Tolkien does not surround him with any female characters. He is born and dies surrounded by the masculine energy that does not recognise or celebrate the Anima. Jung explains, “a man counts it a virtue to repress his feminine traits as much as possible.”<sup>153</sup> The rejection of the feminine energy; nevertheless, results in considering the woman, who is originally a source of life, as intolerable and a source of weakness. Thus, “the world, the body, and woman above all, become the symbols not of victory but defeat. ... No longer can the hero rest in innocence with the goddess of the flesh; for she is become the queen of sin.”<sup>154</sup>

### **3. The Last Descent to the Underworld/ *Tlam***

The selected texts share the last trip of the hero to the underworld and “the Valley of the Shadow and Death” referred to in Frobenius’s collection as “les ténèbres” or “le monde de l’au-delà” that is *tlam* in Kabyle.

---

<sup>150</sup> Ibid, 92.

<sup>151</sup> Campbell, *The Hero*, 106.

<sup>152</sup> Jung, “Civilisation in Transition,” para 79.

<sup>153</sup> Jung, “Two Essays in Analytical Psychology,” 297.

<sup>154</sup> Campbell, *The Hero*, 113.

In “Le combat contre le dragon,” a giant serpent devours the departed hero Ali. This descent into the world of the dead seems an obligatory passage that forces his brother to leave the house as well. The hero withdraws from the external world and focuses on his internal world or the underworld in a process of “detachment” and “transfiguration.” The “temporary” death and resurrection occur in the forest’s depths. His brother disembowels the corpse of the snake to find Ali’s dead body. The animals in the forest help him revive his brother to return home.<sup>155</sup> In “Les trois fils de l’agellid,” the youngest of the brothers goes also to the underworld through the well for the final battle with the ogre. He returns accompanied by the goddess.<sup>156</sup> In this context, Jung writes, “the return to chaos is an essential part of the opus;”<sup>157</sup> a similar view is held by Campbell who states that the male hero must “descend” to “re-establish connection with the infrahuman.”<sup>158</sup> In the tale “A la recherche de la belle Chartz,” the hero’s resurrection happens when he achieves the last task assigned by the father and therefore escapes death. This moment is a relief for both the teller and the listener.<sup>159</sup>

As a last step, Aragorn also descends to the world of the dead through the Paths of the Dead to convince the Dead Men of Dunharrow to fight with them in the final battle. He explains to Eowyn that he does not enjoy the trip nor desire death or the death of his companions, but it is one way that leads to his purpose. Meeting death as a mortal is symbolic of renewal and the return from death is the birth of new self that chooses the perils leading to growth and the achievement of the long term fixed goal on the instant gratification of avoiding pain and running to the North. Tolkien reports the scene saying:

“Aragorn... why will you go on this deadly road?”  
“Because I must... Only so can I see any hope of doing my part in the war against Sauron. I do not choose paths of peril, Eowyn. Were I to go where my heart dwells, far in the North I would now be wandering in the fair valley of Rivendell.”<sup>160</sup>

---

<sup>155</sup> Frobenius, “Le combat contre de dragon,” 110-113.

<sup>156</sup> Frobenius, “Les trois fils de l’agellid,” 199.

<sup>157</sup> Jung, “Mysterium Coniunctions,” para 235.

<sup>158</sup> Campbell, *The Hero*, 294.

<sup>159</sup> Frobenius, “A la recherché de le belle Chartz,” 102.

<sup>160</sup> Tolkien, *The Return of the King*, 1026.

Harry also meets death in the forbidden forest in *The Deathly Hallows*. During this “temporary” death, the discussion with Dumbledore clarifies Harry’s mind as he understands his link to Voldemort. His factual and metaphoric resurrection brings light to the wizarding world. Rowling writes: “Harry was indispensable part of the mingled outpouring of jubilation and mourning, of grief and celebration.”<sup>161</sup> The return from the world of the dead sheds light on a new version of the self and the death of the old one. As this “decisive victory is won,” “the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.”<sup>162</sup>

An important symbolic aspect to consider in the resurrection of the male hero is the reappearance of the guide and the announcer of the journey. In the tale “La fille de l’ogre,” the hero returns to his motherland to witness the coronation of his father. The young man, then, meets his aunt who gives him a furtive kiss on the forehead that causes him to forget his wife left on a far island. The hero, then, goes into a period of amnesia, unaware that his wife is waiting for him. The resurrection takes place when his wife leaves the island to look for him and help him remember her with a violent punch to the face.

The return is officialised with the reappearance of the faithful servant who announced the journey at the beginning of the tale to proclaim the return of the hero and his wife.<sup>163</sup> In the tale of “Le combat contre le dragon,” and on his way to return, the hero encounters again the shepherds whom he met and helped on his way to adventure. The shepherds offer him ships, cows and oxen that he takes home.<sup>164</sup> In a similar way, Harry leaves the forbidden forest surrounded by his enemies and, as a dead body, in Hagrid’s arms who was the announcer of the journey guiding him in and out. It seems that the guide is the “spirit of the father” leading the hero.

---

<sup>161</sup> Rowling, *The Deathly Hallows*, 609.

<sup>162</sup> Campbell, *The Hero*, 28.

<sup>163</sup> Frobenius, “La fille de l’ogre,” 63.

<sup>164</sup> Frobenius, “Le combat contre le dragon,” 114.

In “The Return Journey” chapter, in *The Hobbit*, Thorin also meets death as he is wounded on the battlefield. He tells Bilbo that he is ready to meet his fathers and go to a place where material gain is meaningless:

I go now to the halls of waiting to sit beside my fathers, until the world is renewed. Since I leave now all gold and silver, and go where it is of little worth, I wish to part in friendship from you, and I would take back my words and deeds at the Gate.<sup>165</sup>

This is one of the rare moments when Thorin recognises Bilbo by referring to him as a friend and a “good thief.” It is a moment of reconciliation. Thorin “had fallen pierced with pears” in battle.<sup>166</sup> The moment between Thorin and Bilbo is the moment of reconciliation with the grave and his ancestors as he officially slays the monster inside him. Thorin is, in one way, born as the divine child that must be protected until he can accomplish his duty. The arrogance of Thorin stems from the fact that he is born to grandiosity. Thorin’s burial with the Arkenstone symbolises his inability to conquer his desire for material wealth.

If Thorin dies without enjoying the fruits of the journey, in the Kabyle folk tale “Le tueur d’orges,” the male hero liberates his brothers and sister from the ogre and then refuses to return to his motherland. He says: “Moi, je vais parcourir le monde dans tous les sens. Adieu!”<sup>167</sup> Campbell explains that the hero may refuse to return, doubting whether “his message would be communicated.”<sup>168</sup> This becomes clear after the hero spends some time with three companions whom he has mistaken to be brave men. He says while lifting his heavy club and departing alone to the forest, saying “You are fearful and cowards I cannot live with you.” This case can be justified by the fact that his individuation is not yet accomplished, as he did not meet the princes; although, he accomplished the initial task for which he left the family house. Similar to Thorin, this male hero is surrounded by masculine, apart from his mother and sister whom he perceives as weak.

---

<sup>165</sup> Tolkien, *The Hobbit*, 346.

<sup>166</sup> *Ibid*, 348.

<sup>167</sup> Frobenius, “Le tueur d’orges,” 88.

<sup>168</sup> Campbell, *The Hero*, 179.

## Chapter Four

### The Myth of the Female Heroine's Journey: The Road to Wholeness

I write this as a woman, toward women. When I say "woman," I'm speaking of woman in her inevitable struggle against conventional man; and of a universal subject who must bring women to their senses and to their meaning in history. ... What they have in common I will say. But what strikes me is the infinite richness of their individual constitutions: you can't talk about a female sexuality, uniform, homogeneous, classifiable into codes- any more than you can talk about one unconscious resembling another. Women's imaginary is inexhaustible, like music, painting, writing; their stream of phantasms is incredible.<sup>1</sup>

There is no place that is so safe that there is not a snake in it.<sup>2</sup>

The present chapter investigates the female version of the journey. It is an issue that critics ignored when looking at the feminine presence in the Kabyle folk tales and the fantasy novels; since they often considered the scarcity of the female characters and gender roles. Lacoste-Dujardin (1972 and 1991), Merolla (1996 and 1998) and Yacine (2011) consider the issue of the centrality of the male figure in the Kabyle folk tales. Lacoste-Dujardin and Merolla argue that the male-dominated society is faithfully represented through the tales that incarnate the struggle of both males and females to build up a complementary relationship. Lacoste-Dujardin's view can be used to justify Yacine's who explains that the oral tales are told to capture the woman's attempt to speak through the patriarchal society by creating characters and situations that contest the male dominance and the public sphere.

As far as the fantasy novel is concerned, reading Tolkien's narratives reveals that the author's fantastic world is also defined as a "male world." Gwen Berglind describes Tolkien's work as "sexist" as he invented a whole world through his *Legendarium* but "fails to give each species an equal representation amongst their genders," portraying the female as the male's reward.<sup>3</sup> The author explains this by referring to Tolkien's romanticized and idealized view of his mother whom he lost at a very young age and his wife, Edith, who embodied the angel in

---

<sup>1</sup> Helen Cixous, "The Laugh of the Medusa," *Signs*, trans. Keith Cohen and Paula Cohen, Vol. 1, no. 04 (Summer, 1976): 875-876.

<sup>2</sup> Peterson, "Images of Story Metastory," 01:04:30 to 00:05:10.

<sup>3</sup> Gwen Berglind, "The Female Presence in Tolkien's Masculine World," Fall 2017, 11-12, [https://epublications.marquette.edu/cgi/viewcontent.cgi?article=1015&context=english\\_4610jrrt](https://epublications.marquette.edu/cgi/viewcontent.cgi?article=1015&context=english_4610jrrt)

the house. Apart from his wife and mother, Tolkien was surrounded by male friends.

The three major female characters, Galadriel, Eowyn and Arwen, offer, according to Weronika Laszkiewicz, an ambivalent image of “passivity and empowerment.”<sup>4</sup> Melissa Hatcher suggests, for her part, that Tolkien’s female characters are not tamed. She supports her argument with Eowyn’s “rejection of the warrior’s life,” without justifying her perception.<sup>5</sup> Hatcher’s standpoint is interesting as it reviews the representation of the female characters and reads the minor characters as heroines in their quests. Berglind focuses on Tolkien’s biography to explain the lack of female characters, ignoring the female characters included who also have also their own story to tell.

Jakob Gustafsson and Filippa Tsatsa investigate the magical world of Harry Potter, which still considers women as irrational and men as leaders. Gustafsson adds that only Hermione Granger “contradicts” the gender norms and “undermines” the traditional role of the male.<sup>6</sup> Rivka Temima Kellner also clarifies that Rowling recreates the nuclear patriarchal family through the house elves, which is a reminder of the oppressive state of women in the past and many oppressive societies in modern and postmodern times.<sup>7</sup> Tsatsa’s perspective is ambivalent as it considers the way the novels both challenge and respect the conventional gender roles referring mainly to Butler’s vision of performative gender.<sup>8</sup> The author refers to Lois Tyson to explain that the traditional gender roles make men more rational, and protective, while the nurturing and submissive is the woman.

---

<sup>4</sup> Weronika Laszkiewicz, “J.J.R. Tolkien’s portrayal of Femininity and its Transformation in Subsequent Adaptations,” *Crossroads: A Journal of English Studies* 4, no.11 (2015): 15-28

<sup>5</sup> Melissa McCrory Hatcher, “Finding Woman Role in *The Lord of the Rings*,” *Mythlore: A Journal of J.J.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature* Vol. 25: No. 3, 43-54 (University of Memphis, 2007), 53.

<sup>6</sup> Jakob Gustafsson, “Gender Roles in the Harry Potter Novels” (Research Paper., Karlstads Universitet: February 2020), <https://www.diva-portal.org/smash/get/diva2:1396213/FULLTEXT01.pdf>.

<sup>7</sup> Rivka Temima Kellner, “J.K.Rowling’s Ambivalence towards Feminism: House Elves – Women in Disguise – in the “Harry Potter” Books,” *The Midwest Quarterly* Vol. 51, no. 4 (Summer 2010): 367-385.

<sup>8</sup> Filippa Tsatsa, “Gender Roles in Harry Potter: Stereotypical or Unconventional” (Thesis., Gothernburg University: 2013), [https://gupea.ub.gu.se/bitstream/handle/2077/33244/gupea\\_2077\\_33244\\_1.pdf?sequence=1&isAllowed=y](https://gupea.ub.gu.se/bitstream/handle/2077/33244/gupea_2077_33244_1.pdf?sequence=1&isAllowed=y)

One notices that critics are obsessed with the redefinition/ affirmation of gender roles explaining that, in Tolkien and the Kabyle folk tales, female characters are ignored; while Rowling's female characters are at the periphery. Concisely, the feminist perspective "worries" immensely about the status of Hermione and Ginny, considering them as secondary characters. As far as the Kabyle folk tales are concerned, female characters represent the "oppressive" state of the status of the Kabyle woman in traditional society. Consequently, none of the authors delves into the female journey or the notion of the heroine.

Merolla points out that the number of male heroes in the Kabyle/ Amaziy oral tradition exceeds that of heroines. The centrality "assigned" to the male characters mirrors the patriarchal nature of the society, as "there is a preference for sons over daughters, and the male hegemony and agnatic unity in the family are generally asserted,"<sup>9</sup> taking into consideration that these tales are mainly told by women. Merolla's stance is valid in the context of the British fantasy novels as well, since the number of heroines in the selected primary sources is also inferior. However, I shall argue that and despite the fact of being few in numbers when compared to the male heroes; the female heroine or the feminine energy, as we have seen, has an enormous influence on distorting, altering and challenging the events, either as mothers, lovers or old women strangers. Besides, it speaks volumes of the desire of the teller to voice her struggles.

I will investigate the universality of the myth of the female heroine's journey through selected Kabyle folk tales, Tolkien and Rowling fantasy novels, relying mainly on Murdock's concept of the Heroine's Journey and Jung's Individuation Process. Murdock's perspective of the journey deconstructs Campbell's male journey. It is concerned with the subversive journey of the heroine and the way the female characters trace their way to wholeness. It tackles the heroine's transcendence of the boundaries and imposed limitations, displaying a desire to move

---

<sup>9</sup> Merolla, "Gender and Community," 156.

from victimization to living the victorious self by crafting an archetypal pattern in the form of an internal and external journey.

To achieve this purpose, and like the previous chapter, I will opt for the steps of the Female Heroine's Journey knitted with the Individuation Process. The awakening of the self refers to the call. The intention, here, is to reveal how the heroine "drags" herself away from the feminine to find support in the masculine. The reshaping of the self starts with the recognition and appreciation of the feminine elements, which have already been rejected. It begins with the acknowledgement of the body and the attempt to heal the split with the mother to come finally to the union. The focus will be on comparing and building parallels between the only and the youngest daughters like *Nuja*, *Yuva* and other nameless female characters in the Kabyle folk tales, Eowyn and Arwen in Tolkien and Hermione in Rowling.

### **I. The Female Heroine's Journey and the Individuation Process**

Campbell, in *The Hero with a Thousand Faces*, uses the word heroin referring to Leo Tolstoy's Anna Karenina, and reveals what he calls "the spiritual dismemberment of his modern heroine," a journey that ends with death. Thus, Campbell does not refer to the female journey as a deliverance and liberation path. Unlike the male hero's, the female's journey is not recognised, and often, not important. In his *Goddesses: Mysteries of the Feminine Divine* (2013), Campbell states that, even in mythology, women's quest is an imitation of the male hero's journey. According to him, the male journey is far more important and demanding than that of the female heroine.<sup>10</sup> As far as Ford is concerned and using examples from the Zulu oral tradition, he defines the journey as both a male and a female path.<sup>11</sup> Jung's Individuation Process concerns all humans, male and female.<sup>12</sup> Yet, from a historical point of view, women

---

<sup>10</sup> Joseph Campbell, *Goddesses: Mysteries of the Feminine Divine*, ed. Safron Elizabeth Rossi (New World Library, 2013).

<sup>11</sup> Ford, *The Hero with an African Face*. viii, x, 16.

<sup>12</sup> Jung, "The Archetypes and the Collective Unconscious," para 490.

faced more local and historical boundaries and limitations. History and society made the woman her own, and thus the journey is one of confronting both the inner and external shackles.

Murdock rejects the separate paradigms regarding the nature of the journey, explaining that it is a self-transforming ride that denotes the process of individuation. She argues that the endlessly “patiently waiting” is certified by the patriarchy. Women need and have their journey. In the 2005 interview hosted by Mary Davis, Murdock explains that “The hero’s journey is up and out, with a big splash, to the light, while the heroine’s journey is down and in, to the cave, to the Black Madonna.”<sup>13</sup> Hence, if the physical hero’s journey is fulfilled in the pragmatic sphere through action, the heroine’s journey is realised within the confines of spirituality seeking healing and reclaiming one’s self.

### **1. The Female Heroine and the Illusion of the Self**

The investigation of the female heroine’s journey is set into three main stages that can unite Murdock’s paradigm and Jung’s Individuation Process. The heroine separates from the feminine making herself and her mother the shadow and then looks at the masculine for support. The result of the first stage is an illusionary self, imprisoned in the cocoon of perfectionism. The second stage is the Transformation and the Transfiguration stage where I will explain the heroine’s confronting the Shadow and then her reconciliation with the Animus. The third and the last stage is Wholeness and Healing.

The “Separation from the Feminine” is the first step in the female heroine’s journey. It is represented in the abjection of the mother and the known representing comfort. This rejection of the feminine in the outer and inner world leads to the creation of a delusionary self that transforms the mother into a shadow and the masculine into an ally. I will use the “call,” even though Murdock does not identify a specific call to adventure, as is the case with Campbell’s

---

<sup>13</sup> Maureen Murdock, “Maureen Murdock Interview,” interview by Mary Davis, *C. G. Jung Society of Atlanta Quartely News*, (Summer 2005), <https://maureenmurdock.com/maureen-murdock-interviewed-by-mary-davis/#:~:text=%E2%80%9CThe%20hero's%20journey%20is%20up,at%20my%20lectures%20are%20men.%E2%80%9D>

cycle. Pearson identifies the feeling of uneasiness and “unpleasantness” as the call to the quest that leads to the deliberate choice to launch the quest.<sup>14</sup>

**a. The Abjection of the Feminine: The Mother and the Familiar**

Campbell argues that awakening is specific to the male hero and the call to adventure of the female heroine represents nothing more than “the coming of adolescence.”<sup>15</sup> In other words, only the male hero recognises the uneasiness of the familiar world and decides to embark on a quest to the unknown. Nevertheless, looking at Murdock’s consideration of the female heroine’s journey, awakening and the recognition of discomfort caused by the familiar is a much-elaborated process for the female heroine. The female heroine recognises that she is born into an androcentric society that looks at the world from a male perspective, judging and classifying the feminine. To accomplish individuation, she first needs to step out of the domestic circumstances that she is born into through the separation from her *mother* and the *motherhold* in her to join the masculine world.<sup>16</sup> This break or separation from the mother causes an illusionary awakening of the “self.”

Like the tales making reference to the hero, the Kabyle folk tales that mention the feminine at the center of the events start with the confirmation that the young girl is the daughter of a nobleman and is surrounded by several male siblings. The heroine’s mother, on the other side, is often portrayed as silent and powerless, an ogress, dead or absent from the events. One of the best examples is the tale titled “*Aaqqa Yessawalen*” or “Le grain magique,”<sup>17</sup> which recalls the story of seven sons who agree, after learning that their mother is pregnant with the eighth kid, to leave the country if she gives birth to another male. A girl is born, but an evil old woman misleads them saying that their mother gave birth to another male that she saw with her

---

<sup>14</sup> Carol S. Pearson, *The Hero Within: Six Archetypes we live by* (New York: HaperCollins, 1998), 68.

<sup>15</sup> Campbell, *The Hero*, 47.

<sup>16</sup> Murdock, *The Heroine’s Journey*, 29.

<sup>17</sup> Literally, “The Grain that calls” or “The Magical Grain” in English; another similar tale is “La princesse et ses sept freres” that is “The Princess and the Seven Brothers.”

own eyes: “Votre mere a mis au monde un garçon, votre huitième frère .... Je l’ai vu de mes propres yeux!”<sup>18</sup> Deceived by the old woman, the seven brothers left their homeland to exile without meeting their new-born sister.

The journey of the female heroine starts, in this account, when the little girl turns fourteen, when the same old lady makes another appearance, misleading the beautiful young girl and accusing her of disgrace as her birth caused her brothers’ exile. She says : “tu n’as pas honte d’être si joyeuse, toi qui a fait exilé tes sept frères.”<sup>19</sup> She; however, always has believed that she is her parents’ only child. The young girl blames her mother for not telling her the truth, saying: “You, you never told me that I have brothers.” Once her mother certifies the old woman’s words, disappointed, the daughter realises that it is time to leave. Her mother explains that this same old woman lied to her brothers about her birth. Upon hearing the truth, the young girl decides to leave the house to look for her brothers and convince them to return to their family home. The heroine, then, prepares travel supplies and a mule. She is also accompanied with a servant Negress, and a magical grain that she puts on her lap for the road. Frobenius writes : “La jeune fille se munit des provisions de route ... Elle monta sa mule, prit congé de ses parents et se mit en route.”<sup>20</sup>

Murdock states that the heroine’s first task in the journey is to distance herself from her mother representing the passive, weak and sometimes manipulative.<sup>21</sup> The feminine figures the heroine encounters in “*Aaqqa Yessawalen*” are the silent submissive mother and the wicked old woman. Thus, the heroine, by leaving, condemns her mother’s silence. Adrienne Rich in her work *Of Woman Born: Motherhood as Experience and Institution* (1976), takes this feeling

---

<sup>18</sup> Frobenius, *Le Fabuleux* : “Le grain magique,” 173.

<sup>19</sup> Ibid, 174.

<sup>20</sup> Frobenius, “Le grain magique,”174. “The young girl provided herself with road provisions... She mounted her mule and set of leaving her parents.”

<sup>21</sup> Murdock, *The Heroine’s Journey*, 29.

farther calling it a Matrophobia, which is the “womanly splitting of the self, in the desire to become purged once and for all of our mothers.”<sup>22</sup>

In the tale of “Le bélier rebelle,” Frobenius recalls a man who has a daughter whom he loves more than his other children. Knowing this, his daughter takes advantage of her father’s love as he indulges at every whim. The tale starts in this way,

Un homme avait une fille qu’il aimait plus que ses autres enfants. Celles-ci ne se privait pas de profiter de la situation, car son père lui passait tous ses caprices. Il commençait toujours par refuser d’accéder à ses demandes extravagantes, mais dès qu’elle insistait, il finissait par céder.<sup>23</sup>

The daughter asks her father to get her a ram, *Tizimart* in Kabyle, that she would take to the fields. Like every time, the father gives in and offers her the ram she asks for before the winter season. The tale does not mention the presence of the mother nor attributes any role to the male brothers, even the father appears only at the beginning and then at the end of the tale. The mother is absent; accordingly, separation took place from birth or through the narration process, assuming that the speaker is a woman. The separation takes a profound dimension as the heroine leaves the familiar represented in the domestic.

Similar circumstances happen in the tale of “*Avava inuva*” also called “L’histoire de Rova et du lion,” “The story of Rova and the Lion,” where the only daughter, named *Yuva*, is her father’s and brothers’ beloved, referred to as “la prunella de leurs yeux.” When the father is condemned by the village committee to not move from a white stone until the end of his days, *Yuva* steps out of the domestic to take him food and keeps him company every evening despite the presence of her four extraordinarily strong brothers. Her father sees life outside the hut

---

<sup>22</sup> Adrienne Rich, *Of Woman Born: Motherhood as Experience Institution* (New York: W.W.Norton, 1976), 236. <https://archive.org/details/ofwomanbornmothe00rich/page/236/mode/2up?view=theater&q=stands>

<sup>23</sup> Frobenius, *Le Fabuleux* : “Le bélier rebelle,” 67. “A man had a daughter whom he loved more than his other children. They did not hesitate to take advantage of the situation, because her father indulged her with all her whims. He always began by refusing to grant her extravagant demands, but as soon as she insisted, he ended up giving up.”

through her.<sup>24</sup> It is noticeable that either at birth or after, in the Kabyle folk tales, the absence of the mother or her negative portrayal favours and pushes the female heroine to the journey.

In other cases, the mother is the ogress, which justifies the departure, as is the case in the tale of “Nuja, la fille de l’ogresse,” “Nuja, the Ogress’s Daughter.” *Nuja* is ogress’s beautiful daughter. The tale starts with a young man desiring to marry her and launching his quest of the beauty. This tale is very similar to the tale “A la recherché de la belle Chartz” that is centred on the male hero seeking the beautiful Chartz. *Nuja* happens to live with her mother in the dark forest to the west. It is an old woman who guides the hero towards the heroine. Upon finding her, *Nuja* hides the young man, takes care and protects him from her mother the ogress. The tale, then, unfolds to be *Nuja*’s tale as she takes advantage of the prince to move beyond the boundaries of her mother and the domestic. She runs from her mother’s nest through the forest following her “lover.”<sup>25</sup> Without hesitation, she meddles near the masculine distancing herself from her mother and then leaves the domestic.

*Nuja*, as the ogress’s daughter, is stuck in the image of the mother as she is often compared to her and vice versa. She denies herself the positive aspects of her feminine nature and falls into silence, repressing her anger and dissatisfaction with life with her mother. The tale also reveals that *Nuja*’s imprisonment and fear results in what Murdock calls the “madonna/whore dichotomy” feeling at times ashamed of her own body and sexuality as her physical appearance is mostly what she is remembered for. Murdock explains that part of the separation is to ignore the feminine body in favour of the mind.<sup>26</sup> She adds, “Women have to find autonomy before they can achieve wholeness.”<sup>27</sup> In the case of *Nuja*, no other female character is associated with her mother like her. Thus, by choosing to leave, *Nuja* attempts to gain autonomy. The rejection is, nevertheless, from both sides since even *Teryel* finds it difficult to look at her daughter

---

<sup>24</sup> Frobenius, *Le Fabuleux*: “Avava Inuva,” 163.

<sup>25</sup> Frobenius, “Nuja, la fille de l’ogresse,” 302-314.

<sup>26</sup> Murdock, *The Heroine’s Journey*, 38.

<sup>27</sup> *Ibid*, 77.

growing to be the beautiful and desired girl that she is not. Thus, *Teryel*, by keeping *Nuja* at the domestic, tries to “contain” her daughter. And like most of the heroines in the discussed tales, she is “Unmothered” but tamed through the “motheriarchy.”

The tale of “Le combat des Amazones,” “The Battle of the Amazons,” recalls a man who married four times to have a male heir. His first three wives gave birth to seven beautiful girls with a stature worthy of men. Six of the seven nameless daughters become very skilled in the arts of war. With the birth of their brother, the sisters decide, guided by the eldest, to disguise their appearance and leave to look for the sister of the ogres to marry her to their brother, saying “Come my sister, let us disguise in men’s clothes, saddle our horses, arm ourselves with words, we will launch ourselves to the assault of these ogres.”<sup>28</sup> It is only when disguised in male garments that the father allows his daughters to leave looking for the ogres. In male outfits and looking like knights, the girls realise a “manly” performance on the battlefield. The mother, in this tale, is silent and domestic. The girls’ decision to leave to look for a bride for their brother seems a pretext to leave the domestic for the battlefield, which affirms their rejection of the passive feminine and adoption of the active male world.

In a very similar way, the female heroine in the fantasy novels is either the only child or the only female among several male brothers. The absence of the mother since birth or her silence, direct or indirect repudiation, is also a common characteristic. In Tolkien’s Eowyn and Arwen undergo both a physical and spiritual separation from their mothers. Eowyn is born to Theodwyn and Eomund of Eastfold, the daughter of the House of Eorl and niece to King Théoden of Rohan. She is the only daughter and has one male brother. At the age of seven, she lost her father who was killed in the battlefield while fighting the Orcs and her mother died of grief shortly after his death. Tolkien’s portrayal of the parents represents two contrasted images of the strong resistant father killed by the Orcs and the fragile and weak mother killed by grief.

---

<sup>28</sup> Frobenius, *Le Monstrueux* : “Le combat des Amazones,” 10.

Her uncle King Théoden of Rohan then, receives and educates her in his court. Tolkien writes that: “Eomer was like his fathers before him; but Eowyn was slender and tall, with a grace and pride that came to her out of the South.”<sup>29</sup>

Clearly and since young age, the heroine is confronted to this juxtaposition between the strong male father, brother or uncles and the feeble, silent and absent or terrible mother. Murdock explains that one of the reasons the daughter rejects her mother it is either because she very different or very similar to her.<sup>30</sup> In the case of Eowyn, leaving the king’s court is an opportunity to have a different destiny by indirectly rejecting the possibility of living like her mother grieving the death of her loved ones. This contrast between Eowyn and her mother is very similar to *Nuja* and the ogress or even the silent mother and the heroine in the tale “*Aaqqa Yessawalen*.” These heroines choose different paths than those of their mothers, desiring and planning to live their lives differently.

The second female character that deserves attention in Tolkien is Arwen Undomiel. She is also a motherless half-elven of the third age of Middle Earth who grows in her motherland and family in Lorien beyond the mountains. By leaving her mother’s kin, she returns to her father’s side who introduces her to the rule of Rivendell while her two male brothers Elladan and Elrohir ride with Ranger in the North.<sup>31</sup> Her name means the “noble maiden.”<sup>32</sup> She is called the “Evenstar” of her people. Arwen appears for the first time at her father’s court in *The Fellowship of the Ring* leading the Fellowship through the Hall of Fire and accompanying her father through his meetings, welcoming and celebrating his guests.<sup>33</sup> Arwen’s separation from her mother takes place, first, with the death of her mother and then when leaving her mother’s family to join the masculine world of the court with her father and brothers.

---

<sup>29</sup> Tolkien, *The Return of the King*, 1404.

<sup>30</sup> Murdock, *The Heroine’s Journey*, 136.

<sup>31</sup> Tolkien, *The Fellowship of the Ring*, 296.

<sup>32</sup> Wayne G. Hammond and Christina Scull, *The Lord of the Rings: A Readers’ Companion* (London; HarperCollins, 2005), 205.

<sup>33</sup> Tolkien, *The Fellowship of the Ring*, 299.

In Rowling, Hermione is the only child born to a Muggle family. She gives up on her life in the Muggle world and chooses Hogwarts. Like her fellows, Hermione receives a letter from Hogwarts that informs her parents that she is a witch. The letter is the call to adventure that announces the beginning of the journey and the separation from the mother. Despite being an outsider in the magical world, Hermione does not hesitate to accept the call. On their first meeting on the train to Hogwarts, Hermione enthusiastically introduces herself to Harry and Ronald as a Muggle born witch. She confesses:

Nobody in my family's magic at all, it was ever such a surprise when I got my letter, but I was so pleased, of course, I mean, it's the very best school of witchcraft there is, I've heard- I've learnt all our set books off by heart; of course, I'm Hermione Granger, by the way, who are you?<sup>34</sup>

Obviously, it is only after the letter that Hermione knew about Hogwarts. The way she talks; however, reveals that she knows a great deal about the school. Excited to leave the family home, Hermione prepares for the journey by learning her first yearbooks by heart, something that she will be doing for all the coming years. The feeling of non-acceptance puts her under pressure to outshine the pureblood wizards around her. Significantly, Hermione's experience when leaving to hunt the Horcruxes, in *The Deathly Hallows*, is very symbolic as she modifies her parents' memory and their names, erasing her existence from their lives. Here again, Hermione is "unmothered" as she never receives, from her mother, the gift of witchcraft that a mother should transmit to her daughter.

Murdock explains that the separation from the Terrible Mother, as is the case with *Nuja*, is easier than the separation from the Good Mother since the female heroine feels less guilt. The good mother is the personification of a garden of support, comfort and innocence. Conversely, the rejection of the good mother is one way for the daughter to find herself outside the image of the deity that the mother represents to build her own identity.<sup>35</sup> Hermione, in the case of

---

<sup>34</sup> Rowling, *The Philosopher's Stone*, 112-113.

<sup>35</sup> Murdock, *The Heroine's Journey*, 37.

Rowling, leaves the family home to settle away from her parents who have never had any link to magic to join a school of magic. The split is a liberation from the mother machismo, unconsciously; demanding and desiring to keep the daughter under the norms to throw herself in the bowel of the masculine.

Betty Friedan speaks of the “female machismo” as “that insistence that she be always right, ... -her supervirtuous equivalent of male strength and power, which she used to counter or mask her vulnerability, her economic dependence, her denigration by society and denigration of herself.”<sup>36</sup> The motheriachy can be an equivalent of the Patriarchy as an institution built to hide the weakness of the mother and her dependency. The rejection and the separation of the mother and the feminine transform the mother and the feminine into a shadow that pushes the heroine to identify with the masculine. The heroines, in the selected literature, act “*in reaction*” to the mother.<sup>37</sup> Consequently and through the female heroine’s journey, if the mother and the feminine self are the shadow and one of the most important dragons that she needs to face, the masculine, nonetheless, becomes the ally.

Murdock attributes the complex of the mother, either in the son or in the daughter, to the perception of the mother of her femininity and of the “cultural view of the feminine.”<sup>38</sup> By the late twentieth and early twenty-first centuries, the female body is “abused.” It became a “public domain” of opinions. Besides, the shattered relationship with the mother who failed to initiate the daughter to the mysteries of womanhood handicapped the body. As a result, the woman lost trust in her “gut” and intuition and, since the beginning of the twenty-first century, even the “pregnant body” is ridiculed, which aggravated the relation daughter/mother and woman/self.

#### **b. The Shadow Mother vs. the Male Ally: Identification with the Masculine**

In the Individuation Process, the Shadow is the part of the self that the person rejects or

---

<sup>36</sup> Betty Friedan, *The Second Stage* (Cambridge: Harvard University Press, 1998), 44-45.  
[https://books.google.dz/books?id=3EAVejsYeZUC&printsec=frontcover&redir\\_esc=y#v=onepage&q&f=false](https://books.google.dz/books?id=3EAVejsYeZUC&printsec=frontcover&redir_esc=y#v=onepage&q&f=false)

<sup>37</sup> Murdock, *The Heroine’s Journey*, 34.

<sup>38</sup> *Ibid*, 139.

denies but appears in dreams and is personified in life or through literature, either with the male hero's or the female heroine's journey. Jung considers the Shadow as the rejected feelings and unwanted thoughts that the heroine does not feel comfortable expressing; the "inferior side of the personality" or the lower self.<sup>39</sup> The separation from the mother transforms the inner feminine into a Shadow. The mother represents the rejected parts of the self that she does not bear or want.

In the Kabyle folk tales, the shadow is the biological mother who is an invisible, voiceless character or a monstrous ogress. In Tolkien, Eowyn and Arwen's shadow is the weak mother who surrenders to the traditional domestic role under the authority of the father and dives into depression after her husband's death. In Rowling, Hermione's shadow is her Muggle mother. She is an outsider, called Mudblood, to the magical world who gave birth a witch. In these cases, the transformation of the mother into the Shadow is justified by the mother's weakness and her inability to support her daughter. Murdock states that, in many ways, adults fail in considering the larger context to situate their mother's choices. She, therefore, is blamed for her inability to act differently.<sup>40</sup>

In "Le grain magique," the heroine leaves the "domesticated" mother looking for her brothers whom were deceived by the old woman. During the journey, the black servant tries to trick her by convincing her to let her ride the mule. The young girl; however, consults the magical grain which asks her to continue her journey and ignore the Negress. The magical voice guiding her is, in fact, her father's voice. When the young girl forgets the grain by the water, the Negress tricks her and takes her place. After they both arrive at the brothers' house, the young girl explains that she is their sister and that the miraculous water source changed her colour to black while her Negress becomes white. The brothers believe their sister's account, help her regain her initial appearance and welcome her in their house. The heroine becomes,

---

<sup>39</sup> Jung, "Symbols of Transformation," para 267.

<sup>40</sup> Murdock, *The Heroine's Journey*, 33-34.

then, a shepherdess.<sup>41</sup> This sequence of events in the tale contrasts the female figures, the mother, the old woman and the Negress, with the masculine figures, the father and brothers. The feminine represents negativity and the masculine represents the ally through the father and the brothers. The father's voice guides her and when deceived by the female Negress only her brothers save her.

In "Le bélier rebelle," the daughter leaves the home, driving her ram every day to the fields that she keeps watching from a tree that she climbs.<sup>42</sup> Lacoste-Dujardin explains that driving sheep or rams to the fields is a masculine activity that introduces boys at a young age to public life and the responsibility of protecting the herd away from feminine protection. It is a very important stage in the young men's life where he leaves childhood to step into maturity.<sup>43</sup> Therefore, the heroine identifies herself with the masculine energy and marks the separation from the mother and the feminine world that seems limited. Being a shepherdess is a transgressive action that puts the Kore in the face of danger. Girls who embark on this activity mark their separation from the domestic finding comfort in the unusual; again, this is possible because she is supported by the father and the silent brother as allies.

Like "Le bélier rebelle," in "Avava inuva," in one way or another, the absence of the mother facilitates *Yuva*'s subversion of the social established norms. When the father is punished by the village elders, *Yuva* is charged of taking care of him and keeping him company while he is tied to the stone. Through this, she leaves her domestic life interrupting the "natural" order of distinction between the feminine and the masculine of the traditional society. In the Kabyle context, the separation between the feminine and the masculine is also a distinction between the world of the left, the weak, the impure and the maleficent or the evil, on the one hand. The masculine world, on the other hand, is the world of the public, the virtuous and the

---

<sup>41</sup> Frobenius, "Le grain magique," 174-177.

<sup>42</sup> Frobenius, "Le bélier rebelle," 67.

<sup>43</sup> Lacoste-Dujardin, *Dictionnaire de la culture Berbère*, 71-72.

protective force. It is an opposition between the inside and the outside. In traditional society, the house, the garden, and the fountain are the feminine spaces. The city, the market, the open fields, the mosque and *Tajmaet* are the public places exclusively reserved for the masculine.

The French sociologist Bourdieu elaborates on this point saying,

Le dedans et le dehors... s'exprime concrètement dans la distinction tranchée entre l'espace féminin, la maison et son jardin, lieu par excellence de haram, espace clos, secret, protégé, à l'abri des intrusions et des regards, et l'espace masculin, la thajma'th, lieu d'assemblée, la mosquée, le café, les champs ou le marché.<sup>44</sup>

From a feminist perspective, De Beauvoir claims that the most important distinction between women and men is the distinction between the domestic and the public sphere, which are related to immanence and transcendence and passivity and activity. In other words, masculinity, the public and manhood are related, but not femininity, the public and womanhood. Here, the most important aspect is not the idea of the public sphere itself, but the traits that are associated with it i.e., bravery, endurance, leadership, success, career and honour.<sup>45</sup> The woman is fixed to "l'idée reçue" of "The Angel in the House" more of a mother and Kore, and definitely, not an Amazon. This distinction explains the transformation of the mother and the feminine to the Shadow and the masculine in the image of the father to an ally. In the tale of *Nuja*, because the mother stands between *Nuja* and public life, the heroine transforms the stranger into her ally as she hides him in her mother's home and protects him from her. She, then, leaves the domestic while her mother is sleeping. *Nuja* uses the prince and silence to other her mother and choose the masculine.

In "Le combat des Amazones," the sisters arrive at the ogre's house where they meet a mean old woman who seems untrustworthy. They ask their horses to defend themselves with great kicks of the hoofs, aiming for the body and the head, in case the old woman approaches

---

<sup>44</sup> Pierre Bourdieu, *Esquisse d'une théorie de la pratique* (Paris, Seuil, 2000), 49. "The inside and the outside ... is expressed concretely in the sharp distinction between the feminine space, the house and its garden, the place par excellence of haram, a closed, secret, protected space, sheltered from intrusions and glances, and the masculine space, Tajmaet, a place of assembly, the mosque, the café, the fields or the market."

<sup>45</sup> De Beauvoir, *The Second Sex*, 85.

them. The daughters stay disguised in male outfits for the years the fight is going on between them and the ogres. Thanks to her magical powers, the youngest of the daughters who did not leave with her sisters, senses the fight between their sisters and the ogres. She informs her brother that it is urgent for them to leave and join them in their fight.

The father does not approve of the decision of his youngest daughter. However, the cunning girl answers her father “should I abandon my sisters and our future spouses and let them be slaughtered by the ogres.”<sup>46</sup> By mentioning her sisters and the future spouses, the father seems more reluctant to the idea of her and his only son going after his daughters. In the same way, the young girl disguises herself in male garments to be unrecognisable. The seven sisters are transformed into soldiers fighting side by side with their male counterparts, putting aside their feminine identity.

When compared to Tolkien’s, the same insubordinate attitudes are perceptible through Eowyn and Arwen as they both desire a different destiny than that of their mothers through the masculine world of Tolkien. In her attempt to put an end to the stereotypical images assigned to the feminine, they, to use Murdock’s words, measure their “self-esteem,” “self-definition” and their “self-worth against male standards” “to not be like her mother” but be like the father. Murdock elaborates as follows;

Most women will do thing to please their fathers; they desperately want the attention of the male gods. Even if a man is aloof and judgemental, he still carries the power to determine how his daughter will function in the relationship to him as well as to other men in the world.<sup>47</sup>

They, thus, separate from the image of her weak humiliating mother who is both the symbol and the source of femininity in the girl’s physical and psychological development to embrace the “quest to identify with men” and find a way to “play by men’s rule.”<sup>48</sup> This affects not only her perception of her mother and the feminine around her but also her opinion of herself.

---

<sup>46</sup> Frobenius, “Le combat des Amazones,” 13.

<sup>47</sup> Murdock, *The Heroine’s Journey*, 85.

<sup>48</sup> *Ibid*, 31.

It is important to note that for the heroine, the masculine seems to value her independence and success more than the feminine. In other words, the dissatisfaction with the world and in many cases with the feminine version of the world offered by the mother launches a search for her value in society through the public sphere. Murdock says: “Many daughters distance themselves from their mothers because of the mother’s inability to support their daughter’s individuation and success.”<sup>49</sup> The mother is often responsible for certain negative standards of femininity. The lack of support builds up the emotional distance, encouraging the split between them because the mother’s standards do not meet the daughter’s ambitions, which explains why Eowyn chooses the company of masculine through the court of king Théoden of Rohan. In *The Two Towers*, Eowyn appears in white on the right side of the king “taking his arm.” Upon the arrival of Gandalf, the king reassures Eowyn, saying “Go, Eowyn sister-daughter! The time for fear is past.”<sup>50</sup>

At the king’s court, she chooses the company of men raising a drink like a “cupbearer” “in happy hour” for the health of “thy going and coming!” King Théoden drinks from Eowyn’s cup, which connotes their close relationship. Historically, the cupbearer is a high rank office of royal courts whose duty is to serve drinks at the royal table. The person chosen for the position has to be trustworthy because of the fear of conspiracy and poisoning. It is often stated by historians that the cupbearer has a confidential relationship with the king as he/she may also have an enormous influence on the king’s decisions,<sup>51</sup> a privilege that Eowyn enjoys.

Upon leaving for the battlefield, the lords of his court choose Eowyn to be the heir and the leader of the people if the king and his male heir, who happens to be Eowyn’s brother, do not return. The testimony of the male court and then the recognition of the king demonstrate her admission in “men’s club” receiving the sword and a corselet. Tolkien writes:

---

<sup>49</sup> Ibid, 36.

<sup>50</sup> Tolkien, *The Two Towers*, 672.

<sup>51</sup> See Allan Gautier, “Butlers and dish-bearers in Anglo-Saxon courts: household officers at the royal table.” (2017), <https://normandie-univ.hal.science/hal-02186863/file/Gautier%20-%20Butlers.pdf>

“Behold! I go forth, and it seems like to be my last riding. I have no child. Théodred my son is slain. I name Eomer my sister-son to be my heir. If neither of us return, then choose a new lord, as you will. But to some one I must now entrust my people that I leave behind, to rule them in my place. Which of you stay?”

No man Spoke

“Is there none whom you would name? In whom do my people trust?”

“In the House of Eorl,” answered Hama.

“But Eomer I cannot spare,” answered Hama. “And he is not the last. There is Eowyn, Daughter of of Eomund, his sister. *She is fearless and high-heated. All love her.* Let her be as lord to the Eorlingas, while we are gone.”

“It shall be so,” said Theoden. “Let heralds announce to the folk that the Lady *Eowyn will lead them!*”

Then the king sat upon a seat before his doors, and *Eowyn knelt before him and received from a sword and a fair corselet.*”<sup>52</sup>

The scene portrays the passage moment as the king recognises her as his heir.

Joshua S. Goldstein explains, in his work *War and Gender: How Gender Shapes the War System and Vice Versa* (2001), that in the context of conflict and battlefield, men are associated with war and women with peace claiming that it is not possible “to do war without doing gender.” Speaking of war is a way to deal with public life, independence, courage and the ability to dedicate the self to a clear objective that are more often associated with masculinity, war and manhood but not with femininity or even womanhood. Of course, the most important aspect here is not the idea of war itself, but the traits that are associated with war i.e., bravery, discipline, endurance, leadership and honour.<sup>53</sup> In this sense, by doing war, Eowyn and Hermione are welcomed into the masculine world taking male duties.

The same rebellious and subversive temper is given to Hermione in Rowling’s novel. From the moment she arrives at Hogwarts, Hermione is welcomed in the masculine world as she chooses the company of the masculine rejecting female friends, first by helping Neville, fixing Harry’s glasses, whom she barely knows and befriending them. Then, by gaining the Dumbledore’s trust. She becomes associated with Harry and Ronald as they are referred to as the “trio.” Hermione enjoys the blind trust of her friends believing that she will never give up

---

<sup>52</sup> Tolkien, *The Two Towers*, 683. Italics mine.

<sup>53</sup> Joshua S. Goldstein, *Work, War and Gender: How Gender Shapes the War System and Vice Versa* (Cambridge: Cambridge University Press, 2001).

on any, as is the case when Harry faces the exclusion from Hogwarts twice in *The Prisoner of Azkaban* and *The Order of the Phoenix*. She is often described as the “Knowing it all” by her classmates competing to have the best grades and achievements and risking her life to save them. In *The Deathly Hollows*, Ron complains about the food she makes comparing it to his mother’s cooking, calling it disgusting, while on the run to hunt the Horcruxes, Hermione answers that she is the one who always cooks and that food cannot be charmed to be good,

“Harry caught the fish and I did my best with it! I notice I am always the one who ends up sorting out the food, because I’m *a girl*, I suppose!”  
“No, it’s because you’re supposed to be the best at magic.”<sup>54</sup>

Hermione’s obvious inability to cook and amazing talents as a witch are contrasted as if her poor cooking talents distances her from the mother’s role. In *The Order of the Phoenix*, it is Hermione’s idea to build the DA, the Dumbledore’s Army, a secret army in Hogwarts. She is also the one who set a complex system of communication; yet, the silence and the amazement with which her friends greet her idea makes her believe that her plan is insecure. She says: “Well, I thought it was a good idea...But ... well, if you don’t want to use them.”<sup>55</sup> Everybody compliments her “brainy idea” and ability to perform a Protean Charm, an N.E.W.T. standard. Ironically, Hermione is the heroine who cannot cook but can build a secret army and design a complex communication system.

Both Eowyn and Hermione find refuge in the masculine where they embrace the image of the warrior companion. “Like a man,” they enter the male’s province, which seems to open opportunities. Because the masculine is a “position of strength,” they consider its support to empower them.<sup>56</sup> Rare are the females or the daughters, in the selected narratives, who look up to the feminine as a model. Hermione never looks at the feminine around her. She excels in the school of witchcraft of wizardry to fill in the blank of the Muggle girl. In the Kabyle folk tales,

---

<sup>54</sup> Rowling, *The Deathly Hallows*, 238.

<sup>55</sup> Rowling, *The Order of the Phoenix*, 369.

<sup>56</sup> Murdock, *The Heroine’s Journey*, 41.

jealousy is often depicted between the mother and the daughter or the sisters. In other words, support is rarely found in the same sex. Subsequently, the heroine adopts silence and searches for a replacement that she finds in the masculine.

Jung agrees that the father shapes the feminine and her achievements.<sup>57</sup> The woman is allowed to be braver, more ambitious and more assertive when she is the daughter of a father and away from her mother. This expression is similar to the belief that a noble, strong minded and honourable woman is the daughter of a man in the Kabyle context, which also echoes Eowyn's status as the "daughter of kings." Murdock refers to "the daughter of the father" as the potentially "high-achieving" woman taking "pride in learning how to think like men, how to compete with them, and how to beat them at their own game,"<sup>58</sup> and sometimes even better. Murdock elucidates on this point saying,

Many high-achieving women are considered *daughters of the father* because they seek the approval and power of that first male model. Somehow mother's approval doesn't matter as much; father defines the feminine, and this affects her sexuality, her ability to relate to men, and her ability to pursue success in the world. Whether a woman feels that it is alright to be ambitious, to have power, to make money, or to have a successful relationship with a man derives from her relationship with her father.<sup>59</sup>

The true enemy of the female heroine, according to Gail Carriger, is her feelings of loneliness and isolation hiding behind her imaginary outer success as she is admitted in the male realm. She seems to reach her goals not as a "female" but as a woman "going masculine."<sup>60</sup> She is rarely supported by the feminine around her. On the contrary, "she is often seen as disagreeable, ugly, and a bitch, as no longer willing to smile, swallow feelings, numb out, and please"; nevertheless, reclaiming "the dark mother" is a necessity.<sup>61</sup> The heroine comes to realise that no matter how successful she is, still, she is "undervalued and overworked."<sup>62</sup> "Self-

---

<sup>57</sup> Jung, "Experimental Researchers," para 1006.

<sup>58</sup> Murdock, *The Heroine's Journey*, 53.

<sup>59</sup> *Ibid*, 42.

<sup>60</sup> Gail Carriger, *The Heroine's Journey: For Writers, Readers, and Fans of Pop Culture* (New York, 2020), 09.

<sup>61</sup> Murdock, *The Heroine's Journey*, 110.

<sup>62</sup> *Ibid*, 41.

beating” imprisons her more than any social restriction in responsibilities and “natural” obligations and the voice she hears from the inside starts to feel like her parents.

Hermione questions her abilities and the plots she conceives, often saying: “How can I be so stupid?” Besides, she looks at the exclusion from Hogwarts worse than death. This attachment suggests the feelings of inferiority that are always translated in the need to be smarter and work hard or the fact that she is not doing enough. The addiction to perfectionism and overwork is backed up by anxiety of failure and of feminine inferiority. It also originates in her lack of self-assurance, continuously in need of the approval of the male world where she finds allies and the power she seeks. Hermione becomes then “too serious” and then a “pleaser” and a “strong” independent girl who overworks her body under the control of the tyrant Animus.

## **2. Descent and Transformation: Reinventing the Self**

The heroines in the Kabyle folk tales, Arwen and Eowyn in Tolkien and Hermione in Tolkien come to the mid of the journey included in “the Old Boys Club.” The masculine allies around the heroine would normally allow her to have better a relationship with her own animus. Nevertheless, Murdock explains that because these heroines are driven forward by the feeling of victimization and the belief that she needs to be “more self-sufficient than any man,” her relationship the Animus is “distorted and tyrannical; he never lets her rest.”<sup>63</sup> Her biggest flaw is that “she is not created in the image of god” because she lacks “the physical equipment to be male”<sup>64</sup> which explains the need for “the male gods” approval. It is most of all the need to be as good as men in their ability to get “things done” which “fuels her own ambition.”

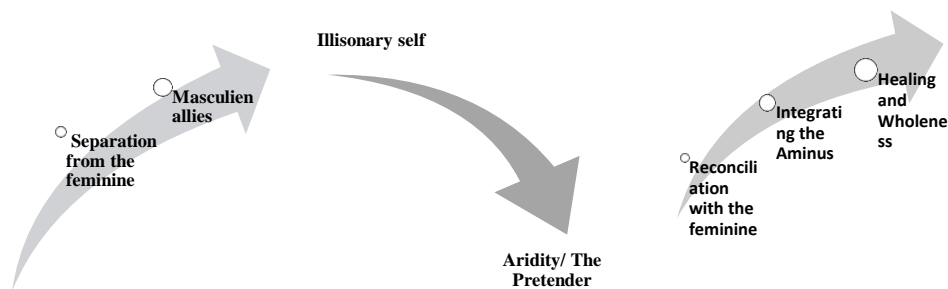
The detachment from the internal world causes emptiness and aridity. This is the realisation of the “illusionary self” that she created as a result of transforming the feminine, in the image of the mother, into a shadow and immersing the self in the male world needing validation. It seems that the female’s heroine journey can be reconstructed as an axe of ups and

---

<sup>63</sup> Murdock, *The Heroine’s Journey*, 75.

<sup>64</sup> *Ibid*, 53-54.

downs as follows:



**Figure 08: The Heroine’s Descent and Transformation**

After rejecting the feminine and immersing herself in the masculine world, the heroine experiences a sense of “Spiritual Aridity” as her relationship with the inner world is empty by the “the illusory boon of success” transforming her to “the Great Pretender” restrained in her cave. She deviates from the quest for selfhood to become a victim of female perfectionism, imprisoned between the “Two-Headed Dragon”: the Wicked Witch and the male Ogre Tyrant, representing the Shadow feminine and the tyrant Animus.<sup>65</sup>

Consequently, the real transformation of the heroine takes place during the road of trials when the heroine decides that

it is time for a transformation the whole personality, the birth of a totally new attitude, everything dries up inwardly and outwardly and life becomes more and more sterile until the *conscious mind* is forced to recognize the gravity of the situation, is compelled to accept the validity of the unconscious.<sup>66</sup>

Murdock raises the issue of modern women’s frustration with their lives after spending years pursuing a fulfilling career and financial achievements, in the modern and the postmodern sense, following the male hero’s journey that ignores and denies their nature. Most of these women, says Murdock, are successful but unhappy and betrayed as they live “a sense of sterility, emptiness, and dismemberment.”<sup>67</sup> These females’ journey seems to be a journey of

<sup>65</sup> Murdock, *The Heroine’s Journey*, 61-77.

<sup>66</sup> Helen M., Luke, *Woman: Earth and Spirit, The feminine in Symbol and Myth* (New York: Crossroad, 1984), 64.

<sup>67</sup> Murdock, *The Heroine’s Journey*, 17.

self-defiance to challenge the male and the patriarchy. The female heroine's journey, in truth, is a journey of self-satisfaction. It is about self-worth and the desire to change her world inside through healing "the internal split between woman and her feminine nature" rather than about the destination or the accomplishment of material triumph; "Finding the inner boon of success requires the sacrifice of false notions of the heroic."<sup>68</sup>

Like Campbell and Jung, Murdock refers to the unconscious as the underworld, and the heroine's journey as a metaphor for descending to the underworld and uncovering the unconscious by facing dragons. The real awakening of the heroine is in embracing the flaws of the self, falling into the chaos of the unknown to find order that would come from the inside. The process is one of "confusion and grief, alienation and disillusion, rage and despair" where women find their "way back to themselves not by moving up and out into the light like men, but by moving into the depths of the ground of their being"<sup>69</sup> to re-discover "the inner boon of success" that

requires the sacrifice of false notions of the heroic. When a woman can find the courage to be limited and to realize that she is enough exactly the way she is, then discovers the true treasures of the heroines' journey [...] She becomes real, open, vulnerable, and respective to a true spiritual awakening.<sup>70</sup>

As a result, the "sense of spiritual loss" puts the heroine in "voluntary isolation" to set new boundaries with the "male realm" and rediscover a way to look at herself again and the feminine; a "yearning for the feminine, a longing for a sense of *home* within their own bodies and community."<sup>71</sup> It seems that the empowerment that she has been looking for in the outside world and masculine is to be found in herself and the feminine she rejected.

One of the best scenes that portray the shattered existence of the heroine is in Tolkien's *The Return of the King*. Eowyn explains to Aragorn why he should not ride to the "Paths of the

---

<sup>68</sup> Ibid, 77.

<sup>69</sup> Murdock, *The Heroine's Journey*, 95.

<sup>70</sup> Ibid, 78.

<sup>71</sup> Ibid, 82.

Dead.” Surprised, Aragorn answers that she tries to stop him while she wants to leave with the soldiers.

“And yet you counselled me not to adventure on the road that I had chosen, because it is perilous?”

“So may one counsel another... Yet I do not bid you flee from peril, but to ride to battle where your sword may win renown and victory. I would not see a thing that is high and excellent cast away needlessly.”

“Nor would I,... Therefore I say to you, lady: Stay! For you have no errand to the South.”

“Neither have those others who go with thee. They go only because they would not be parted from thee.”<sup>72</sup>

The quoted conversation between Aragorn and Eowyn unfolds a smart woman aware of the dangers Aragorn is going into through the “Paths of the Dead.” It also captures Eowyn’s dissatisfaction with the role as a woman that imprisons her in walls of the domestic under the pretext of family duties. This widens the gap between her and the self. Murdock asserts that the need for approval and validation is the result of internalizing the myth of “female inferiority.” Eowyn’s life seems shattered, “in torment of mind,” between her desire to join men in on battlefield and her role as the only female in the court.

By saying “No” to both the patriarchy and the motheriarchy, the heroine begins her “descent into the spirit of the goddess where the power and passion of the feminine has been dormant in the underworld-in exile.” She realizes that “she is enough exactly the way she is” and her self-image is built on her will and desires. Murdock asserts that the female heroine’s quest is about the acceptance of the feminine nature by learning to value the self. It is an inner journey towards being a fully integrated, balanced, and whole human being. She writes: “The path of the female hero is not easy; it has no well-defined guideposts nor recognizable tour guides.”<sup>73</sup> In Murdock’s paradigm, “the feminine is the place people may be aspiring to integrate.”<sup>74</sup> The real journey to wholeness starts with the female heroine’s reconciliation with the feminine.

---

<sup>72</sup> Tolkien, *The Return of the King*, 1027.

<sup>73</sup> Murdock, *The Heroine’s Journey*, 18.

<sup>74</sup> “Maureen Murdock Interview.”

**a. The Reconciliation with the Shadow: “*The Return to the Mother*”**

The heroine needs to accept the presence of the parts of herself that she does not like since the shadow must not be denied existence but must be understood. Therefore, rebirth is viewed through her relationship with the mother. The heroine in the Kabyle folk tales, Arwen and Eowyn in Tolkien and Hermione in Rowling reconcile with the shadow by manifesting the need to reconnect with the feminine nature and heal the mother/daughter split. It is the “urgent yearning ... to develop those parts of herself that have gone underground while on the heroic quest: her body, her emotions, her spirit, her creative wisdom.”<sup>75</sup> The reconnection with the feminine implies a reconnection with the creative feminine that can occur through renewing interest in gardening cooking, home decoration, relationships, writing or dancing.<sup>76</sup> This idea is relevant to the tale of “Nuja,” who leads her way to her new destiny disobeying her mother the ogress who curses her saying “Nuja, ma fille! Nuja... Que toi et ton compagnon deveniez aussi noirs que le suie!”<sup>77</sup> that is “May you and your companion become as black as soot!” The guilt of leaving urges Nuja to look back to answer her mother. Nuja reminds the woman she rejected at the beginning of the journey that she is her daughter and therefore she needs her blessing on the man she chose. Frobenius recalls,

Mère, ..., n’oublie pas que tu es ma mère ! Pense que pour sauver la vie de mon mari et future époux, je dois l’éloigner de toi ! Ne prononce pas ces mauvaises paroles en guise d’adieu. Souhaite-nous plutôt bonne chance, et une heureuse vie à deux !<sup>78</sup>

Moved by these words, *Teryel* replies “It is all good! You are right! Go! May you be the sun and your husband the moon.” These words illustrate the reconciliation with the mother that ends “the dryness and aridity experienced during this separation.”<sup>79</sup> Nuja then continues her journey with her mother’s blessings. This demonstrates one way the “Unmothered heroine”

---

<sup>75</sup> Murdock, *The Heroine’s Journey*, 116.

<sup>76</sup> Ibid, 129.

<sup>77</sup> Frobenius, “Nuja la fille de l’ogresse,” 310.

<sup>78</sup> Ibid,301. “Mother, ... don’t forget that you are my mother! Think that to save the life of my future husband, I must keep him away from you! Do not say these bad words as a farewell. Rather wish us good luck and a happy life together.”

<sup>79</sup> Murdock, *The Heroine’s Journey*, 129.

turns to the mother who failed in initiating the girl into the “mysteries of womanhood.”<sup>80</sup> It is only after the reconciliation with her mother that Nuja recognises him as the man she desires to marry.

Reconciliation with the feminine is also found through mothering as the heroine finds pleasure in caring for herself and for others around her. In “Le bélier rebelle,” the heroine returns to the domestic after using the ram that her father bought her as an excuse to leave. It is apparent that the whole tale is an allegory about the rebellious heroine who refuses to embrace the domestic, in Kabyle “*Tizimart ur tayen ara awal*” that is “a ram that does not listen” or “*Yar Tizimart*,” “The bad ram” is the shrewd girl. The rebellious ram who refuses to go back home. She represents the girl who rebels against society’s expectations. The ram runs home only after she was about to be devoured by the wolf. The girl, thus, returns home regretting the ram. Besides, the domestic allows her to replace the mother, a role that she previously rejected. In this case, the “Unmothered heroine” becomes the mother.

Another instance of reconciliation takes place in the tale “Avava Inuva.” On the usual road to visit the father, *Yuva* is kidnapped by the lion who devoured her father. Obviously, her brothers leave the house to look for their sister who was found in the forest. It is her brothers who saved her, built a shelter for them, and then forbid her from leaving the domestic. In both tales, “Le bélier rebelle” and “Avava Inuva,” the reconciliation with the feminine equals the rejection of the public life, celebrating the return to the house and accepting the male saviour. The same situation appears in “Le grain magique,” where the heroine who left her mother to look for her brothers returns home with her brothers who saved her from the malicious Negress who wanted to take her place. The tale reports the heroism of the sister and the bravery of the brothers. They arrive to their native land to reunite with their mother and mark the reconciliation.

---

<sup>80</sup> Ibid, 138.

The Amazons, in “Le combat des Amazones,” leave the domestic and penetrate public life through battle to reject the status of the silent submissive that their distinct mothers represent. The reconciliation with the feminine takes place when meeting the sons of the *agellid*. With their meeting, the heroines remove their disguise to be recognised as female warriors.<sup>81</sup> Tolkien’s heroines, Arwen and Eowyn, repent their initial separation with the mother by celebrating their nourishing side and becoming themselves Queens. The reconciliation with the feminine takes place as Eowyn remains at court while the men ride to battlefield in *The Two Towers*. In *The Return of the King*, she meets them on their return home. Eowyn offers them food and a bed worrying about preparing “fairer housing.” She, then, asks Aragorn to be careful and take care of her brothers as they are riding through the Paths of the Dead something she considers as madness.<sup>82</sup> In the same scene and while laying her hand on his arm, she asks Aragorn to accompany him in his quest saying: “You are a stern lord and resolute, ... and thus do men win renown.” Tolkien says that she “Paused” to add, “Lord, ... If you must go, then let me ride in your following. For I am weary of skulking in the hills, and I wish to face peril and battle.”<sup>83</sup> When Aragorn mentions that it is her duty to stay with her people. She hesitates, as she does not desire the fame of the domestic. However, Eowyn is aware that her principal duty lies in taking care of her people. This acceptance and ability look at herself in the mirror, the daughter or the girl needs to end what Melanie Klein calls “the archaic maternal superego.”<sup>84</sup> Because Eowyn is associated with the king’s court and show desire to join battlefield, it becomes impossible for people to view her outside the armour of the “iron lady.” On the return of king Théoden, she seems to be crying as the answer “All is well” is not clearly put. Tolkien

---

<sup>81</sup> Frobenius, “Le combat des Amazones,” 17.

<sup>82</sup> Tolkien, *The Return of the King*, 1025-1026,

<sup>83</sup> *Ibid*, 1026.

<sup>84</sup> Melanie Klein,

writes, “It seemed to Merry that her voice belied her, and he would have thought that she had been weeping, if that could be believed of one so stern of face.”<sup>85</sup>

Largely affected by the identification with the masculine, underestimating herself, and other women, Hermione’s healing starts when building friendships with other female friends like Ginny and Lona Lovegood, leaving the male world and accepting the feminine allows “maturity.” Hermione takes back the “disregarded feminine”<sup>86</sup> officially in The Yule Ball, in *The Goblet of Fire*. The event takes place at Hogwarts, where male students have to find a female counterpart for the dance. This puts a lot of pressure on Hermione to be chosen by a male student, instead of the usual pressure of excelling at school or fighting evil. On the night of the ball, Hermione tells Ron that she is going to get ready for the ball three hours ahead. Ron, surprised, asks: “What, you need three hours?”

At the entrance of the Big Hall, Harry and Ron notice that her smile is different, as she no longer resembles the girl with the “very bushy hair and rather large front teeth”<sup>87</sup> that she has been since they met. Her teeth, often a source of mockery, made her look like a beaver, especially after Malfoy’s “Densaugeo” charm. They are now all straight and of a normal size and her hair is shiny. Harry’s jaw dropped as Hermione does not “look like Hermione.” Rowling writes;

But she didn’t look like Hermione at all. She had done something to her hair; it was no longer bushy but sleek and shiny, and twisted up into an elegant knot at the back of her head. She was wearing robes made of a floaty, periwinkle-blue material, and she was holding herself differently, somehow – or maybe it was merely the absence of the twenty or so books she usually had slung over her back. She was also smiling-rather nervously, it was true- but the reduction of her front teeth was more noticeable than ever. Harry couldn’t understand how he hadn’t spotted it before.<sup>88</sup>

Hermione finds or rediscovers the positive feminine energy. Even the rest of Hogwarts seems amazed looking at her in an “unflattering disbelief.” She then sits at the dining table busy

---

<sup>85</sup> Tolkien, *The Return of the King*, 1041.

<sup>86</sup> Murdock, *The Heroines’ Journey*. 155.

<sup>87</sup> Rowling, *The Goblet of Fire*, 46.

<sup>88</sup> *Ibid*, 349-350.

teaching her “chevalier” Krum to say her name properly, while having eye contact. Immersed in the masculine world, nobody looked at her as a woman who could have a relationship, have fun, dance with the male outside her friendship with Ron and Harry. Later during the same night, Ron mentions to Hermione that she is “Fraternising with the enemy”<sup>89</sup> as Harry and Krum compete against each other. Rowling depicts Hermione as the bossy girl or the Amazon pleased that a man had the courage to ask her out. She is pleased that, apart from Ron and Harry, other men can be interested in her.

The separation from the mother and the familiar environment is more of “a dismemberment than a liberation,” and often a “rebellion.” The image that mothers draw about themselves and their daughters makes women and daughters live with the guilt of castration and anxiety. Murdock explains that when the heroine claims her ownership of her body, the liveliest moments in her life are those linked to the body. The heroine lives what James Hillman calls the “*incestuous return to the mother*,” a process of “going where the heart is” as she allows herself to feel<sup>90</sup> her nurturing protective force. The acceptance of the feminine self implies an acceptance of the female body, sexuality, menstruation, giving birth and breast-feeding.<sup>91</sup>

#### **b. Facing the Inner Masculine Tyrant and Finding “The Man with Heart”**

A patriarchal environment transforms the heroine into “the armoured Amazon,” preventing her from a healthy relationship with the masculine and the feminine and causing an unbalanced self.<sup>92</sup> In some cases and under the control of the tyrant Animus, she would despise women and classify them as ignorant, devious, or destructive. Peterson states, referring to the tale “The Sleeping Beauty,” where the hero saves the princess, that the reconciliation with the Animus is manifested in the heroine’s acceptance of the male hero’s help.<sup>93</sup> A man who is

---

<sup>89</sup> Ibid, 356.

<sup>90</sup> Murdock, *The Heroines’ Journey*, 122-125.

<sup>91</sup> Ibid, 120.

<sup>92</sup> Ibid, 51.

<sup>93</sup> Peterson, “Images of Story Metastory,” 01:41:00 to 01:42:00.

comfortable with his “own feminine” will make the woman comfortable with her masculine; this is the reason why the woman needs to honour her feminine nature first before facing her inner masculine.<sup>94</sup>

Jung explains that if the innermost of the male is feminine and the innermost of the female is masculine, the result is that, inwardly, the man feels and the woman reflects, which justifies “man’s greater ability to total despair, while a woman can always find comfort and hope.”<sup>95</sup> Because of its reflective nature, the Animus produces *opinions* contrary to the Anima that is a source of *Moods*.<sup>96</sup> However and in its bipolar form, the Animus is infantile, irresponsible and tyrannical, which creates dependency on the male world’s recognition and leads to the belief that outside the male attention or definition, the heroine does not exist.<sup>97</sup> It seems that Jung blames the Anima for leading the male to his downfall. The Animus, in the female, on the other side, deprives her of her feelings.

The reconnection with the feminine facilitates the recognition of the Animus as a positive energy and not a tyrant. On the role and the importance of the Animus, Murdock clarifies that it can be “unbalanced and *unrelated to life*,” “combative, critical, and destructive.... cold and inhuman. Its machismo tells us to forge ahead no matter what the cost. It demands perfection, control and domination; nothing is ever enough.”<sup>98</sup> The healthy masculine energy is “a creative force” that makes the heroine grounded and stable. It is “gentle and solid,” “protective” and very patient, offering guidance.<sup>99</sup> It is not a source “of validation and identity” but of support and acceptance. In Murdock’s *Heroine’s Journey*, the heroine needs to recognise the positive masculine inside her to guide her out of chaos to maturity, a point discussed in Peterson who

---

<sup>94</sup> Murdock, *Heroine’s Journey*, 161.

<sup>95</sup> Jung, “Symbols of Transformation,” para 805.

<sup>96</sup> Jung, “Two Essays in Analytical Psychology,” para 331.

<sup>97</sup> Jung, “Symbols of Transformation,” para 463.

<sup>98</sup> Murdock, *The Heroine’s Journey*, 157

<sup>99</sup> *Ibid*, 92-93

looks at the feminine as chaos and it is up to the male to find order.<sup>100</sup>

In “*Avava Inuva*,” the lion devours the father and kidnaps *Yuva* to make her his wife. After she flees from the lion, the brothers ask her to return to the den of the lion and wait until night, when they will go to save her and get rid of the lion.<sup>101</sup> One must wonder why the brothers do not save the heroine upon finding her in the forest and ask her to go back home. It seems that the teller wants to establish the power of the masculine, the brothers in this case, and their natural role to act versus the heroine’s need “to be.” This is also the case in “*Le grain magique*” where The Man with Heart is the brother saving their beloved sister either from the Negress or from the lion. Bettelheim explains the use the brother and the sister stand for the unification of “Our dual nature.”<sup>102</sup> In the Kabyle context, the brother is expected to protect his sister as she represents the “*Nif*,” the honour, of the family.

In the tale of *Nuja*, when the heroine sees the prince for the first time at the threshold, she warns him that her mother is the ogress and that he has to go before she returns. She rescues him from her mother and then leaves the domestic to marry him. *Nuja* tricks her mother to run with this stranger; a disgrace for her mother who raised her. She takes him as “the Man of Heart” who arrived unexpectedly to save her from the machismo of her mother. *Teryel*, the ogress of the Amaziy oral tradition, rejects the masculine and raises her daughter *Nuja* away from society to protect her from both society and the patriarchy. *Teryel*, like the Amazon, becomes associated with every woman rejecting the masculine.

In “*Le combat des Amazones*,” finding the Man of Heart softens the heart of these female soldiers and takes them to the finale stage of individuation. The youngest of the heroines, and like her six sisters who left before her, travels disguised with her brother until she meets the man she desires to marry. Upon recognizing the son of the kings, she says: “Je ne suis pas plus

---

<sup>100</sup> Peterson, *Beyond Order*, 52.

<sup>101</sup> Frobenius, “*Avava Inuva*,” 165.

<sup>102</sup> Bettelheim, *The Uses of Enchantment*, 108-109

une ogresse que vous n'êtes des ogres! Vous êtes les futures époux que mes sœurs et moi-même attendions, n'est-ce pas ? Rengainez vos armes, la guerre contre les ogres est bel et bien finie !” That is “I am not an ogress than you ogres! You are the future husbands that my sisters and I have been waiting for, are you not! Sheathe your weapons, the war against the ogres is well and truly over!”<sup>103</sup> The Amazons, in mythology, are fierce warriors who reject the masculine. Hence, recognizing these men and then declaring the end of the war against the ogres implies the accomplishment of the heroine’s task.

In Tolkien, Arwen is depicted as her father’s companion as she is surrounded by the male counterparts at her father’s court. Aragorn is the brave “Man with Heart” whom she chooses. Yet and contrary to her father, he is not a king nor of an honourable name, at least the current circumstances do not favour him. By choosing to love Aragorn, Arwen chooses to leave her father’s court and land, rejecting being her “father’s daughter.” This moment marks the break between the tyrant Animus who was denying her relationship with Aragorn and the reconnection with the positive masculine who supports her choice of the man she desires. Aragorn allows her to be.

Through Faramir, Tolkien introduces Eowyn to the balanced masculine. After their return from the battle Pelennor fields, Faramir sees her in the garden of the Houses of Healing. Tolkien writes that he was “moved with pity, for he saw that she was hurt, and his clear sight perceived her sorrow and unrest.”<sup>104</sup> Faramir, as a healthy masculine, perceives the wounded woman she becomes. Desiring to return to the battlefield, Eowyn explains: “... I cannot lie in sloth, idle, caged. I looked for death in battle. But I have not died, and battle still goes on.”<sup>105</sup> He is a man who “bred among men of war,” a strong rider but also a tender human. When she tells him that she does not desire “healing,” but “to ride to war like my brother Eomer, or better like Théoden

---

<sup>103</sup> Frobenius, “Le Combat des Amazones,” 17.

<sup>104</sup> Tolkien, *The Return of the King*, 1256.

<sup>105</sup> *Ibid*, 1257.

the king,”<sup>106</sup> he explains that war is now drawn to them whether they want it or not. The best thing to do, therefore, is to recover and be ready. Tolkien writes that Faramir’s words “softened” her. Amid her emotional confusion, he brings order.

One of the most symbolic scenes is them, Faramir and Eowyn, standing on the wall of the City on a cold day when he wraps her with a robe. Faramir explains that he found something that he does not want to lose, understanding his thoughts, Eowyn explains, “I know not what in these days you have found that you could lose.”<sup>107</sup> These words imply that she is the one he is talking about and that he is not losing her. Faramir confronts her with the fact that if she plans to die in battle, it is because the man she wants, Aragorn, gave her nothing more than understanding and pity. Nevertheless, he wants her to be the Queen of Gondor. Tolkien writes that upon hearing his words, “her winter passed, and the sun shone in her.”<sup>108</sup> It is with Faramir that Eowyn learns to let her guard down, being closer to him and allowing him to protect and assure her.

Eowyn, who was a shieldmaiden, becomes Lady and then, with Faramir, Queen, standing with the man of heart on the walls of the City of Gondor, decides to be a healer, nurturing the living. Tolkien reports the scene as follows:

“I stand in Minas Anor, the Tower of the Sun, and behold! the Shadow has departed! I will be a shield-maiden no longer, nor vie with the great Riders, nor take joy only in the sings slaying. I will be a healer, and love all things that grow and are not barren. No longer do I desire to be a queen.”

Then Faramir laughed merrily. “That is well, for I am not a king. Yet I will wed with the White Lady of Rohan, if it be her will. And if she will grow with joy there, If the White Lady comes.”

“Then must I leave my own people, man of Gondor? And would you have your proud folk say of you: “There goes a lord who tamed a wild shieldmaiden of the North! Was there no woman of the race of Numenor to choose?”<sup>109</sup>

---

<sup>106</sup> Ibid, 1257.

<sup>107</sup> Ibid, 1259-1260.

<sup>108</sup> Ibid, 1264.

<sup>109</sup> Tolkien, *The Return of the King*, 1264.

Faramir takes her in his arms, kisses her, and informs the Warden of the Houses: “Here is the Lady Eowyn of Rohan, and now she is healed.” It is a coincidence that the healing of Eowyn is deeply connected to the mythic kiss that awakens the heroine that Peterson refers to, explaining;

Paralyzed by patriarchal despotism (or frequently by fear of the Terrible Mother), the kingdom remains stagnant, while the princess-mature, in her benevolent guise-waits for the kiss of the hero to wake. He awakened and revitalized beauty subsequently reanimates her people.<sup>110</sup>

Faramir and Aragorn are, Murdock points out, men who “honor the feminine.”<sup>111</sup>

Hermione comes to accept that, just like any student or human, perfection is not the criterion. She shows her helplessness with the broom flying, not playing Quidditch like Ginny or even needing help. Harry as a friend and a positive masculine energy, in *The Deathly Hallows*, “knew”, and without judgement, “that Hermione ... lacked confidence on a broomstick.”<sup>112</sup> Hermione often writes Dumbledore to check on her plans and ask for guidance. Murdock clarifies that the presence of the mature masculine ally helps the woman in positive ego development,<sup>113</sup> which explains the reason why the heroine relies on the male’s opinion and support. Besides Dumbledore, by the end of the series, Hermione builds a constant relationship with Ronald. When showing her doubts about building Dumbledore’s Army at Hogwarts, Ronald answers, “Hermione, it was your idea in the first place!”<sup>114</sup>

### 3. “The Hieros Gamos”: Healing and Wholeness

There is more recognition of the male in the female heroine’s journey than in Campbell’s perspective, which seems to take the female as a reward. Murdock’s vision of Apotheosis is viewed through going “Beyond Duality.” The focus is definitely on wholeness rather than triumphing. In Jung’s words, “the *hieros gamos* of opposites” is a moment of recognition and wholeness.<sup>115</sup> The heroine “realizes that she’s the place that people are trying to get to. When a

---

<sup>110</sup> Peterson, *Maps of Meaning*, 251.

<sup>111</sup> Murdock, *The Heroine’s Journey*, 160.

<sup>112</sup> Rowling, *The Deathly Hallows*, 41.

<sup>113</sup> Murdock, *The Heroine’s Journey*, 44.

<sup>114</sup> Rowling, *The Order of the Phoenix*, 349.

<sup>115</sup> Jung, “The Archetype and the Collective Unconscious,” para 197.

woman realizes what her wonderful character is, she's not going to get messed up with the notion of being pseudo-male."<sup>116</sup> Her heroism is defined through her ability to endorse her feminine qualities and feel the mother/daughter relationship. The healing of the heroine is to be found in "acceptance and not conquest" of the "machismo"<sup>117</sup> of the mother, the masculine and of the society. Wright elucidates that the heroine's storyline aims more "to "heal" rather than to "master" the narrative."<sup>118</sup> Ford views the heroine's fulfilment in her ability of "assimilating the powers of the transcendent realm to which she has passed."<sup>119</sup> The journey allows her to have access to and fix the facets of the self that she does not understand.

The heroines in the Kabyle folk tales end the journey through their return to the mother supported by their brothers as is the case in "Avava Inuva," "Le grain magique," and "Le bélier rebelle." In the tales of "Nuja," "Le combat des Amazones," the heroines celebrate their union with the male counterparts with the blessings of the father and in front of the people. In Tolkien, Arwen and Aragorn are reunited in the royal marriage. Arwen is wedded to Aragorn with the presence of her father and under the sight of the City of the Kings upon the day of Midsummer, in Tolkien's words, "the tale of their long waiting and labours was come to fulfilment."<sup>120</sup> Arwen, then, becomes associated with the fountain and the growing and blossoming tree. Eowyn's healing is also symbolically linked to her marriage to Faramir. Their union is celebrated in front of their people and after the burial of King Théoden.<sup>121</sup>

Hermione becomes a mother. I shall argue that motherhood and the celebration of the feminine have been left out by the modern world that the most heroic achievement of the twenty-first-century woman is to be a mother and celebrate the feminine. In this sense, Moyers and Campbell have the following discussion about motherhood:

---

<sup>116</sup> Murdock, *The Heroine's Journey*, 18.

<sup>117</sup> *Ibid*, 160-161.

<sup>118</sup> Wright, *The New Heroines*, 14.

<sup>119</sup> Ford, *The Hero with an African Face*, 57-58.

<sup>120</sup> Tolkien, *The Return of the King*, 1274.

<sup>121</sup> *Ibid*, 1279-1280.

Moyers: Don't you think we have lost that truth in this society of ours, where it's deemed more heroic to go out into the world and make a lot of money than it is to raise children.

Campbell: Making money gets more advertisement. ... So the thing that happens and happens, no matter how heroic it may be, is not news. Motherhood has lost its novelty, you might say.

Moyers: That's a wonderful image, though-the mother as hero.

Campbell: It has always seemed so to me. That's something I learned from.<sup>122</sup>

This statement meets with Murdock's consideration that healing is summarized in the celebration of the feminine. In Murdock's words, "she is a wise woman who is in touch with her feelings, humble, and *conscious of her sacrifice*. She is willing to endure the cycle of descent-ascent-descent; she is related to her own masculine as well as to the depths of her feminine."<sup>123</sup>

Harriet Lerner in her *Women in Therapy* (1994) writes that the heroine "Must differentiate herself from the maternal figure with whom she is to identify whereas the male child must differentiate himself from the maternal figure whose qualities and behaviors he is taught to repudiate within himself in his efforts to become "masculine"."<sup>124</sup> Clearly, and for different reasons, the hero and the heroine must learn to look at themselves as different identities away from the mother. Then, it comes that the mother is supposed to be a model to identify with as far as the female heroine is concerned; however, with the male hero, it is the separation from the mother that paves the way for his coronation.

### **Conclusion**

In this second part of this thesis, I have studied the myth of the journey through the male hero and the female heroine. They all receive a call to adventure, leave the familiar world to face their dragons and ogres and return.

The Kabyle male hero in the Kabyle folk tales, Tolkien's Thorin and Aragorn and Rowling's Harry act out of discomfort, and responsibility to fulfil their duty as their father's

---

<sup>122</sup> Campbell, *The Power of Myth*, 173.

<sup>123</sup> Murdock, *The Heroine's Journey*, 114.

<sup>124</sup> Harriet Lerner, *Women in Therapy* (New York: Harper and Row, 1994), 58, <https://archive.org/details/womenintherapy00lern/page/58/mode/2up?q=taught&view=theater>

only heir, protecting their lands, Kingdoms, and worlds, saving their sisters and finding the desired princess in the process. The shadow of the selected heroes is represented in the image of *Wayzen*, Smaug, Sauron and Voldemort. The integration of the Anima is often built through two contradictory female figures, the temptress and the goddess. The journey demonstrates that there is a double conflict between the inner and outer circumstances.

The female heroine in the Kabyle folk tales is the daughter of the king, a noble man or just a common man. She is often the youngest of the children or the only child, as is the case of Arwen and Eowyn in Tolkien's and Hermione in Rowling's. The heroines start their journey rejecting the feminine, in the image of the mother to look for approval and allies in the masculine world through the father, brothers, or male strangers and friends. It is an attempt to seek their sense of being outside the mother circle, transforming her into the Shadow. Her road of trials includes facing the Shadow feminine and the Tyrant masculine to embrace wholeness. Finally, the steps of the journey correspond to Jung's perception of the heroic as the ability to separate from the parents and face the infantile unconscious and forge the conscious. This movement is a life-changing process that can start early in life or later in adulthood. The journey is archetypal and repetitive, which indicates that the evolution of consciousness is as much a collective human phenomenon as it is an individual one.

In the next part, I will explore the Masculine and feminine archetypes that manifest and accompany the hero and the heroine throughout the journey.

### **PART III: THE ARCHETYPE IN SELECTED KABYLE FOLK TALES FROM THE COLLECTION FROBENIUS, TOLKIEN'S AND ROWLING'S FANTASY NOVELS**

Archetypes are typical modes of apprehension, and wherever we meet with uniform and regularly recurring modes of apprehension we are dealing with an archetype, no matter whether its mythological character is recognized or not.<sup>1</sup>

The Gods and Goddesses of myth; legend and fairy tale represent archetypes, real potencies deep within the psyche, which, when allowed to flower permit us to be more fully human.<sup>2</sup>

#### **Introduction**

During the Male Hero's and the Female Heroine's Journey, studied in the previous part, particular archetypes, feminine and masculine, manifest themselves in the selected texts in different images. The Archetypes are the inherited forms and conditions expressed through Archetypal Images that vary in the same culture and from one culture to another since "whoever speaks in primordial images speaks with a thousand voices."<sup>3</sup> Their content is perceivable in infinite experiences, visualisations and symbols. These images are renewed with every generation to denote the same inherited forms transmitted in literature.

Thus, in this part, I shall investigate universality through the feminine and masculine archetypes as they are reflected in the selected texts. Jung, Peterson, Moore and Gillette's masculine energies and Wolff's study of the feminine psyche will be applied to Frobenius's collection of the Kabyle folk tales in parallel to the fantasy literature by Tolkien and Rowling. It is upon these "archetypal realities," masculine and feminine archetypes, that the psyche is initiated and built. They can be creative, life-enhancing or destructive possessing a bipolar form. Chapter five is devoted to the masculine and six to the feminine archetypes.

---

<sup>1</sup> Jung, "Structure and Dynamics of the Psyche," para 280.

<sup>2</sup> Margot Adler, *Drawing Down the Moon*, 34

<sup>3</sup> Joseph Campbell, ed. *The Portable Jung* (Harmondsworth: Penguin Books, 1977), 321.

## Chapter Five

### The Masculine Archetypes

A man's emotions are what define him, and control is the hallmark of true strength. To lack feeling is to be dead, but to act on every feelings is to be a child.<sup>1</sup>

What man is a man who does not make the world better?<sup>2</sup>

*Mqidec* is the example of the male hero studied by Lacoste-Dujardin, mentioned in Frobenius's collection of the Kabyle folk tales in the trickster tales. The author considers him a trickster archetype, "resourceful" and a smart "half-man."<sup>3</sup> Christa C. Jones reflects on the male character "Djeha" in Moulieras's 1892 collection *Les Fourberies de Si Dje'ha*.<sup>4</sup> Jones's study; however, is a historical reading than an analysis of the character. As far as the masculine archetypes in Tolkien and Rowling, Skigemmann,<sup>5</sup> Ana Kechan,<sup>6</sup> N. Jothi and V. Chanthiramathi,<sup>7</sup> and other critics, investigate the examples of Percy, Dumbledore, Black, Hagrid, Ron, Snape, the Weasley twins and Harry following Victoria Lynn Schmidt's vision of Apollo-Businessman, the protector, the fooland, the woman's man, the male Messiah, the artist, and the king archetypes and their shadows, respectively. Similarly, Antonia Maslak considers the archetypal characters in Rowling's referring to Harry as the hero, Voldemort as the villain, Ron and Hermione as the sidekicks, Dumbledore as the mentor, and Fred and George as the tricksters.<sup>8</sup>

These authors do not go beyond the mechanical and brief listing of the characters and the corresponding archetypes in isolation, ignoring their significance. My argument is that

---

<sup>1</sup> Brandon Sanderson, *The Ways of Kings* (New York: Tor Books, 2010), 576.

<sup>2</sup> Balian of Ibelin performed by Orlando Bloom in *Kingdom of Heaven* (2005) directed by Ridley Scott.

<sup>3</sup> Lacoste-Dujardin, *Le Conte Kabyle : Etude ethnologique*, 47-107. The author uses "débrouillard"

<sup>4</sup> Christa C. Jones, *Djeha, The North African Trickster* (Jackson: University Press of Mississippi, 2023), [https://www.google.dz/books/edition/Djeha\\_the\\_North\\_African\\_Trickster/zinPEAAAQBAJ?hl=fr&gbpv=1](https://www.google.dz/books/edition/Djeha_the_North_African_Trickster/zinPEAAAQBAJ?hl=fr&gbpv=1)

<sup>5</sup> Skigemmann, *Where the Shadows Lie*.

<sup>6</sup> Ana Kechan, "A Jungian View of J.R.R. Tolkien's *The Lord of the Rings*," *Turkish Studies- Language and Literature*, 15(1), (2020): 297-304.

<sup>7</sup> N. Jothi and V. Chanthiramathi, "Masculine Jungian Archetypes of J.K. Rowling" in *Journal of Xi'an University of Architecture and Technology*, Volume XIII, Issue VIII, (2020): 1041-1049.

<sup>8</sup> Antonia Maslak, "The Fantasy Literature Archetypes in the Harry Potter" (Master thesis. J.J. Strossmayer University of Osijek, 2020), <https://repozitorij.ffos.hr/islandora/object/ffos%3A5075/datastream/PDF/view>

categorising the archetypes is one aspect of Archetypical Criticism. It serves to cross cultural borders that can separate characters and authors from different backgrounds. Jung's conceptualization is more prolific and thought provoking when applied to different works. More significantly, the role of the archetype of the mother and the father is not in any way considered, even though Freud and Jung stress the importance of the mother and the first separation from the womb in defining both the male and female archetypes. Therefore, in this chapter, I will illustrate how the collection of the Kabyle folk tales by Forbenius and the fantasy works by Tolkien and Rowling interconnect at the level of the male archetypes that manifest through the journey. The analysis starts by investigating how the archetype of the father manifests itself in both its positive and negative forms. I will move, then, to the archetype of the warrior in Frobenius's collection of the Kabyle folk tales, Thorin and Aragorn in Tolkien's work, and Harry in Rowling's series.

### **I. The Father Archetype**

From the “the primordial language” and the “textbook”<sup>9</sup> of archetypes, the father is a primordial image. Peterson uses the notion of the “bivalent Great Father” to refer to the ambiguous status of the father in mythology as a representative of the king's energy, signifying wisdom and tyranny. This figure offers “cultural protection from the terrible forces of nature, security for the weak, and wisdom for the foolish. He is; however, also the force who devours his offspring, rules the kingdom with cruel and unjust hand.”<sup>10</sup> This ambivalent representation summarizes the image of the father figure as order and civilisation but also that of the despotic tyrant who rejects change and novelty.<sup>11</sup> He writes: “Anything that protects and fosters (and that is therefore predictable and powerful) necessarily has the capacity to smother and oppress (and may manifest those capacities, unpredictably, in any given situation).”<sup>12</sup> In the selected

---

<sup>9</sup> Jung refers to mythology as “primordial language” and “textbook” of archetypes.

<sup>10</sup> Peterson, *Maps of Meaning*, 91.

<sup>11</sup> *Ibid*, 105.

<sup>12</sup> *Ibid*, 217.

literature, he is often represented through the figure of the good father and king archetype who is juxtaposed with the figure of the tyrant king or the jealous father.

### **1. The Good Father Archetype: The Blessing Force of the Hero and the Heroine**

In both the hero and the heroine's journey, the positive father archetype and the king energy are, according to Frazer, most demonstrated through men in ruling positions like kings and emperors. However, because of his role in the family, the good father archetype embodies the king's energy. Like a "king," he links the divine and the human world, combining political and spiritual power.<sup>13</sup> He represents the "Anthropos" uniting the warrior, the lover, the magician, and the king's energy in a well-rounded, mature, and balanced individual. He is "the divine child" who grows to remove "the infantile grandiosity" of the immature masculine that degrades others and learns to look down at his people with a "fatherly compassion." The king's energy transcends the "infantile pretensions" "to Godhood" and equals the holiness and the divinity associated with the gods.<sup>14</sup> The good or the positive archetype is represented through the father or the *agellid* in the Kabyle folk tales, Thrain, Arathorn and Elrond in Tolkien and James in Rowling. They function like a centre, a procreator, the transforming vessel and structurer of the world, kingdom, family and male psyche.<sup>15</sup>

The King is the centre and is, symbolically, the Primeval Hill, the centre of the world from which life is built and order is established. Looking at the earliest civilisations and mythologies, the Egyptians and the Akkadians, for instance, believed that the world spread on earth from a central hill. Sargon of Akkad referred to himself as the "He Who Rules Four Quarters." The four quarters are the four earth directions but also the different masculine energies defined by Moore and Gillette. As a centre, the king provides stability and reassurance. His family and land become his Kingdom and the centre from which the world flourishes. In

---

<sup>13</sup> Frazer, *The Golden Bough*, 31

<sup>14</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 49.

<sup>15</sup> Moore and Gillette, *Accessing the King*, 116.

the Amaziq mythology, the image of the father can be linked to *Anzar* and *Vav ignwan*, associated with the sky or the mountain. Odin, in Norse mythology, is also a representation of the father archetype. In the Kabyle folk tales, Tolkien and Rowling's, around the father, there is the village, the family house, the throne, the mountain, the hill and the castle as the "locus of divine revelation, of divine organizing and creative power."<sup>16</sup>

In the Kabyle tales, the positive father or king archetype is a respected man in the village, a common father, from a humble or wealthy background. He is often an esteemed and fair man who does not let greed take over his heart, and gives advice but also consults the old man/woman for guidance. His centrality is assured from the beginning of the tales. Like a "Mandalas" and the "axi mundi," he incarnates a world pillar.<sup>17</sup> He reveals a centred personality and its ordering power lies not only in his ability to keep his kingdom organised through the laws but also through his power to embody order.

The tales in *The Monstrous* and *The Fabulous* volumes begin, frequently, with either "Once upon a time," or "a very long time ago," "there was a man who had... ." These phrases announce the presence of the father or the king and of the heir, male or female. Most of the tales refer to men who had a son or sons, first, to mention daughters after that. A very similar narrative structure is to be found in both Tolkien and Rowling who inform the reader very early in the novels that Thorin, Aragorn, and Harry are sons of important men named Thrain, Arathorn, and James.

In Tolkien and Rowling's series, the authors find it necessary to go back in history to set the background for the current events to ensure the centrality of the father, and like the Kabyle folk tales, it is a way to push the hero in his way forward to honour his father. The father is the

---

<sup>16</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 53-54.

<sup>17</sup> Mircea Eliade, *The Sacred and the Profane: The Nature of Religion*, trans. Willard R Tusk (New York: A Harvest Book, 1987), 36-37.

Kabyle folk tales, Thrain, Elrond and Arathorn represent the good, old, wise, sometimes wealthy king who is loved and respected around his kingdom and beyond.

Arathorn is Aragorn's father. In "The Tale of Aragorn and Arwen," Tolkien recalls that Arathorn was his father's only son; "a stern man of full age" who "will be chieftain sooner than men looked for."<sup>18</sup> In *The Hobbit*, Thrain, Thorin's father, is depicted as a strong king respected by the kingdoms of Middle Earth. He inherited the last ring of the Seven Rings of the Dwarves from his father.<sup>19</sup> In *The Lord of the Rings*, the Half-elven Elrond is the master of Rivendell and the bearer of the eleven-ring of Vilya, the ring of Air, respected by both the kingdom of Man and the elves. He is depicted as the wise, ageless king and the healer. He receives Bilbo, Thorin and Aragorn and their companions during their journeys. Even Gandalf considers his advice.<sup>20</sup> Tolkien describes him saying;

The face of Elrond was ageless, neither old nor young, though in it was written the memory if many things both glad and sorrowful. His hair was dark as the shadows of twilight, and upon it was set a circlet of silver; his eyes were grey as a clear evening, and in them was a light like the light of stars. Venerable he seemed as a king crowned with many winters, and yet hale as a tried warrior in the fullness of his strength. He was the Lord of Rivendell and mighty among both elves and Men.<sup>21</sup>

Elrond is the central power from which life flourishes. After the death of his father, Aragorn was raised at Rivendell and Elrond becomes his surrogate father. For Aragorn, Rivendell is the place where his heart is.<sup>22</sup>

These kings and fathers are remembered and respected by both the inhabitants of Middle Earth and the Lonely Mountain, in the same way James Potter is respected and loved in the magical world. His power does not rest upon his wealth but on his bravery. He is the one who stood against the Dark Lord and died trying to save his family. Rowling describes him as a talented wizard who has been chosen by the wand of power, excellent at transfiguration and

---

<sup>18</sup> Tolkien, *The Unfinished Tales of Middle Earth*: "The Tale of Aragorn and Arwen," 1385.

<sup>19</sup> Tolkien, *The Unfinished Tales of Middle Earth*: "The Quest of Erebor," 229

<sup>20</sup> Tolkien, *The Fellowship of the Ring*, 222.

<sup>21</sup> *Ibid*, 295.

<sup>22</sup> Tolkien, *The Fellowship of the Ring*, 264.

skilled at Quidditch. He is also the heir of the cloak of invisibility. In *The Prisoner of Azkaban*, McGonagall describes James as an “exceptionally bright” troublemaker<sup>23</sup> who dared to break the rules while he was at Hogwarts.<sup>24</sup> Despite his death, James accompanies Harry in his journey like a good father archetype.

The centrality of the father as a positive figure is exemplified in procreation, fertility and the ability to “seed” and generate life by providing an heir who ensures the continuation of the narrative.<sup>25</sup> The good father archetype provides an heir or seeks one. Frobenius’s collection of the Kabyle folk tales emphasises the father’s social status not just through the material wealth, but also through his progeny; the more sons he has, the wealthier he is and the safer his lands and kingdom. He is often contrasted with the poor father who has only daughters.<sup>26</sup> “L’histoire de l’homme riche et de son frère cadet pauvre,” that is “The Story of the Rich Man and his Poor Younger Brother,” contrasts two brothers; the eldest is the wealthiest and has five sons. The poor brother, on the other side, has five daughters. Frobenius recalls:

Il était une fois deux frères qui héritèrent les biens de leur père. l’ainé devint très riche, le cadet très pauvre. ... chacun d’eux avait cinq enfants : l’ainé des deux frères ; le plus riche, avait cinq garçons, et le cadet, le plus pauvre, avait que des filles.<sup>27</sup>

Thus, male children are celebrated as “the army” and the real wealth, an idea that can be closely linked to Moore and Gillette’s understanding that fertility and blessing are often associated with the masculine power and “the creative ordering of things by the gods.”<sup>28</sup>

Similarly, Thorin, Aragorn and Harry survived on the same day their fathers are killed by the enemy. Their lives guaranteed the continuation of the narrative and ensured the stability of

---

<sup>23</sup> Rowling, *The Prisoner of Azkaban*, 215.

<sup>24</sup> Rowling, *The Philosopher’s Stone*, 89, 163, 322.

<sup>25</sup> Moore and Gillette, *Accessing the King*, 116.

<sup>26</sup> Also the case in the tales of “Les sept sœurs abandonnées” in *Le Fabuleux* and “La grotte aux trésors de l’ogre” in *Le Monstrueux*.

<sup>27</sup> Frobenius, “L’histoire de l’homme riche et de son frère cadet pauvre,” 134. “Once upon a time there were two brothers who inherited their father’s property. The elder was very rich, the younger very poor. ... each of them had five children: the elder of the two brothers, the richer, had five boys, and the younger, the poorer, had only girls.”

<sup>28</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 58.

the world after their parents. Moore and Gillette explain that the king's greatness and ability to maintain life is hidden in the libido and the erotic urges through which "the created world flows." Looking at history and mythology, the authors add that the king's "greatest joy" hides in the "spiritual dimension" of providing an heir to ensure the kingdom's stability. As if the most important achievement of the good father archetype is the "heir." In *The Hobbit* and in the trilogy of *The Lord of the Rings*, the history of Middle Earth is told through Thorin and Aragorn's family lines. In Rowling and from the beginning of *The Philosopher's Stone*, McGonagall recalls the rumours about the death of the Potters to Dumbledore, but then rejoices that Voldemort could not kill the "Boy." Thus, James's seed is left to carry his legacy. It is upon this announcement that the narrative starts, which explains why the fertility of the king is a primordial aspect in the folk tales and fantasy novels. The king or the father needs a "son" to complete his function.<sup>29</sup>

This leads to the third function of the father as a transforming vessel through his contagious power and blessings. The father's power is transmitted through his heir who "reincarnates" him. The father's name is mentioned with the son's name and thus blessing him even after his death. The Kabyle male hero in the Kabyle folk tales is often referred to as *Mis u agellid* and Thorin is referred to as Thorin son of Thrain, Aragorn as the son of Arathorn and Harry as son of James. In "Les trois fils de l'agellid," the father is a transforming vessel since, because he could not see the greatness of his progenitor, his three sons take the task of protecting their father's property from the ogre and that proves their greatness. It is only after the journey that the father recognises how gifted his sons are.<sup>30</sup>

In *The Hobbit*, the power of the father's name still brings and self-assurance. Beorn, the giant "skin-changer" who dwells between Mirkwood and Misty Mountain, helps Thorin and his companions after the unfortunate meeting with the goblins, only because he is the son of

---

<sup>29</sup> Moore and Gillette, *Accessing the King*, 126-129.

<sup>30</sup> Frobenius, "Les trois fils de l'agellid," 190,200.

Thrain. Tolkien reports the words of Beorn and their meeting writing: “I am not over fond of dwarves; but if it is true you are Thorin (son of Thrain, son of Thror, I believe), and that your companion is respectable, and that you are enemies of goblins and are not up to any mischief in my lands.”<sup>31</sup> Beorn has little trust and faith in strangers but offers Thorin and his companions his house to stay in for the night only because he is the son of Thrain. This demonstrates that the king’s energy is present through the feelings of duty that Thorin gained almost inherently because he is the son of the king. In the tale of “The Quest of Erebor,” Thrain is also celebrated and mentioned with his father’s name as Thrain son of Thror. The tale recalls Thror who gave Thrain the last of the Seven Rings to be killed by the Orc Azog, shortly after that.<sup>32</sup> The power of the good father archetype lies in his ability to protect the son with his symbolic presence.

Aragorn’s father, Arathorn, is privileged with an exceptional reputation. In *The Fellowship of the Ring*, Haldir, the forest guardian, mentions that the name of Aragorn, son of Arathorn is very popular in Lorien.<sup>33</sup> Aragorn inherited his father’s name, fame and respect. As is the case with Thorin. Thus, the positive father, creates a psychological balance inside the masculine psyche.<sup>34</sup> In Rowling, Harry is the Potter’s boy. His fame is summarised by the fact that he is his father’s son. These sons are expected to do great things just like their fathers. It seems he is recognised through his father’s eyes. This aspect is shared in the primary sources, the father as a positive figure in the son’s life, is a model for his son. The son feels the pressure to achieve great things to be like or exceed his father’s name, which justifies the necessity of the journey.

The last function of the good king is the ability to structure, historically or psychologically, the character and the kingdom to fortify his world against chaos. This stability is projected on the kingdom, the sons and the people as he guides the surroundings to

---

<sup>31</sup> Tolkien, *The Hobbit*, 110.

<sup>32</sup> Tolkien, *The Unfinished Tales of Middle Earth*: “The Quest of Erebor,” 229.

<sup>33</sup> Tolkien, *The Fellowship of the Ring*, 476.

<sup>34</sup> Moore and Gillette, *Accessing the King*, 126.

accomplish the unification of opposites.<sup>35</sup> Within the boundaries of his Kingdom, the king is responsible for establishing order and protecting his subjects. He is the one who stands as the healing force and ordering power. His divine power and ability to generate order, as a father and a king, is not conditioned by physical presence. This order is the result of the “static” aspect of the masculine, as his power lies above.<sup>36</sup> This image is built up in the Kabyle traditional house since *Asalas* is the masculine term used for the vertical pillar that holds the ceiling and protects the family and the house.<sup>37</sup>

In the Kabyle folk tales, the hero’s journey takes place outside the boundaries of the father where chaos reigns, usually the land of the ogre. It happens that, before the journey, the biological father rejects his son because he does not fit his model of masculinity. In “La fille de l’ogre,” for instance, the father decides to hunt his “good-for-nothing son” from the family house because he carelessly spends his fortune.<sup>38</sup> By pushing him away, the father confronts the son with the chaos outside his order. In “A la recherche de la belle Chartz,” the father wants his son to depart from the family house to learn to be responsible and build his order. When the hero decides to leave, the father blesses him asking him to always do well no matter how difficult the circumstances facing him.<sup>39</sup> The same image is drawn of the father in the tale of “Le grain magique” since the father’s voice accompanies the heroine while she is on the trip making sure she is safe, saying: “Continue like this! Don’t be afraid!”<sup>40</sup>

In other instances, the father appears at the beginning of the tales to name his son and then disappears to let his son lead the events as is the case in the tale “Le combat contre le dragon” where the father is replaced by the old man announcing the journey and the shepherd

---

<sup>35</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 62.

<sup>36</sup> Gareth S. Hill, *Masculine and Feminine: the Natural Flow of Opposites in the Sky* (Boston: Shambala, 2013), 29.

<sup>37</sup> Bourdieu, *Esquisse d’une théorie de la pratique*, 67. See Index.

<sup>38</sup> Frobenius, “La fille de l’ogre,” 44.

<sup>39</sup> Frobenius, “A la recherche de la belle Chartz,” 98.

<sup>40</sup> Frobenius, “Le grain magique,” 174.

guiding the son.<sup>41</sup> In “Le tueur d’orges,” the father is named at the beginning of the tale and then disappears again to let the floor for his sons to act since he could not stop the ogre from kidnapping his daughter or even save his sons who left looking for their sister.<sup>42</sup> The teller emphasises the role of the son as the new central agent of the tale. The son acts to demonstrate his ability to achieve what the father could not do, but always under the blessings of the father.

In *The Hobbit*, Thrain was the king of a great kingdom and people came from far-distant lands seeking friendship in times of peace and support in times of war. Thorin recalls the greatness of his father’s saying;

Long ago in my grandfather Thrór’s time our family was driven out of the North, and came back with all their wealth and their tools to this Mountain on the map. It had been discovered by my far ancestor, Thrain the Old, but now they mined and they tunnelled and they made huger halls and greater workshops- and in addition I believe they found a good deal of gold and a great many jewels too. Anyway, they grew immensely rich and famous, and my grandfather was the king under the Mountain again, and treated with great reverence by the mortal men, who lived in the South, and were gradually spreading up the Running River as far as the valley overshadowed by the Mountain.<sup>43</sup>

In the passage, Thorin praises the achievements of his parents, great kings, and miners who come to exploit the Mountain and build their kingdom. He also praises the achievements of Thrór who founded the great city of Dale, situated between the south-western and south-eastern valley of the Lonely Mountain. The city was a merry town that traded on food supplies and the handicrafts made by the dwarves; it prospered in a way that

Kings used to send our smiths, and reward even the least skilful most richly. Fathers would beg us to take their sons as apprentices, and pay us handsomely ... Altogether those were good days for us, and the poorest of us had money to spend and to lend, and leisure to make beautiful things just for the fun of it not to speak of the most marvellous and magical toys, the like of which is now to be found in the world now-a-day. So my grandfather’s halls became full of armour and jewels and carvings and cups, and the top market of Dale was the wonder of the North.<sup>44</sup>

Finally, the king blesses his audience, values the brave and the sharpest of minds, and rewards to minimize confusion, anarchy and spread peace. He can distinguish between his men

---

<sup>41</sup> Frobenius, “Le combat contre le dragon,” 102-103.

<sup>42</sup> Frobenius, “Le tueur d’ogres,” 86.

<sup>43</sup> Tolkien, *The Hobbit*, 29.

<sup>44</sup> Ibid.

and is “delighted in noticing and promoting good men to positions of responsibility.”<sup>45</sup> Moore and Gillette explain:

The king archetype in its fullness possesses the qualities of order, of reasonable and rational patterning, of integration and integrity in the masculine psyche. It stabilizes the chaotic emotion and out-of-order behaviors. It gives stability and centeredness. It brings calm. And in its “fertilizing” and centeredness, it mediates vitality, life force, and joy. It brings maintenance and balance. It defends our sense of inner order, our integrity of being and of purpose, our own central calmness about who we are, and our essential unassailability and certainty in our masculine identity. It looks upon a firm but kindly eye. It sees others in all their weakness and in all their talent and worth. It honors them and promotes them. It guides them and nurtures them toward their own fullness of being. It is not envious, as the king, in its own worth. It rewards and encourages creativity in us and in others.<sup>46</sup>

Holding public audiences allows the king to embrace and bless his people. It allows them to feel comfort in his presence. Both the king and the people, which also applies to the father and the son, “drew power and identity from these meetings”<sup>47</sup> since they are ceremonies that create the feeling of closeness and care. It is a meeting point of power and goodness, which contradicts Reinhold Neibuhr’s conception that “power and goodness cannot reside together in our species”<sup>48</sup> since historical records demonstrate that the greatest leaders and kings fall under the control of their bipolar forms.

In *The Lord of the Rings*, through “The Council of Elrond”, both readers and characters understand the history of the Ring of Power thanks to Elrond. It is also during this meeting that the heir of the ring is revealed and the company and the plan to destroy it is set. Tom. A. Shippey refers to the chapter as a demonstration of force<sup>49</sup> illustrating the positive father status. He helps the hero and the heroine answer and carry the legacy as he is the source of law and order, without being tyrannical and controlling. Peterson writes;

The law allows for the application of such potentiality to the task of creative and courageous existence-allows spiritual water controlled flow into the valley of the shadow of death. Law held as absolute, however puts man in the position of the eternal adolescent, dependent upon the father for every vital decision; removes the responsibility for action from the individual, and therefore prevents him or her from discovering the potential

---

<sup>45</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 61.

<sup>46</sup> Ibid, 62.

<sup>47</sup> Moore and Gillette, *Accessing the King*, 129.

<sup>48</sup> Reinold Neibuhr, *The Nature and Destiny of Man*, (1964)

<sup>49</sup> Tom. A Shippey, *J.R.R. Tolkien; Author of the Century* (Boston; Houghton Mifflin Company, 2002), 68. [https://archive.org/details/jrrtolkienauthor0000ship\\_d6u9/page/68/mode/2up?view=theater&q=tour+de+force](https://archive.org/details/jrrtolkienauthor0000ship_d6u9/page/68/mode/2up?view=theater&q=tour+de+force)

grandeur of the soul. Life without law remains chaotic, affectively intolerable. Life that is pure law becomes sterile, equally unbearable. The domination of chaos or sterility equally breeds murderous resentment and hatred.<sup>50</sup>

#### a. The Negative Father Archetype: Absent and Tyrant

Jung defines the negative father archetype as the devouring, tyrant or the absent father. Peterson describes him as the “son-devouring king,” a tyrant, a barrier and destroyer who “consumes his children.”<sup>51</sup> According to Ford, the negative father archetype takes the image of the ogre in myth and folk tales<sup>52</sup> and this can be applied to the Kabyle folk tales where the ogre represents the hero’s shadow. In the tale “La fille de l’orge,” the terrible father is the heroine’s father, the ogre, who stands between the hero and the heroine. He plans to devour the hero who desires to marry his daughter. Both the hero and the heroine act against the devouring father. In “La femme Ingrate,” “The Ungrateful Spouse,” the *agellid* is portrayed as an old tyrant, abusive of his power, jealous of his seven sons, and the beauty of their wives. The tyrant father, blinded by jealousy, asks his sons for the hearts of their wives, pretending that only their wives’ hearts could save his life. He says:

Mes chers fils, je suis très malade. Ma seule chance de rester en vie serait que vous me laissiez manger le cœur de vos épouses après les avoir sacrifiées. Si vous tenez à la vie de votre père, vous ferez ce que j’exige de vous.<sup>53</sup>

Because the sons love and respect their fathers, they never doubt that he wants the death of their wives, only the youngest son refuses to kill his wife. Peterson clarifies that the tyrant aspect in the father leads to the son’s rebellion and “gives rise to ideological narratives attributing to society everything that produces the negative in man.”<sup>54</sup>

The tale demonstrates that the father longs to live his son’s life, desiring youth and beauty; in contrast, the son desires power and respect, often gained by overthrowing the power of the

---

<sup>50</sup> Peterson, *Maps of Meaning*, 406.

<sup>51</sup> Peterson, *Maps of Meaning*, 215-216.

<sup>52</sup> Ford, *The Hero with an African Face*, 81.

<sup>53</sup> Frobenius, *Le Monstrueux* : “La Femme ingrate,” 19. “My dear sons, I am very ill. My will only survive if you would let me eat the hearts of your wives after scarifying them. If you value your father’s life, you will do what I ask you.”

<sup>54</sup> Peterson, *Maps of Meaning*, 215.

tyrant father. In “La mere ingrate,” “The Ungrateful Mother,” the father orders his seven sons to kill their mothers. Again and in this case, only the youngest resists his father who, in return, denies him his wealth and position. The son is obliged, then, to desert his father’s home taking his mother.<sup>55</sup> These instances illustrate the tyrant father’s attempt to get rid of his son.<sup>56</sup>

The negative father archetype in Tolkien’s works is greedy and arrogant. In Mondor, Sauron helped the Elves forge the rings of power, with one “to rule them all.” Isildur, Elendil’s elder son, defeated Sauron in the War of the Last Alliance during the Second Age of Middle Earth. Isildur took the remains of his father’s sword and cut the Ring of Power from Sauron’s hand. However and instead of destroying the ring in the flames of the mountain, Isildur “took it for his own.” During the Council of Elrond, Elrond recalls that Isildur did not listen to the advice that he should destroy the ring in Orodruin’s fire.<sup>57</sup> Isildur, weak in front of greed and blinded by power, humiliates the race of Man and uses the ring to trick his enemies. It; nevertheless, betrayed him as its power consumed him and led to his death. He lost the ring while swimming to escape the Orcs.<sup>58</sup> Isildur and the race of Man are often portrayed as weak and blinded by power and pride, as he took the ring as his treasure. Isildur says:

I was hot when I first took it, hot as a glede, and my hand was scorched, so that I doubt if ever again I shall be free of pain of it. ... I deemed it to be a tongue of the Black Land, since it is foul and uncouth. What evil it saith I do not know; but I trace here a copy of it, lest it fade beyond recall.... But for my part I will risk no hurt to this: of all the works of Sauron the only fair. It is precious to me, though I buy it with great pain.<sup>59</sup>

These words reveal Isildur’s evil purposes. Although thousands of years separate Isildur and Aragorn, his “shadow” still influences Aragorn’s present and future.

A parallel can also be drawn with Rowling’s work, where the negative father archetype is represented through Vernon Dursley; his uncle. In *The Philosopher’s Stone*, Rowling describes him as “a big, beefy man with hardly any neck” who picks “the most boring tie for

---

<sup>55</sup> Frobenius, *Le Monstrueux* “La mère ingrate,” 92.

<sup>56</sup> Peterson, *Maps of Meaning*, 178.

<sup>57</sup> Tolkien, *The Fellowship of the Ring*, 317.

<sup>58</sup> *Ibid*, 68-69.

<sup>59</sup> *Ibid*, 329.

work.”<sup>60</sup> Although Dudley, Vernon’s son, and Harry are the same age, Harry never received any love or consideration. The “*Don’t ask questions*” rule dominates Harry’s childhood under the tyranny of Mr Dursley, who “barks” morning greetings and finds pleasure in reminding Harry that he is the son of a freak.<sup>61</sup> As a terrible father, he “opposes anything that threatens his integral structure and absolute dominance”<sup>62</sup> preventing him from knowing the truth about his parents and then trying to stop him from joining Hogwarts. Harry’s misery leads him to consider that the time he will leave Vernon’s home for good is his “Glorious hour.” These characters are tyrant, proud but weak, terrified of losing their power.

## II. The Archetype of the Guide: The Old Wizard and “*Amyar Azmeni*”

The archetype of the guide or the Supernatural Aid, according to Campbell, is the one who helps, accompanies and helps the hero during the Journey. This monitor is the source of wisdom and enlightenment who is more often a “masculine” figure. He can be a wizard, a hermit, a shepherd, a teacher, a ferryman, a doctor, a wise old man, or woman, or an “ageless guardian” and “conductors of souls” who appears when needed. He has the role of protecting the hero and leading him to the zenith in the journey. He is a “protective (figure often a little old crone or old man) who provides the adventurer with amulets against the dragon forces.”<sup>63</sup> His help consists of words of wisdom or physical aid to defeat the ogre, the dragon and the evil powers. Campbell explains that this assistance is like a “reassurance—a promise that the peace of paradise, which was known first within the mother's womb, is not to be lost; that it supports the present and stands in the future as well as in the past.”<sup>64</sup> In a modern sense,

The doctor is the modern master of the mythological realm, the knower of all secret ways and the words of potency. His role is precisely that of the WISE Old Man of myths and fairy tales whose words assist the hero through trials and terrors of the weird adventure. He is the one who appears and points to the magic shining sword that will kill the dragon-terror, tells of the waiting bride and the castle of many treasures, applies healing balm to

---

<sup>60</sup> Rowling, *The Philosopher’s Stone*, 01-02.

<sup>61</sup> *Ibid*, 57.

<sup>62</sup> Peterson, *Maps of Meaning*, 387.

<sup>63</sup> Campbell, *The Hero*, 63

<sup>64</sup> *Ibid*, 66.

the almost fatal wounds, and finally dismiss the conqueror, back into the world of normal life, following the great adventure into the enchanted night.<sup>65</sup>

The guide masters the unknown world that the hero is penetrating. He, consequently, provides him with the tools, physical and psychological, to pursue his goal.<sup>66</sup>

In the Kabyle folktales, this figure is referred to as the wise or “le sage,” in Kabyle *Amyar Azmeni*, who appears in many tales where he is the source of guidance and advice. In the tale of “Le combat contre le dragon,” “le vieux sage” is the old wise man who shows the woman a trick to distinguish between her son and her husband’s son. The figure of the old man reappears again during the journey as the shepherd. His reappearance is a test for the hero as he receives their assistance only after he helps them to protect the herds of sheep and cows. The wandering shepherds keep reappearing along the journey to show the hero that he is on the right path. He is then rewarded with herds of sheep and beef that he collects on his return.<sup>67</sup>

Other appearances include the tale “M’hmed Aserdun chez l’ogre,” “M’hmed Aserdun at the Ogres,” where M’hmed’s father consults an old sage on the state of his extraordinary son. Frobenius recalls that the old man is of prodigious reputation and the wisest man in the country with, “un vieil homme de grande reputation.”<sup>68</sup> He also appears in the tale of “Les soeurs mariees,” “The Married Sisters,” where again the father asks an old man about a very strange dress that his daughter desires. The old man then guides him to the ogre.<sup>69</sup> The old man is “chance meeting” character who takes the hero from a state of ignorance to assurance. He is like a “Cosmic” and a “spiritual father,” who is “the ultimate saintly wizard, who operates behind the scenes to guide and help.”<sup>70</sup> He understands the hero, offers company, directly or indirectly, to accomplish his destiny. The old man is sometimes replaced by other natural

---

<sup>65</sup> Ibid, 11.

<sup>66</sup> Campbell, *The Power of Myth*, 200.

<sup>67</sup> Frobenius, “Le combat contre le dragon,” 102 ; 105-106.

<sup>68</sup> Frobenius, *Le Monstrueux* : “M’hmed Aserdun chez l’ogre,” 76.

<sup>69</sup> Frobenius, *Le Monstrueux* : “Les soeurs Mariees,” 115.

<sup>70</sup> Zipes, *Sticks and Stones*, 180.

elements like animals, which play the role of the guide. In some other cases, each stage of the journey brings a new aid making sure that the hero fulfils his destiny. In the tale of “*Nuja*,” “*A la recherche de la belle Chartz*” and “*Le combat de Amazones*,” the guide is the old woman who leads the hero and the heroines to fulfil their destiny.

In Tolkien’s work, Gandalf offers Thorin and Aragorn the guidance they need. Tolkien describes him as an “old man with a staff. He had a tall pointed blue hat, a long grey cloak, a silver scarf over which his long white beard hung down below his waist, and immense black boots.”<sup>71</sup> Extraordinarily talented, the old wandering wizard supposes that he does not need to be introduced saying: “And you do you know my name, though you don’t remember that I belong to it. I am Gandalf, and Gandalf means me!”<sup>72</sup> In *The Two Towers*, he says “I was talking aloud to myself. A habit of the old: they choose the wisest person present to speak to.”<sup>73</sup> Martin Wettstein compares Gandalf to Odin who wandered around ordinary men disguised like an old wizard in Norse mythology.<sup>74</sup>

Thorin assumes that Gandalf is crazy old fool plotting against him because he has chosen the hobbit Bilbo to accompany them during the journey. Gandalf reports their meeting saying:

I find most exasperating a proud Dwarf who seeks advice from me (without claim on me that I know of), and then rewards me with insolence. Go your own ways, Thorin Oakenshield, if you will. But if you flout my advice, you will walk to disaster. And you will get neither counsel nor aid from me again the shadow falls on you. And curb your pride and your greed, or you will fall at the end of whatever path you take, though your hands be full of gold.<sup>75</sup>

Gandalf warns Thorin that if he ignores his warnings, the shadow will consume him externally and internally.

Gandalf the Grey also attends Aragorn’s quest. At the beginning of *The Fellowship of the Ring*, Tolkien refers to him as the famous old wizard from the south who visits the shire, skilled

---

<sup>71</sup> Tolkien, *The Hobbit*, 14.

<sup>72</sup> *Ibid*, 15.

<sup>73</sup> Tolkien, *The Two Towers*, 647.

<sup>74</sup> Martin Wettstein, “Old Norse Elements in the work of Tolkien,” October 2002. 04, [https://www.academia.edu/228734/Norse\\_Elements\\_in\\_the\\_work\\_of\\_J\\_R\\_R\\_Tolkien](https://www.academia.edu/228734/Norse_Elements_in_the_work_of_J_R_R_Tolkien)

<sup>75</sup> Tolkien, *The Unfinished Tales of Middle Earth*, 232.

with fires, smokes, and lights whose “real business was far more difficult and dangerous, but the Shire-folk knew nothing about it.”<sup>76</sup> He is an influential wizard who recognises his powers and the one telling the story of the Ring of Power and introducing Aragorn. When Frodo asks him how he knows these stories, he says: “I have known much that only the wise know.”<sup>77</sup> Gandalf keeps the company of Aragorn discussing the perils of the road, going through maps and books.<sup>78</sup> And as is the case with *Amyar Azmeni* in the Kabyle folk tales, Gandalf disappears and appears whenever he is needed.

When Gandalf disappears mysteriously, Aragorn keeps faith that he will reappear to finish their important business. He says: “But do not give up hope! Gandalf is greater than you Shire-folk know- as a rule you can only see his jokes and toys. But this business of ours will be his greatest task.”<sup>79</sup> When the fellowship of the ring is set, Gandalf guides them in their physical journey but most of all assists Aragorn in his inner battle. Tolkien writes that “hope was in secrecy not in battle.”<sup>80</sup> These words are a reminder of the inner battle that Aragorn is going through.

Gandalf and Dumbledore are examples of the figure of the *Amyar Azemni* in the Kabyle folk tales. They offer love, protection and guidance. They embody the finest phase of the energy of the king as he

has seen it all, that he has lived it all, all the adventures of life-poverty, wealth, women, wars, palace, intrigues, betrayals and being betrayed, suffering and joy, everything in human life. It is out of this seasoned, very ancient, very experienced wisdom that he treats me with compassion.<sup>81</sup>

In Rowling’s, Dumbledore is the “epitome of goodness.”<sup>82</sup> He is introduced in *The Philosopher’s Stone* as the grey old man,

---

<sup>76</sup> Tolkien, *The Fellowship of the Ring*, 32.

<sup>77</sup> Ibid, 62.

<sup>78</sup> Ibid, 360.

<sup>79</sup> Ibid, 226.

<sup>80</sup> Ibid, 363.

<sup>81</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 51.

<sup>82</sup> “J.K. Rowling,” interview by Evan Solomon, *BCNewsWorld: Hot Type* (July 13, 2000). <http://www.accio-quote.org/articles/2000/0700-hotttype-solomon.htm>

Nothing like this man had ever been seen in Privet Drive. He was tall, thin and very old, judging by the silver of his hair and beard, which were both long enough to tuck into his belt. He was wearing long robes, a purple cloak which swept the ground and high-heeled buckled boots. His blue eyes were light, bright and sparkling behind half-moon spectacles and his nose was very long and crooked, as though it had been broken at least twice.<sup>83</sup>

His full name is Albus Percival Wulfric Brian Dumbledore and he is the headmaster of Hogwarts School of witchcraft and wizardry, the founder and the leader of the order of the Order of the Phoenix. He is the son of a Muggle murderer who died in Azkaban but also a brilliant and generous student who grew to be the “silver-bearded” “genius” with “brains” and “the greatest wizard of his generation” who favoured settling disputes through discussions.<sup>84</sup> From the beginning of the series, Dumbledore is the one who knew and who had the burden of all knowing. In *The Philosopher’s Stone* and during the opening ceremony at the Great Hall, Dumbledore opens his arms welcoming first year students saying: “Welcome to a new year at Hogwarts! Before we begin our banquet, I would like to say few words And here they are: Nittwitt! Blubber! Oddment! Tweak! Thank you.”<sup>85</sup> The Great Hall cheered the words that meant nothing to Harry and most of the students. He is also fond of music<sup>86</sup> as he conducts, with his wand, Hogwarts students to sing the school song most disturbingly, “wiping his eyes,” saying that music is beyond all magic.<sup>87</sup>

Like Gandalf, Dumbledore often admits that he is unusually intelligent makes frequent humorous whimsical comments about his achievements: “Ah, now, I’m glad you asked me that it was one of my more brilliant ideas, and between you and me, that’s saying something... my brain surprises even me sometimes.”<sup>88</sup> He is one of the rare wizards who refers to Voldemort by is his name and attempts to persuade others to call him alike. He says: “Call him Voldemort,

---

<sup>83</sup> Rowling, *The Philosopher’s Stone*, 09.

<sup>84</sup> Rowling, *The Deathly Hallows*, 13-14-15.

<sup>85</sup> Rowling, *The Philosopher’s Stone*, 131.

<sup>86</sup> Rowling in one her interviews explains that she chose this name as a dialectal form for “bumblebee” because of his love for music, as he is portrayed walking around “humming to himself a lot” like a bee; quoted in De Collen A. Sexton, *J. K. Rowling* (Minneapolis: Twenty-First Century Books, 2008), 46.

<sup>87</sup> Rowling, *The Philosopher’s Stone*, 137.

<sup>88</sup> *Ibid*, 323.

Harry. Always use the proper name for things. Fear of a name increases fear of the thing itself.”<sup>89</sup>

Dumbledore assists Harry to see his parents for the first time through the Mirror of Erased and then to win the Triwizard Tournament in *The Goblet of Fire*. In *The Half Blood Prince*, through Dumbledore, Harry and the reader discover the history or the birth of Tom Riddle. He, then, prepares Harry for the final battle with Voldemort teaching him about the Horcruxes. In *The Deathly Hallows*, while The Order of the Phoenix moves Harry to the Weasleys’, nobody understands or believes that Harry lost control over his wand. In his frustration, he says that if Dumbledore was alive, he would have believed and explained how it is possible. Rowling reports Harry’s feelings in the following:

Dumbledore would have believed him. Harry knew it. Dumbledore would have known why Harry’s wand had acted independently, because Dumbledore always has the answers; he had known about wands, had explained to Harry the strange connection that existed between his wand and Voldemort’s...but Dumbledore, like Mad-Eye, like Sirius, like his parents, like his poor owl, all were gone where Harry could never talk to them again.<sup>90</sup>

After Dumbledore’s death, “Harry understood at last that he was not supposed to survive. His job is to walk calmly into death’s welcoming arms.”<sup>91</sup> Rowling writes:

And Dumbledore had known that Harry would not duck out, that he would keep going to the end, even though it was *his* end, because he had taken trouble to get to know him, hadn’t he? Dumbledore knew, as Voldemort knew, that Harry would not let anyone else die for him now that he had discovered it was in his power to stop it.<sup>92</sup>

In the same scene, Harry explains to Aberforth, Dumbledore’s brother: “Your Brother knew how to finish You-Know-Who and he passed the knowledge on to me. I’m going to keep going until I succeed – or I die. Don’t think I don’t know how this might end. I’ve known it for years.”<sup>93</sup> He obeys the final truth pronounced by Dumbledore in the same way he obeyed in all the previous tasks assigned.

---

<sup>89</sup> Ibid, 320.

<sup>90</sup> Rowling, *The Deathly Hallows*, 66.

<sup>91</sup> Ibid, 564.

<sup>92</sup> Ibid, 565.

<sup>93</sup> Ibid, 458.

### III. The Archetype of the Son: the “Mounos” Hero

The third masculine archetype at the center of the journey is the archetype of the hero who is also the son and the “Divine Child.” Jung explains the hero as the one who is able to defeat the obstacles to achieve his goal; “The hero’s main feat is to overcome the monster of darkness.”<sup>94</sup> In “Symbols of Transformation,” he refers to Plato’s cave to explain that the hero is a godlike figure who has completed the journey to the self. He can be “distinguished” for his “godlike characteristics. Since he is psychologically an archetype of the self, this divinity only confirms that the self is numinous, a sort of god, or having some share in the divine nature.”<sup>95</sup> He is the totality of the self that includes the unconscious, the anima, the father and the wise old man.<sup>96</sup>

Moore and Gillette view the Divine Child as a “primal” and “immature” energy, “born miraculously” to become the target of evil forces. He is “born out of a healed self” to transform into a precocious child desiring to learn and then becomes a hero by his adolescence.<sup>97</sup> Each of Frobenius’s collection of the Kabyle folk tales, Tolkien’s and Rowling’s works has a hero figure who dares to venture to make himself and the world around him better. An aspect that Freud recognises as he writes: “One feature above all cannot fail to strike us about the creations of these story-writers: each of them has a hero who is the centre of interest, for whom the writer tries to win our sympathy by every possible means.”<sup>98</sup>

The Kabyle male hero in Frobenius’s collection, Thorin and Aragorn in *The Hobbit* and the trilogy of *The Lord of the Rings* and Harry in Rowling’s are heroes who “have given their existence to something bigger than themselves.” Reconsidering Campbell’s hero and the journey as an Individuation Process, the hero is the one who accomplishes the journey and

---

<sup>94</sup> Jung, “Archetypes and the Collective Unconscious,” para 284.

<sup>95</sup> Jung, “Symbols of Transformation”, para 612.

<sup>96</sup> Ibid, para 516.

<sup>97</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 18-22.

<sup>98</sup> Freud, “Creative Writers and Day-Dreaming,” 425.

achieves the triumph of the mature self. Then when looking at Moore and Gillette's definition of the man psychology, the hero is a divine child who grows up to be a king-warrior. The following is a closer look at the archetype of the male hero leading the journey to reveal that the Kabyle male hero and Aragorn are warrior-lovers. Thorin is the king-warrior and Harry is a "humanitarian" warrior.

Pearson explains that the warrior is related to the ability to teach, claim power and assert identities. It has the gift to empower, bring life, energize, protect, motivate, and push the individual to face the challenges of everyday life, which fuels the attachment to life and aptitude to survive. What takes the warrior forward is his conviction that he needs to save and protect. She adds that the identification with the warrior energy implies "responsibility" declaring: "'am responsible for what happens here' and 'I must do what I can to make this a better world for myself and for others.'"<sup>99</sup>

The figure of the only son as a warrior archetype is associated with man and masculinity but also war. This does not mean that this energy is not present in women. In fact, both men and women have a warrior side to manage; however, and historically speaking the aggressiveness of the warrior links war to the masculine gender and this dates back to the early works of literature and the earliest mythological accounts. Homer in the *Iliad* states that "war is the concern of men, all men, and me most of all, who live in Ilion."<sup>100</sup> The "emasculatation" of conflicts and war since antiquity and before glorified the life but also the death of these "men" as honoured warriors of the nation.<sup>101</sup> In Norse mythology, the Valhalla, or "the hall of the slain," presided by Odin, is a paradise for the warrior.<sup>102</sup>

---

<sup>99</sup> Pearson, *The Hero Within*, 93.

<sup>100</sup> Homer, *The Iliad*, lines 492-493.

<sup>101</sup> Van Thomas Nortwick, *Imagining Men: Ideals of Masculinity in Ancient Greek Culture* (Praeger Series on the Ancient World, 2008), 77.

<sup>102</sup> Struluson, *The Prose Edda*, 63.

## 1. The Warrior-Lover: the Kabyle Male Hero and Aragorn

In his distinction between the fantasy novel and the fairy tale, Zipes states that the hero's task in the fairy tale is impossible for an ordinary human. However, in the fantasy novel, the reader is often told that the hero is like another human: "just like you." He "lacks heroic features," especially the physical ones. He can also "be reluctant" to accomplish the task and even fail.<sup>103</sup> In this sense, the author transforms the folk tale's hero into Campbell's mythic hero who becomes a historical symbol that guarantees the survival of myth and its persistence. The male hero in the Kabyle folk tales and Aragorn in Tolkien represent the archetype of the son who is "predestined" to "herohood," with or without extraordinary physical strength.<sup>104</sup> If he is not the only son, he is the youngest among other brothers and the one who achieves amazing triumphs.

In "La Fille de l'ogre," the hero is the son of a wealthy, highly esteemed man who enjoys the villagers' respect. The announcer of the journey challenges his manhood and the ability to commit himself to the task saying "Si tu es vraiment *un homme*, tu devrais t'y mettre tout de suite!"<sup>105</sup> The old woman triggers his warrior pushing the young man to act telling him that his father would be the king only if he is a real man or "a man enough" to accept the challenge of restoring his father's fortune. The old woman links the notion of manhood to taking immediate action.

In "Le tueur d'ogres," the hero is the youngest and the strongest among his brothers, "solide gaillard," says Frobenius, and the only one who has extraordinary powers and travels with a heavy club that neither men nor the ogre can carry.<sup>106</sup> In "Le combat contre le dragon," Ali, the hero, is the despised, handicapped, abused youngest son, the orphan and then exiled

---

<sup>103</sup> Zipes, *The Oxford Companion to Fairy Tales*, 151-153.

<sup>104</sup> Campbell, *The Hero*, 294.

<sup>105</sup> Frobenius, "La Fille de l'ogre," 44.

<sup>106</sup> Frobenius, "Le tueur d'ogres," 87.

stepchild who faces “Obscurity”<sup>107</sup> to raise to be a strong man leaving to the journey with a heavy club, a javelin, facing the hydra and a lioness. He is depicted as a chivalrous man who first saves the young princess and the ogre’s wife from his tyranny and then the village from the hydra. He confronts a lioness, a wild boar and then a serpent and accomplishes the journey while carrying the skin of these animals as cloaks and a sword.

When the princess asks him to leave her alone to confront the serpent, he answers that he is not used to run from danger, whatever it maybe. He says : “Je n’ai pas l’habitude de fuir devant le danger, quel qu’il soit !”<sup>108</sup> In the tale of “Les trois fils de l’agellid,” the sons of the *agellid* are adept at handling weapons against any group of armed warriors. The youngest of the sons, in particular, is depicted as an extraordinary warrior who defeats and causes the retreat of the armies of the seven kings. He is also the one injuring the ogre with a javelin.<sup>109</sup> Peterson refers continuously to the image of the youngest son in contrast to the eldest. He elaborates by making reference to the Grimm Brothers’ “The Water of Life” saying,

The old king dying of lack of water. He has two elder sons, who would rescue him, but they are narrow-minded, traditional, materialistic, selfish and rigid. They lack proper “spirit” for the quest. The youngest son, a proper hero, pays attention to what the “sensible” ignore, makes a voyage into the unknown, and brings back what is needed. It is the journey of the hero that revitalizes the king.<sup>110</sup>

The hero in the tales “La Fille de l’ogre,” “Le tueur d’ogres,” “Les trois fils de l’agellid,” “Le combat contre le dragon” and “A la recherche de la Belle Chartz”<sup>111</sup> is a courageous son who stands out among other siblings. He resembles Idir’s hero in his lyrical poem “Ufiy duru” meaning “I Found a Coin,” where her mentions that in a family of seven male siblings, one always achieves greatness. He says:

Fkiy-ak sebea warrac.  
Yiwen ad yeffey d imeena.  
...

---

<sup>107</sup> Campbell, *The Hero*, 301.

<sup>108</sup> Frobenius, “Le combat contre le dragon,”<sup>108</sup>.

<sup>109</sup> Frobenius, “Les trois fils de l’agellid,”<sup>87</sup>.

<sup>110</sup> Peterson, *Maps of Meaning*, 207.

<sup>111</sup> Other examples “Le chasseur adroit et l’ogresse,” “The Skillful Hunter and the Ogress,” “Le fils de l’ogresse,” “The Ogress’s Son.”

Yiwen ad yili Ismis mechur.

...

Yiwen ad yeffay d selṭan.<sup>112</sup>

The hero is often a subtle, straightforward, handsome and intelligent young man, skilled in the art of the sword. These heroes are committed to serve their fathers and homeland ignoring the dangers that they may face. In other words, the announcer awakens the vividness and implants the energy, determination and commitment to act. Moore and Gillette explain that: “[the warrior’s] loyalty is to something—a cause, a god, a people, a task, a nation—larger than individuals, though that transpersonal loyalty may be focused through some important person, like a king.”<sup>113</sup> The heroes have a fixed transpersonal commitment. Their determination demonstrates their willingness to take responsibility to bring order to the outer and the inner world. The warrior makes decisions, acts, and sets boundaries to install order.<sup>114</sup> It seems then that Manhood and masculinity are related to the warrior energy and the ability to act. The tales send messages of courage and teach *tirrugza* that is manhood, masculinity and bravery. It is also a reference to the positive masculine that does not contradict the father but seeks its blessing.

Moore and Gillette in their study of the masculine psyche distinguish between the boy and the man psychology explaining that the degree of maturity is defined by the male’s ability to define and control the masculine energies. However, looking at the history of the world, the authors notice that war is an “attractive human pastime” which explains, according to the authors, why the warrior is “a basic building block of masculine psychology, almost rooted in our [the masculine] genes.”<sup>115</sup> It also explains the dominance of the warrior energy or archetype

---

<sup>112</sup>“I give you seven males; one of is going to be of high rank. ... One will be famous. One will emerge as King.” The audio is available at <https://www.youtube.com/watch?v=--OaqUdfex4>

<sup>113</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 84.

<sup>114</sup> Rod Boothroyd, *Warrior, Magician, Lover, King: A Guide to the Male Archetypes updated for the 21<sup>st</sup> Century* (Sovereign Books, 2018), 09.

<sup>115</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 76-77.

in mythology, and literature, and the popularity of characters like Achilles and Hercules, Rambo, Terminator, or even the Avengers in popular culture.

The Kabyle hero, especially in the tales “Le tueur d’ogres” and “Le combat contre le dragon,” are brave with extraordinary physical strength, which brings to mind the image of an extraordinary warrior who achieves miraculous tasks like Anti, Achilles or Hercules. Campbell’s definition of the hero is closely related to that of the warrior as a man with extraordinary achievements deserving the recognition of the humans and the gods.<sup>116</sup> The Greek hero, represented in the marble visual arts, mosaics and coin, resembles the Farnese Hercules by Lysippos, 216 CE, as a well-built muscular man with a club, a cape and sometimes a lion and the hydra cloak recalling his achievements, which were accomplished in the service of Eurystheus. These tasks include slaying the Nemean lion, the nine-headed Lernaean Hydra and capturing the Boar.<sup>117</sup>

Nevertheless, If Campbell’s hero is the mythological hero who goes through a physical journey to find the treasure, the princess and then becomes king, in Jung’s perspective, the hero is the man who achieves psychological unity. The trials of the journey are a way to uncover and face the dragons of the unconscious and achieve a “knowledge of the self.” He writes:

In myths the hero is the one who conquers the dragon, not the one who is devoured by it. And yet both have to deal with the same dragon. Also, he is no hero who ever met the dragon, or who, if he once saw it, declared afterwards that he was nothing. Equally, only one who has risked the fight with the dragon and is not overcome by it wins the hoard, the “treasure hard to attain.” ... This experience gives him faith and trust, the *pistis* is the ability to the self to sustain him, for everything that menaced him from the inside he has made his own. He has acquired the right to believe that he will be able to overcome all future threats by the same means. He has arrived at an inner certainty which makes him capable of self-reliance, and attained what the alchemists called the *unio mentalis*.<sup>118</sup>

---

<sup>116</sup> Austin Norman, *Meaning and Being in Myth* (University Park, 1990), 110.

<sup>117</sup> Luke Roman and Monica Roman, *Encyclopaedia of Greek and Roman Mythology* (New York: Facts on File, 2010), 209-216. For the visual representation of Anti, Hercules and Achilles, see Index.

<sup>118</sup> Jung, “Mysterium Coniunctionis,” para 756.

Thus if the warrior, through history, restores order, the role of the warrior energy in the psyche is to keep order and “encourage the full expression” of the male’s “total psychic system” and build a “defensive shield to protect the consolidating identity.”<sup>119</sup> The warrior in the Kabyle male hero sets the boundaries that keep him on track with the original purpose of his journey as it keeps the psyche safe while meeting destruction. He, symbolically, “puts a sword in the hand of the Self to enable the new psychic integrity to be aggressive about its legitimate need for power and affirmation.”<sup>120</sup> This signals the mature masculine warrior who can decide even in the most critical situations, instead of falling into a wild aggressive shadow.

The lover energy in the Kabyle male hero goes hand in hand with the warrior energy. The hero feels the external world around him. He feels compassion not just towards his lover but also towards his family, parents, and principally the mother without being trapped in her power. He can dive into a dreamy state of “visionary flames” and “impossible visions” and a life of pleasures and ecstasy that brings well-being and joy without detaching from his responsibilities, which creates a balanced self. He rescues the princess and the damsel in distress and conceives the impossible.<sup>121</sup> His power lies in its ability to dream and eliminate boundaries to enable the warrior to act. This passion mingled with the power to maintain order, skills and courage to act give birth to the most brilliant achievements. Moore and Gillette underline that

The lover rises up in the middle of the night and offers the scientist in his dreaming the last piece of a mental puzzle. He moves the chalk in the mathematician’s hand, drawing, through him, “rumors of angels” on the blackboard. And it is the Lover who lures the physicist toward the dawn of time and space, promising to deliver an “elegant theory” which will demonstrate, finally, the properties of the Planck Era.<sup>122</sup>

The hero acts his warrior energy out of love, care, and respect for his father and the feeling of duty to honour his family, his land, kingdom and subjects. It follows that the hero lover of the folk tales is driven by a secret passion for the desired prince who accompanies him in his

---

<sup>119</sup> Moore and Gillette, *Accessing the Knight*, 102.

<sup>120</sup> *Ibid.*

<sup>121</sup> Moore and Gillette, *Accessing the Lover*, 110-112.

<sup>122</sup> *Ibid.*, 113.

return. The mature warrior-lover fuels his desire to save the princess or his wife and reject the unexplained tyranny of the father as is the case in the tale of “La femme ingrate.” In “La fille de l’ogre,” the young man accomplishes the impossible tasks the ogre assigns with the help of the ogre’s daughter whom he falls in love with.

Similarly, in “A la recherche de la belle Chartz,” the hero faces the ogre and achieves the labours to celebrate his union with the princess. His lover energy drives him forward that even the elements of nature like bees, the eagle, and ants help him achieve the tasks.<sup>123</sup> In both, the lover energy allows the young man to dream “impossible” dreams and the warrior energy permits him to show considerable courage as he faces the ogre to live the dream. In the “la fille de l’ogre,” the hero and the princess escape from the ogre to an island where the young couple lives a dream-like life. The dream of marrying the ogre’s daughter becomes a reality thanks to his determination.

In Tolkien’s *The Lord of the Rings*, the hero’s archetype is manifested in Aragorn as a warrior-lover, the lawful heir of the ring and of Gondor. The birth of Aragorn, who is called “Estel” meaning “Hope,” is thought to bring hope and life to the land as was his grandmother’s prophecy. In “The Tale of Aragorn and Arwen,” Tolkien describes Gilraen and Arathorn’s marriage as a union to bring hope in the face of dark times; “The days are darkening before the storm, and great things are to come. If these two wed now, hope maybe born for our people; but if they delay, it will not come while this age lasts.”<sup>124</sup> He is introduced as the Ranger of the North who lost his father as an infant and travelled under a false identity and grey appearance. By fear that he would be found and killed by his enemies, Aragorn was never told that he is the heir of Isildur, the king of Arnor and Gondor, the greatest kingdom of the race of Men.

---

<sup>123</sup> Frobenius, “A la recherche de la belle Chartz,” 102.

<sup>124</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1386.

In *The Fellowship of the Ring*, he is referred to as the “Strider,” a human wonderer and the son of Arathorn II and Gilraen, the legitimate owner of the ring.<sup>125</sup> Gandalf explains to Frodo that regardless of Aragorn’s appearance, he is one of the old kings, not only a Ranger. He starts the journey as the leader of the fellowship of the Ring following Gandalf in the Mines of Moria and finishes it crowned as the new king. He is depicted as a silent undistinguishable tall man, carrying a sword, but also a courageous and chivalrous knight. This brave warrior survives in the shadow to restore his father’s kingdom and power. Thus, behind his mysterious character, lies the story of the only son of his father born in war and threatened of death. Upon his meeting with Sam, Frodo and Pippin, Tolkien depicts the scene as follows,

He stood up, and seemed suddenly to grow taller. In his eyes gleamed a light keen and commanding. Throwing back his cloak, he laid his hand on the hilt of a sword that had hung concealed by his side. They did not dare to move.... Looking down at them with his face softened by a sudden smile. “I am Aragorn son of Arathorn; and if by life or death I can save you, I will.”<sup>126</sup>

His amusing smiles add softness to the vague and ambiguous character that Aragorn shows. Frodo expresses his curiosity around the appearance of Aragorn who looks like a fool but fair. Tolkien writes, that he is of “the race of the Kings from over the Sea” and “the last remnant in the North of the great people, the Men of the West.”<sup>127</sup> In *The Two Towers*, Tolkien describes him through Eowyn’s gaze as a “tall heir of kings, wise with many winters, grey cloaked, hiding a power that yet she felt.”<sup>128</sup> It brings to mind Moore and Gillette’s who explain that behind the fury of the warrior, lies tremendous courage and a “strange sense of pleasure and in midst of pain,” but also a sense of disorientation as he is also an adventurous lover.<sup>129</sup>

Tolkien stresses Aragorn sense of loss and rejection, which commits Aragorn to his goal and sets him on the path to free himself from dishonour. He says: “*All that is gold does not*

---

<sup>125</sup> Tolkien, *The Fellowship of the Ring*, 321.

<sup>126</sup> *Ibid*, 224.

<sup>127</sup> *Ibid*, 287-288.

<sup>128</sup> Tolkien, *The Two Towers*, 672.

<sup>129</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 13.

*glitter, not all those who wander are lost.*"<sup>130</sup> Aragorn is aware that he has to restore his father's kingdom to honour his ancestors and be worthy of Arwen's love. Elrond reminds him that if his forefather's past is that of glory, his present is not as successful. He says:

Aragorn, Arathorn's son, Lord of the Dunedain, listen to me! A great doom awaits you, either to rise above the height of all your fathers since the days of Elendil, or to fall into darkness with all that is left of your kin. Many years of trial lie before you. You shall neither have a wife, nor bind any woman to you in troth, until your time comes and you are found worthy of it.<sup>131</sup>

These words remind him that he is unworthy of Elrond's daughter's love, which offers him an additional reason to strive to restore his name. Through the events, Aragorn is shown to be modest and aware of the present reality and not trapped in the glorious past days of his father. As the official heir of the Ring and at the council with Elrond, Aragorn is "clad in his old travel-worn clothes"<sup>132</sup> not bothering to show his greatness. This announces the death of the archetype of boyhood and proclaims the birth of the man.

I referred to the hero in the Kabyle folk tales and Aragorn as warrior-lover heroes because of their ability to manage their aggressive warrior energy when fighting external shadows and their lover energy when facing their internal shadows. The crowning of the new king becomes a triumph and not the primary goal the quest. It is also primeval to add that the presence of the princess is primordial to the maturity of the warrior and the lover. Campbell explains that the modern hero is not heroic in his achievements but in his ability to transform and "teach the lesson he has learned." He says: "The hero has died as a modern man; but as eternal man-perfected, unspecific, universal man- he has been reborn."<sup>133</sup> Therefore, the ultimate purpose of the journey is not grandiosity or fame but maturity and service.

---

<sup>130</sup> Tolkien, *The Fellowship of the Ring*, 224.

<sup>131</sup> Tolkien, "The Tale of Aragorn and Arwen," 1388

<sup>132</sup> Tolkien, *The Fellowship of the Ring*, 312.

<sup>133</sup> Campbell, *The Hero*, 18

## 2. The Warrior-King: Thorin

Thorin appears for the first time in *The Hobbit* as the descendant of the King, known as Thorin son of Thrain, and grandson of Thrór. He is the leader of the team of Dwarves who starts a journey climbing the Lonely Mountain to restore his father's Kingdom in the tale of "The Quest of Erebor." "The great" Thorin, appears in *The Hobbit* as "an enormously important dwarf"<sup>134</sup> and "the proud" son of the king and warrior who has lived in exile beyond the north-western borders of the shire since the fall of his father's kingdom. Gandalf explains that he was surprised that Thorin spoke to him and asked for guidance.

Thorin is depicted as an aggressive, courageous and determined character. His fellows trust his judgment although he demonstrates, in different situations excessive pride, an unnecessary fury and a short temper. Tolkien recalls the first meeting between Bilbo and Thorin who falls on the hobbit's mat door with the heavy Bifur, and Bombur on top of him, something that Thorin does not appreciate. As "an enormously important dwarf" with a very naughty character, who does not introduce himself properly, contrary to his fellows, Thorin said "nothing about *service*." It is until Bilbo apologizes that he "last grunted," "pray, don't mention it," and "stopped frowning."<sup>135</sup>

Thorin experiences the control of the bipolar form of the tyrant king and the warrior. His desire to keep the goblin's sword, "in honour" as a reminder of the dwarf and goblin war and the deserted caverns of the mines of Moria, reveals the burning yearn to restore his land and throne.<sup>136</sup> Thorin's aggressive character is accompanied with an adrenaline rush and "quickening heartbeat and a sense of something momentous is about to happen" that keep him constantly alerted.<sup>137</sup> He also demonstrates a sharp mind that penetrates the thoughts of the speakers, as he understands that Bilbo wants to get rid of them. Tolkien writes that Bilbo:

---

<sup>134</sup> Tolkien, *The Hobbit*, 19.

<sup>135</sup> *Ibid*.

<sup>136</sup> *Ibid*, 54.

<sup>137</sup> Moore and Gillette, *Accessing the Knight*, 100.

had less than half a mind to fetch the lamp, and the more than half a mind to pretend to, and go and hide behind the beer-barrels in the cellar, and not come out again until all the dwarves had gone away.<sup>138</sup>

However, when Thorin speaks “in a tone that seemed to show that he guesses both halves of the hobbit’s mind.”<sup>139</sup> This instance demonstrates Thorin’s ability to understand the Hobbit who finds his house invaded by dwarves who came without invitation, something that hobbits hate immensely.

As a warrior, Thorin does not hesitate to run to the help of his friends. In situations where all his companions are indecisive and unable to make the right move, he answers their urgent call and comes to face danger. The sword, the arrow and the bow escort him permanently and with that the burdens of the journey. Thorin’s protective instincts are always vigilant. In many instances as is the case when crossing the lake, and “as soon as he landed he had bent his bow and fitted an arrow in case any hidden guardian of the boat appeared. Now he sent a swift and sure shot into the leaping beast,”<sup>140</sup> almost without being aware of the energy moving him.

His presence reassures the dwarves and refreshes their determination. At the forest gate, for instance, Gandalf leaves them and the ponies given by Beorn have to be sent back. The companionship starts complaining about the packages they are carrying, Thorin mentions that what they are carrying is their food and provisions and soon they will be empty; “we shall wish our packs heavier, when the food begins to run short.”<sup>141</sup> In another instance, he refers to his companions as his people. He says: “what’s the trouble? Who has been Knocking my people about?”<sup>142</sup> His companions look at him as their leader but also their king. They hand him the sword, “with a bow” to recognise the king’s energy he is displaying.<sup>143</sup> As a King, Thorin is bound to his land or kingdom. He knows the boundaries of his Kingdom and is familiar with

---

<sup>138</sup> Tolkien, *The Hobbit*, 24.

<sup>139</sup> *Ibid.*

<sup>140</sup> *Ibid.*, 129.

<sup>141</sup> *Ibid.*, 123.

<sup>142</sup> *Ibid.*, 42.

<sup>143</sup> *Ibid.*, 65.

his territory. He assumes that he does not need a map to go to his father's kingdom despite the fact that he left many years ago. He says: "I don't see that this will help us much, I remember the Mountain well enough and the lands about it. And I know where Mirkwood is, and the withered Heath where the great dragon bred."<sup>144</sup>

One of the most symbolic moments that announces Thorin being the King takes place as Gandalf silences the crowd to let Thorin speak saying: "Let Thorin speak!" He, then, starts:

Gandalf, dwarves and Mr. Baggins! We are met together in the house of our friend and fellow conspirator, this most excellent and audacious hobbit-may the hair on his toes never fall out! All praise to his wine and ale!- We are met to discuss our plans, our ways, means; policy and devices. We shall soon before the break of day start on our long journey, a journey from which some of us, or perhaps all of us (except our friend and counsellor, the ingenious wizard Gandalf) may never return. It is a solemn moment.<sup>145</sup>

Thorin is guided to replace his father and take the front stage. Thorin's words are spoken through the "sword of gnosis"<sup>146</sup> that distinguishes between "polar opposites" like light and darkness, or good and evil. Thorin uses the sword to slay Smaug, the dragon. In addition to the sword, Thorin is accompanied by his Arkenstone as his sceptre.

Despite Thorin's severe appearance, he can manage the pleasures of life like having a good dinner, smoking, dancing and playing music without ignoring his duties. At the beginning of *The Hobbit*, Thorin says: "And after. We shan't get through the business till late, and we must have some music first. Now to clear!"<sup>147</sup> Tolkien writes that even though Thorin is the one who mentioned playing music "he was too important" to start singing with the dwarves. As they started their merry time, Thorin "stayed talking to Gandalf" to announce after some time: "Now for some music! Bring the instruments!" Thorin plays the harp and his was "a beautiful golden" that he transports during his travel. Bilbo is impressed by how "so sudden and sweet" Thorin's playing is, as he "was swept away into dark lands under strange moons, far over the

---

<sup>144</sup> Ibid, 27.

<sup>145</sup> Ibid, 24-25.

<sup>146</sup> Moore and Gillette, *Accessing the King*, 142.

<sup>147</sup> Tolkien, *The Hobbit*, 20.

Water and very far from his hobbit-hole The Hill.”<sup>148</sup> Bilbo who met the warrior, and tyrant Thorin, is surprised to discover the lover and the dreamer’s face that he shows underneath the aggressive warrior and the tyrant king that dominates his psyche.

### 3. The “Steward of the Community”: Harry

Like the Kabyle male hero, Aragorn and Thorin, Harry is the only son, “The Boy Who Lived” and “the chosen one.” He is sorted to be a warrior at Gryffindor where “dwell(s) the brave at heart” with “their daring, nerve, and chivalry.” In *The Philosopher’s Stone*, Professor McGonagall explains that the Dursley “will never understand him! He’ll be famous—a legend.”<sup>149</sup> These words express Harry’s sacristy and the greatness of his fate. Mr Ollivander, the wand maker at Diagon Alley, comments on Harry’s destiny saying “I think we must expect great things from you, Mr Potter... .”<sup>150</sup>

It is in *The Order of the Phoenix*, *The Half-Blood Prince* and *The Deathly Hallows* that the reader recognises the warrior hero in its healthy, but also in its shadow version. As a trained wizard desiring to be an Auror, Harry demonstrates aggressiveness and an ability to assess danger but also a balance to energize, motivate and assert the nobility of his purpose. Contrary to Thorin, Harry does not claim authority but his actions assert his power. He embodies “the Knight within [that] encourages every man to take up his sword and fight to preserve, to provide for, and to extend the things he believes in and the people he cares for.”<sup>151</sup>

The detention with Professor Dolores Umbridge demonstrates the image of the burdened warrior who takes responsibility for his actions. He refuses to show any sign of weakness, “even if he had to sit there all night, cutting open his own hand with his quill.”<sup>152</sup> Harry feels ashamed of the possibility of being hurt. His powerlessness is shown through his anger as he does not

---

<sup>148</sup> Ibid, 20-21-22.

<sup>149</sup> Rowling, *The Philosopher’s Stone*, 14.

<sup>150</sup> Ibid, 92.

<sup>151</sup> Moore and Gillette, *Accessing the Knight*, xi

<sup>152</sup> Rowling, *The Order of the Phoenix*, 248.

allow his friends to know what is happening at Umbridge's office. He looks at these detentions as "a private battle of wills, and he was not going to give her the satisfaction of hearing that he had complained about it."<sup>153</sup> It seems that it is through these perils that Harry forges his consciousness.

Passion and noble purpose make Harry devoted to the role that he is chosen for, with all the horrid circumstances surrounding him. He explains that fighting Voldemort is a way to remind those around him that he is the only one who understands the trauma behind facing him;

*You don't know what it's like! You- neither of you- you've never had to face him, have you?... the whole time you think you know there know there is nothing between you and dying except your own-Your own brain or guts or whatever-... And you two sit there acting like I'm clever little boy to be standing here, alive, like Digory was stupid, like he messed up- you just don't get it, that could just as easily been me if Voldemort hadn't needed me.*<sup>154</sup>

In this episode, Harry falls under the control of the grieving warrior who is incapable of action and defending his friend who was killed because of him. He becomes "self-emasculated" by "impotent rage"<sup>155</sup> needing people around him, especially the validation of the feminine. Harry takes the lead as the teacher of the defence against the dark arts; despite this "His temper, was always so close to the surface"<sup>156</sup> as he continues casting angry looks at anybody who is wondering what happened to Cedric.

The mature warrior in Harry is motivated by what Moore and Gillette call "the disciplined quest to serve a Transpersonal Other" while aware that "the *real* war is within himself."<sup>157</sup> Harry leads the DA, Dumbledore's Army, while facing detention every evening with Umbridge ignoring the danger he may face, as they "were resisting her (Umbridge) under her very nose, doing the very thing she and the ministry most feared."<sup>158</sup> Aggressiveness in the masculine, according to Peterson, is a positive trait muted in society because of the archetype of the

---

<sup>153</sup> Rowling, *The Order of the Phoenix*, 250.

<sup>154</sup> *Ibid*, 304.

<sup>155</sup> Moore and Gillette, *Accessing the Knight*, 121.

<sup>156</sup> Rowling, *The Order of the Phoenix*, 316.

<sup>157</sup> Moore and Gillette, *Accessing the Knight*, 98.

<sup>158</sup> Rowling, *The Order of the Phoenix*, 368.

narcissist psychopath that young men and women admit in their lives, mainly because they are unable “to distinguish productive competence from arbitrary power.”<sup>159</sup>

In *The Order of The Phoenix*, Harry joins “the Order of the Phoenix” to fight Lord Voldemort and the death eaters. He, “furiously,” asks what the Order is doing to stop Voldemort saying “*Voldemort!* What’s happening? What’s he up to? Where is he? What are we doing to stop him!”<sup>160</sup> As a warrior, he desires to end evil. In these moments, under the control of the bipolar warrior, he acts out of the blind desire to avenge his selfish angry ego. During dinner at the headquarter of the Order of the Phoenix, Lupin states that Harry is old enough to participate in the meetings discussing the return of Voldemort; “I think Harry ought to be allowed a say in this, he’s old enough to decide for himself.” Rowling writes that it is at this point that Harry and the people around him understand that “he was *not* a child.”<sup>161</sup>

With his friends, Harry feels alive. They offer him an unconditional love and support. In *The Deathly Hallows*, they come to risk their life as the “seven Potters” to move him from Private Drive. Upon seeing Hagrid, Hermione, Fred and George, Bill, Mr Weasley, Mad-Eye, Tonks, Lupin, Kingsley and Mundungus Fetcher “Harry’s heart seemed to expand and glow at the sight: he felt incredibly fond of all of them, even Mundungus, whom he had tried to strangle the last time they had met.”<sup>162</sup> Harry understands that they will transfigure to a copy of him to move him safely risking their lives. He, loudly, answers that he cannot let his friends risk their lives for him; something that Ron takes as joke saying that this is not the first time, they are risking his life for him.<sup>163</sup>

---

<sup>159</sup> Jamie Vernon, “The Real Lesson from Beauty and the Beast” An excerpt from *The Joe Rogan Experience*, Joe Rogan episode 1933 (29<sup>th</sup> January 2023): 00:03:30 to 00:04:00. <https://www.youtube.com/watch?v=otNNtTybTLU>

<sup>160</sup> Rowling, *The Order of the Phoenix*, 62.

<sup>161</sup> *Ibid*, 83.

<sup>162</sup> Rowling, *The Deathly Hallows*, 35.

<sup>163</sup> *Ibid*, 37-41.

Finally agreeing to their plan, Harry feels love, gratitude and compassion that these people are endangering their lives to save him. He feels concern even towards those in the past tried to harm him. In this context, Moore and Gillette explain that the Lover archetype does not contradict the Warrior archetype, in its maturity the warrior needs the lover's empathy and ability to feel even the vilest character's sufferings. They explain that the lover energy "brings him back into relatedness with human beings, in all their frailty and vulnerability." It makes the warrior "compassionate at the same time that he is doing his duty" It offers him a sense of "compassion and a sense of connectedness with all things."<sup>164</sup> It plays a prodigious role in taming the aggressiveness of the warrior, for it stimulates feelings of belonging, compassion and tenderness.

Harry becomes the steward of the community who departs to kill Voldemort. Rowling reports the scenes he informs Ginny, the goddess, of his departure saying;

'I think Mum thinks that is she can stop the three of you getting together and planning to kill, she'll be able to delay you leaving,' Ginny told Harry in an undertone, as they laid the table for dinner on the third night of his stay.  
'And then what does she think's going to happen?' Harry muttered. 'Someone else might kill off Voldemort while she's holding us here making vol-au-vent?'  
He had spoken without thinking, and saw Ginny's face whiten.  
'So it's true?' she said. 'That's what you're trying to do?'  
'I – not – I was joking,' said Harry evasively.<sup>165</sup>

It is by this moment that Harry realises that his excitement about killing Voldemort made him forget that he is with Ginny and that he realises that he is not even sure if they are going to see each other again,

They stared at each other, and there was something more than shock in Ginny's expression. Suddenly Harry became aware that this was the first time that he had been lone with her since those stolen hours in secluded corners of the Hogwarts grounds. He was sure she was remembering them too.<sup>166</sup>

Harry and Ginny did not have the chance to finish their conversation that night which installed a very awkward silence between them. "Harry found himself crammed beside Ginny; the unsaid

---

<sup>164</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 87.

<sup>165</sup> Rowling, *The Deathly Hallows*, 71.

<sup>166</sup> *Ibid*, 71.

things had just passed between them made him wish they had been separated by a few more people”<sup>167</sup> Harry’s lover is uncomfortable and often out of words when it comes to expressing his feelings. As difficult as it may seem, the decision to face Voldemort bring him back to life and reunites him with the goddess. Consequently, “though the Lover initiates a relationship, it is the Warrior who maintains it- without the Warrior, the Lover is merely promiscuous.”<sup>168</sup>

I shall argue that these heroes experience a major inner battle between their warrior and lover energy. The archetype of the hero in the Kabyle tales, Aragorn, Thorin, and Harry share the quality of being warriors carrying a sword, a club or a wand who launch their adventure to attain the goddess and power.

---

<sup>167</sup> Ibid, 72.

<sup>168</sup> Moore and Gillette, *Accessing the Knight*, X.

## Chapter Six

### The Feminine Archetypes

Now as never before we need to access the dynamic masculine and feminine archetypal structures to fight the powers of infantilism and evil that threaten our world. We need to build worlds as far into the future as our imaginations can carry us.<sup>1</sup>

“Society is Patriarchal. Nature is matrilineal.”<sup>2</sup>

“La femme est la mère de la nature vivante.”<sup>3</sup>

After studying the masculine archetypes in the previous chapter, three feminine archetypes are discussed in the present chapter: the mother, in its positive and negative form, the Kore-Hetaira who is also the companion, the lover, the wife, and the friend. The third is the Hetaira-Amazon. The selected heroines are either the only daughter, the daughter of the king who becomes the ogre’s wife, or the daughter of the ogress in the Kabyle folk tales. I will refer to Arwen and Eowyn in Tolkien who are both daughters of noble men and Hermione in Rowling. In addition to the work of Jung, Toni Wolff, Jean Shinoda Bolen, Robert Pelton, and Pearson are all valuable sources that will allow me to unveil the archetypes.

#### I. The Archetype of the Mother

The archetype of the mother is one of the repetitive archetypes and the universal images that Jung identifies and which appears in the selected literary works and the world’s mythology, literature and popular culture. Because the mother is caring and nourishing and her image is painted with sacredness and divinity, she is linked to anything that is also nourishing or with a protective power but also powerful and overwhelming. She cherishes, nurses, helps, supports, and teaches offering a space for healthier psychic development. She can be represented by the biological mother, the grandmother, the stepmother or the mother-in-law, the spouse or any

---

<sup>1</sup> Moore and Gillette, *Accessing the King*, 253.

<sup>2</sup> Campbell, *The Power of Myth*, 144.

<sup>3</sup> Makilam, *La magie des femmes kabyles et l’unité de la société traditionnelle* (Paris : L’Harmattan, 1996), 57. “The woman is the mother of the living nature.”

protective figure and caretaker. It can also be things or places standing for forgiveness and rebirth like the church. This is elucidated by Jung who writes:

The qualities associated with it are maternal solitudes and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate.<sup>4</sup>

The most famous mother is Mother Earth and open spaces like the sea or the earth or even a closed area such as the cave and the underground are also associated with the power to shelter and guard. Thus, they are references to the mother archetype. Jung explains:

Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matter even, the underworld and the moon, can be mother-symbols. [...] associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. [...] a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus.<sup>5</sup>

The dark forest and the mountain are the most important archetypal settings and images in the Kabyle folktales and the selected fantasy works. The tangled forest is a safe place for those seeking isolation, the location of evil and shadows, dragons, ogres and *Iwayzeniwen*, and of angelic spirits, *Ieassasen*, as well. When speaking of Djurdjura set of mountains in Kabylia, east Algiers, Frobenius says, “the mountain country in the truest sense of the world and completely un-African, knows neither palms nor lians, nor other tropicals growths, but oak, ash and eucalyptus.”<sup>6</sup> This nature and forest around the teller is the setting of the majority of tales, and the unknown is often what is beyond the mountain and the river or in the underground.

This brings into perspective Campbell who states that animals, throughout myth, are the human equals and sometimes their superiors. Humans “ask the animals for advice, and the animal becomes the model for how to live. In that case, it is superior. And sometimes the animal

---

<sup>4</sup> Jung, “The Archetypes and the Collective Unconscious,” para 158.

<sup>5</sup> Ibid, para 156.

<sup>6</sup> Frobenius and Fox, *African Genesis*, 24.

becomes the giver of a ritual.”<sup>7</sup> In the tale “Le combat contre le dragon,” for instance, Ali asks the lizard’s help after he witnesses that it kills and then revives his brother using green leaves from the forest. He says : “Toi qui connais le secret, toi qui sais rendre la vie à un mort, peux-tu me donner un conseil pour ressusciter mon frère ?”<sup>8</sup> Meaning “You who know the secret, you who know how to bring life back to the dead, show me how to resurrect my brother.” In the same way, in the tale “A la recherche de la belle Chartz,” the wild boar, the bees, the eagle, and the ants assist the hero in achieving the labours assigned by the ogre king.

Like the father archetype, examined in the previous chapter, the image of the mother is contradictory; her attributes are not limited to nourishing, protection but she is also the one who carries death and unites good and evil as Campbell states:

She is also the death of even-thing that dies. The whole round existence is accomplished within her sway, from birth, through adolescence, maturity, and senescence, to the grave. She is the womb and the tomb: the sow that eats her farrow. Thus she unites the “good” and the “bad,” exhibiting the two modes of the remembered mother, not as a personal only, but as a universal.<sup>9</sup>

She inspires the image of “the chaste and terrible Diana,” the Roman goddess of nature and childbirth. She has an eternal influence as there is and there will be “close and obvious correspondence between the attitude of the young child toward its mother and that of the adult toward the surrounding material life.”<sup>10</sup>

The notions of the Universal Mother, “La première Mère du Monde,” *Yemmas n Dunit*, The Great Mother, The Queen of Heavens, the fertility goddess are all references to the archetype of the mother, which is contrasted to the image of the Great Father or the royal father. If he is the known, the king, the Apsu, the ancestral spirits, the family, the city, the explored territory and the culture, the mother is the unknown, the queen, Tiamat, the natural and the mother of the land, the forest the grave, and the unexplored.<sup>11</sup> Merolla (1996 and 1998) explains

---

<sup>7</sup> Campbell, *The Power of Myth*, 115.

<sup>8</sup> Frobenius, “Le Combat contre le dragon,” 112.

<sup>9</sup> Campbell, *The Hero*, 105.

<sup>10</sup> Ibid, 103.

<sup>11</sup> Peterson, *Maps of Meaning*, 145.

that in the Kabyle folk tales, negative and positive characters are classified according to age. The old woman, *tamyart*, is often looked at as “ambiguous” and often dangerous.<sup>12</sup> However, this is not particular to the Kabyle folk tales. The old woman is the witch having access to the world of the supernatural. This is a recurrent image that persists in folk tales, literature, and even in popular art throughout the world.

### 1. The Good Mother Archetype: *Yemmas n Dunit* and the Guardian Angel

The mother archetype in its positive form, in the words of the Jungian author Neumann, in his work *The Great Mother* (1989), is a well-rounded mature feminine energy who dispenses self-love, assurance and rebirth. She is equivalent with

fullness and abundance; the dispenser of life and happiness, the nutrient earth, the cornucopia of the fruitful womb. She is mankind’s instinctive experience of the world’s depth and beauty, of the goodness and graciousness of Mother Nature who daily fulfils the promise of redemption and resurrection, of new life and new birth.<sup>13</sup>

Neumann associates the good mother with the mature feminine who guides. Merlin Stone, in *When God was a Woman* (1976), claims that the woman’s ability to give birth makes her the object of worship.<sup>14</sup> Both visions are similar to Lee R. Edwards who refers to the “traditional vision” of mothers as heroines because they are life-givers.<sup>15</sup> Contrary to modern civilisations, which are patriarchal times, ancient mythologies emphasise the maternal<sup>16</sup> and Mother Earth as the “primary source of fertility.”<sup>17</sup> The good mother archetype guards the magical worlds of the Kabyle folk tales, Tolkien and Rowling through the image of *Yemmas n Dunit*, Galadriel and Lily Potter.

Two main images are drawn in Frobenius’s collection of the Kabyle folk tales of the good mother archetype. The first is that of the “Universal Mother” or “the Cosmic Mother” who is

---

<sup>12</sup> Daniella Merolla, “Oral Narratives, Gender-Related Views, and Historical Context Kabyle Storytellers and Oral Narratives,” *Artikelen* 1, 2, (1998), 44-45.

<sup>13</sup> Neumann, *The Origins*, 71

<sup>14</sup> Merlin Stone, *When God was a Woman* (New York: Doubleday, 1976), 53

<sup>15</sup> Lee Edwards, “Psyche as Hero: Female Heroism and Fictional Form” (Middletown, Wesleyan University Press, 1984), 4-11.

<sup>16</sup> Campbell, *The Hero*, 275.

<sup>17</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 58.

referred to as “La Première Mère du Monde” literally, “The World’s First Mother,” that is *Yemmas n Dunit*. She is also associated with the ant or “la fourmi,” *Tawettuft* in Kabyle. Both these figures are creatrix, a term that refers to a female who brings forth or produces. It is often used to describe a female founder, authoress and creator. It derives from the Latin word “creātrīx,” which is equivalent to “create” as the suffix “-trix” indicating a female agent.<sup>18</sup> In the Kabyle tales, she offers guidance to both people and animals. The second image is that of *Settut*, the “primal element”<sup>19</sup> that can be ruthless towards its creatures. When *Yemmas n Dunit* is used, it is often associated with the creative power that shapes the world.

Campbell explains that in modern use, in the English Language, the image of “God” is equivalent to the image of the father. However, in “regions where the god or the creator is the mother, the whole world is her body.”<sup>20</sup> This is the case of the conception of the world according to Frobenius’s collection of the Kabyle folk tales, where *Yemmas n Dunit* is the creator. The myths of creation are included in his first volume *Sagesse*.<sup>21</sup> Through the tales, the reader is introduced to the creatrix as there is no conceptualisation of the male god. The nomination of *Yemmas n Dunit* implies that she is behind the creation of the world and the one giving life. Other tales report the creation and the origins of the first insects like the ant, as well as the first animals like the buffalo, the bull, the cow, the sheep, and other domestic cattle to accompany Man.

The creatrix, is, in other cases the ant, who teaches *Yemmas n Dunit* and humans the cultivation of the land and agriculture. In the tale “La première culture de céréales,” The First

---

<sup>18</sup> Patricia Monaghan, *Encyclopaedia of Goddesses and Heroines: African, Eastern Mediterranean, Asia*, Volume I (Santa Barbara: ABC-CLIO, 2010), xxvii.

<sup>19</sup> Campbell, *The Hero*, 275.

<sup>20</sup> Campbell, *The Power of Myth*, 77

<sup>21</sup> Frobenius, *Sagesse*, the tales are titled: “Les Premiers bovins domestiqués,” “L’origine des moutons et la division de l’année,” “La première culture de céréales,” “Le premier conflit et l’origine des peuples,” “La première mère du monde,” “La Première éclipse du soleil et le premier sacrifice humain,” “La mort de la Première Mère du Monde et les gelées de Janvier.” Respectively “The first domesticated Cattle,” “The origins of sheep and the division of the year,” “The First Cultivation of Cereals,” “The First conflict and the Origins of the Peoples,” “The First Mother of the World,” “The first eclipse of the Sun and the First Human Sacrifice,” “The Death of the First Mother of the World and the January Frosts.”

Cultivation of Cereals,” the ant takes the role of the mother teaching the first parents of the world the different types of seeds and the way to cultivate the land. It teaches them the uses of water, the hand mill, and the power of fire.<sup>22</sup> In the tale of “L’origine des moutons et la division de l’année,” “The origins of sheep and the division of the year,” the first mother uses the dough to make the first rams. Then, the ant explains to the villagers that the rams are offered as a sacrifice during the Muslim religious feast of l’Aid.<sup>23</sup>

As an ambivalent figure, the mother helps the young prince achieve his goal. She is his guardian, even though they are often described as cunning, using their “matriarchism” on their children and strangers. In “Le tueur d’ogres,” the biological mother is, indirectly, the announcer of the journey when she informs her son that his sister and brother have been kidnapped by the ogre. Her words push the son away from his comfort to the land of the ogre; probably because she notices his extraordinary physical powers.<sup>24</sup> This tale can be contrasted with the tale “Les trois fils de l’agellid” where the mother does not want her last son to leave her side to prove that his father is wrong, terrified that he will be killed by the ogre.<sup>25</sup> In “Le combat de Amazones,” “Avava Inuva” and “Le belier rebelle,” the mother is absent and her role consists of proving the fertility of the father and the husband, proudly mentioning her seven sons, as is the case in “Le grain magique.”

The positive image of the mother appears also through Tolkien’s Galadriel in *Lord of the Rings* whom is depicted as the White Lady, the Sorcess of the Golden Wood and the guardian spirit of the magical world of Middle Earth and its people. Galadriel is a royal birth elf who appears in *The Lord of the Rings*, *The Silmarillion* and *The Unfinished Tales*. Tolkien describes her as “the most beautiful of all the house of Finwe; her hair was lit with gold as though it had

---

<sup>22</sup> Frobenius, “La première culture de céréales,” 33.

<sup>23</sup> Frobenius, “L’origine des moutons et la division de l’année,” 42-45.

<sup>24</sup> Frobenius, “Le tueur d’ogre,” 87.

<sup>25</sup> Frobenius, “Les trois fils de l’agellid,” 195.

caught in a mesh the radiance of Laurelin.”<sup>26</sup> In other instances, she is “the only woman of the Noldor to stand that day tall and valiant among contending princes.”<sup>27</sup> She is also “the mightiest and the fairest of all the Elves.” In *The Return of the King*, Tolkien describes her as the “greatest”<sup>28</sup> and “the Noblest”<sup>29</sup> of the elven women.

In *The Fellowship of the Ring*, she appears in a heaven-like atmosphere, standing tall and beautiful, wearing white with “no sign of age” welcoming her guests and speaking with a clear deep musical voice. The Dwarf compares her to a jewel “above all the jewels that lie beneath the earth!”<sup>30</sup> Wolff explains that the Good Mother archetype takes the image of the giver in the image of the Virgin Mary, who defines the image of the mother in Western society. The Virgin Mary is often looked at as the maiden, the virgin, the bride, the mother, the mediatrix, or the “Queen of the heavens.” The representation of the Virgin Mary in literature and visual arts created “the metaphysical parallel of the patriarchal masculine” god. Tolkien, through this scene, captures one of the most famous representations of the Virgin Mary, named “Our Lady of Grace,” a statue that depicts the Virgin outstretching her arms to show grace and blessings.<sup>31</sup>

Galadriel’s representation refers to the Virgin Mary who stands opening her arms, blessing her people. On the departure of the fellowship, she blesses them saying

... even now there is hope left. I will not give you counsel, saying do this, or do that. For not in doing or contriving, nor in choosing between this course and another, can I avail; but only in knowing what was and is, and I part also what shall be. But this I will say to you: your Quest stands upon the edge of a knife. Stray but a little and it will fail to the ruin of all. Yet hope remains while all the Company is true....Do not let your hearts be troubled.<sup>32</sup>

She adds: “Do not trouble your hearts overmuch with thought of the road tonight. Maybe the paths that you each shall tread are already laid before your feet, though you do not see them.”<sup>33</sup>

---

<sup>26</sup> J.R.R. Tolkien, *The Silmarillion*, ed., Christopher Tolkien (London: Harper Collins, 1977), 80.

<sup>27</sup> *Ibid*, 106.

<sup>28</sup> Tolkien, *The Return of the King*, 1421

<sup>29</sup> *Ibid*, 1481.

<sup>30</sup> Tolkien, *The Fellowship of the Ring*, 461-464.

<sup>31</sup> For the Visual representation, see Index.

<sup>32</sup> Tolkien, *The Fellowship of the Ring*, 464.

<sup>33</sup> *Ibid*, 480.

With these words, Galadriel reassures and brings the peace needed before the battle. Tom Shippey explains that Galadriel is also a symbol of an angelic elf from the early south of English legendary and Scandinavian mythology.<sup>34</sup> In *Poetic Edda*, Snorri Sturluson describes the amazing light of the elves who “are fairer than the sun to look upon.”<sup>35</sup> The Good Mother archetype that Galadriel represents in Tolkien’s work is also a depiction of his mother, whom he lost early in his life.

A similar idealised image is displayed by Rowling about Lily Potter Evans, Harry’s mother. Lily is depicted as the protective, courageous mother who sacrificed her life to save her baby son. Horace Slughorn, The Defence against the Dark Arts teacher, in *The Half Blood Prince*, describes her as one his most talented students, vivacious, charming with great wit but also a gifted witch who had a great intuitive grasp of potion making despite being a Muggle-born. As a young student at Hogwarts, she protected other students, like Severus Snape, confronting and making fun of James Potter, whom nobody dared to face. She says, in one of their scenes, bullying a student,

Messing up your hair because you think it looks cool to look like you’ve just got off your broomstick, showing off with that stupid Snitch, walking down corridors and hexing anyone who annoys you just because you can- I’m surprised your broomstick can get off the ground with that fat head on it. You make me SICK.<sup>36</sup>

Noel-Smith investigates the representation of Lily and her relation to her son and the superficial presence of his father James. The author explains that the death of Harry’s parents is the fulfilment of the “reader’s unconscious fantasies” of the plot of the good father dying to protect his son and his wife and then of the angelic mother blessing her son before sacrificing herself to save him.<sup>37</sup> Voldemort himself confirms that she did not have to die and that she died

---

<sup>34</sup> Tom Shippey, *The Road to Middle Earth: How Tolkien created a New Mythology* (Grafton, Harper Publishers, 1992), 56.

<sup>35</sup> Sturluson, *Poetic Edda*, 46.

<sup>36</sup> Rowling, *The Order of the Phoenix*, 598.

<sup>37</sup> Kelly Noel-Smith, “Harry Potter’s Oedipal Issues,” *Psychoanalytic Studies* 03, (2001): 199-207. [https://www.pschoanalysis-and-therapy.com/human\\_nature/free-associations/harrypotter.html](https://www.pschoanalysis-and-therapy.com/human_nature/free-associations/harrypotter.html)

trying to protect Harry.<sup>38</sup> Her love for Harry saved him and left a mark and a protection that continued even after her death. The scar on his forehead is nothing more than a reminder of the power of the mother and her eternal blessing. Dumbledore explains to Harry that evil forces, like Professor Quirrell sharing his body with Voldemort, cannot touch him because he is the mark of love.<sup>39</sup>

In *The Deathly Hallows*, Harry meets his parents in the forest. Lily tells him that he is “so brave,” as if she is watching over him. It is, in fact, through the Patronus that Lily keeps an eye on Harry. The Patronus is a foggy positive force, including love, hope and life, which takes the shape of a particular animal, and a magical guard that any wizard can call. It happens that Lily’s Patronus appears throughout Harry’s years at Hogwarts, especially when facing danger as a guiding source. It is the protective force or the guardian angel that his mother stands for.

Jung elucidates that the hero, I shall add the heroine, has two mothers: the biological mother and the adoptive mother who acts like a surrogate or foster mother.<sup>40</sup> Rowling’s second mother figure is Mrs Weasley, whom Harry met during his first trip to Hogwarts; guiding him through platform 9 ¾ at King’s Cross-Station.<sup>41</sup> She offers Harry the care of a maternal love that he never received from his aunt. Mrs Weasley is a pureblood witch and the matriarch of the Weasley Family. She attended Hogwarts and was sorted to Gryffindor. She has seven children, six male sons and one youngest daughter.

In *The Deathly Hallows*, on Harry’s seventeenth birthday, Mrs Weasley gifts him a golden watch; as it is the tradition to offer the wizard a watch when he comes of age. Rowling writes that “Harry hugged” her, trying to put a lot of “unsaid things.” She seems that she understands them as “she patted his cheek clumsily.”<sup>42</sup> In the Battle of Hogwarts, Mrs Weasley kills

---

<sup>38</sup> Rowling, *The Philosopher’s Stone*, 316.

<sup>39</sup> Ibid, 321.

<sup>40</sup> Jung, “Symbols of Transformation,” para 494.

<sup>41</sup> Rowling, *The Philosopher’s Stone*, 98-99.

<sup>42</sup> Rowling, *The Deathly Hallows*, 90-91.

Bellatrix Lestrange, a pureblood witch and murderer of Black, Harry's godfather. Rowling explains that she had to be the one to kill Lestrange because they represent two contrasted dynamics of love: the obsessive and the maternal.<sup>43</sup> Like Mrs Weasley, McGonagall is a pureblood, tall, thin, and severe but caring witch, and an Animagus. She is the head of Gryffindor House.

In *The Philosopher's Stone*, she accompanies Dumbledore and Hagrid to leave Harry with his aunt and uncle in Surrey. As the Transfiguration teacher and Dumbledore's assistant and during the seven years spent at Hogwarts, McGonagall protects and guides Harry and Hermione. In the female heroine's journey, Murdock compares the "childless woman who has played by team rules and successfully made her way to the top"<sup>44</sup> to the masculine ally. Thus, McGonagall is the heroine's guide who seems to be the only feminine figure who can support the heroine. In *The Goblet of Fire* and when preparing the Yule Ball, McGonagall explains that the ball is an opportunity to "let our hair down." Students giggle around her because "with her hair in a tight bun, looked as though she had never let her hair down in any sense."<sup>45</sup> Most definitely, Hermione's mother is not a witch, but a Muggle. Subsequently, she is unable to provide Hermione with the knowledge she can use. While dealing with her insecurities, at Hogwarts, McGonagall is the childless woman with achievements and the only female who trusts Hermione. From what is said, the good mother archetype is associated with the image of the witch, having the ability to bless and create.

## 2. The Terrible Mother Archetype: *Settut* and the Destructive Mother

Lacoste-Dujardin explains that, in the Kabyle folk tales, the woman is a terrifying adult; whereas, in the majority of other cultures, the male is the dominant villain.<sup>46</sup> It is common; however, that sorcery and witchcraft are frequently associated with women. Thus and opposite

---

<sup>43</sup> "J. K. Rowling at Carnegie Hall" Interview.

<sup>44</sup> Murdock, *The Heroine's Journey*, 49.

<sup>45</sup> Rowling, *The Goblet of Fire*, 326.

<sup>46</sup> Lacoste-Dujardin, *Dictionnaire de la culture Berbère*, 269.

to the good mother, stands the wicked and depraved one who in the Kabyle folk tales is depicted through the image of *Settut*, the ogress or *Teryel*, associated with the negative mother archetype. *Settut* refers to “sorcière”<sup>47</sup> that is the witch, *Settait* in its plural form.<sup>48</sup> She is an evil woman who finds joy in harming others and doing evil. In the Kabyle folk tales, *Settut* is the villain witch who excels in black and dangerous sorcery and institutes the sacrifice of the child. One of her most famous and dangerous ceremonies is capturing the sun in a mirror of water, which causes the eclipse to return every five years. In some cases, the teller uses the word *Settut*, metaphorically, to refer to the ruthless power of the good mother archetype.

In the tale “La mort de la Première Mère du Monde et les gelées de Janvier,” “The Death of the First Mother of the World and the Frosts of January,” where the death of the first mother is told, Frobenius reports that the First Mother of the World brought misfortune on earth harming human beings. All the harm she did is felt until now. I quote, “C’est la Première Mère du Monde qui apporta tout le malheur sur la terre. Elle fit beaucoup de mal, et les êtres humains les ressentent encore maintenant.”<sup>49</sup> These words are a witness to the supremacy of the mother, and people’s fear of her powers. It is also said that *Settut* is behind the mythical birth of languages, dispensing wicked advice among seven brothers causing them to become incomprehensible with each other. This gave birth to the first seven languages in the world creating, as a result, discords within humanity.

The first mother is the creator who punishes her creation in case they offend the laws of nature. In the tale “L’origine des singes,” “The Origins of the Apes,” the terrible mother asks a male child to defecate on the plate after eating a plate of couscous, if the dish is served without meat. The young boy listens to the mother and he is transformed into an ape. One of the children

---

<sup>47</sup> J-M. Dallet, *Dictionnaire Français-Kabyle* (Paris : SELAF, 1985), 224.

<sup>48</sup> G. Huygie, *Dictionnaire Français-Kabyle* (L. & A. Godenne, 1903), 803

<sup>49</sup> Frobenius, *Sagesse* : “La mort de la Première Mère du Monde et les gelées de janvier,” 58.

sitting with him refuses to do the same so she turns him into a partridge. Frobenius narrates it as follows,

On raconte beaucoup sur les méfaits de la première de la Première Mère du Monde répandant le malheur parmi les êtres humaines. On pourrait narrer pendant des semaines entières tout le male qu'elle a fait avant qu'un certain mois de janvier, *inayer*, ne la transforme en pierre.<sup>50</sup>

This episode connotes the strangeness and the ruthless nature of the terrible mother or *Settut* who is a very frequent character in the Kabyle folk tales.

She is often represented as the old woman trapped in the shadow of the mother who has an enormous influence on the events. She cannot see herself outside motherhood. She tries to make her “protégés,” male or female, look like her. She is unable to understand that she harms her children by not trusting them. They are dependent and incapable of looking after themselves as complete selves and she depends on them to exist and feel fulfilled as her “ego is only experienced by the motherly function and is empty without it.”<sup>51</sup> She is transformed into a female “knight,” in Moore and Gillette’s words, who protect the “alpha male” realm. Marie-Louise von Franz, in *Archetypal Patterns in Fairy Tales* (2017), explains that a maternal woman “adores mothering a young man-the misunderstood genius- to whom she will give the mother love he never got home.”<sup>52</sup> This woman, in Ford’s words is “an old woman who when not the compassionate crone, is the heinous hag out to frustrate and impede the hero’s progress.”<sup>53</sup>

The second volume of Frobenius’s collection *The Monstrous*<sup>54</sup> refers to the nameless and terrible mother archetype who is poisonous, cruel controlling and who is mainly represented in the character of *Teryel*, with whom the feminine world is transformed into a “ghetto,”<sup>55</sup>

---

<sup>50</sup> Frobenius, *Sagesse*: “L’origine des singes,” 53. “Much is said about the misdeeds of the First Mother of the World spreading misfortune among human beings. We could recount for whole weeks all the harm she did before a certain month of January, *Inayer*, transformed her into stone.”

<sup>51</sup> Wolff, “The Feminine Psyche”, 06

<sup>52</sup> Marie-Louise Von Franz, *Archetypal Patterns in Fairy Tales* (Colorado: Shambhala, 2017), 42-43.

<sup>53</sup> Ford, *The Hero with a African Face*, 26.

<sup>54</sup> It includes tales of “La femme ingrate”, “La mère ingrate”, “L’ogresse et les sept soeurs”, “L’ogresse et le grain de blé”, “Nuja, la fille de l’ogresse”, “Le fils de l’ogresse” and others.

<sup>55</sup> A word that Kateb Yacine uses to refer to the feminine world mid the Algerian patriarchal society in his work *Parce que c’est une femme*, 37.

forbidden to the masculine. Her representation resembles what Campbell calls the “virgin” since her “spouse is the Invisible Unknown.”<sup>56</sup> *Teryel* is trapped in the image of the mother but she is never referred to as a wife.

In the tale of “Akli et les sept soeurs,” “Akli and the Seven Sisters,” the old woman is described as “cunning and sly,” using her “inoffensive” appearance to come up with the most villain plans to trap the young sisters. In the tales “La fille de l’ogre” and “A la recherche de la belle Chartz,” the old woman predicts the future of the young man, showing supernatural powers. In the first, she prophesies the succession of the young man’s father to the throne of the country and him after that. In the second, she prophesies his marriage to the unique and beautiful Chartz.<sup>57</sup>

Like these old women representing the terrible mother archetype, biological mothers are both creatrix but also *Settut* who use their physical weakness to seduce and take control of the hero. In the tale “La fille de l’ogre,” the hero’s mother is contrasted with the heroine’s mother. His mother is silent and submissive in front of her husband, but tries to tame and manipulate her son, keeping him close. The heroine’s mother, in contrast, is the ogress who possesses superhuman powers that she uses against her daughter and her husband. In both cases, the hero and heroine stand against the terrible biological mother to be together, which justifies the appearance of the third figure, the old woman to support the hero. They are manipulative and controlling and desire to imprison young beautiful girls and handsome heroes, if they fail to keep them under control. They are jealous of young girls and their beauty and the interest that they receive. Jung explains that the disturbed relationship with the mother, and sometimes both parents, transforms the mother into the ogress, and thus a shadow which takes the projected inappropriate behaviours.<sup>58</sup>

---

<sup>56</sup>Campbell, *The Hero*, 275.

<sup>57</sup> Frobenius, “A la recherche de la belle Chartz,” 98.

<sup>58</sup> Jung, “The Archetypes and the Collective Unconscious,” para 160.

Many tales can be used as illustrations like “La princesse et ses sept frères,” “The Princess and the Seven Brothers,” and “Le grain magique” where the old woman, who is referred to as *Settut*, causes the seven brothers to leave their mother. She simply lied to them about the sex of their mother’s newborn. In the tale of “Les sept soeurs abandonnées,” “The Seven Abandoned Sisters,” the old woman is described as “mean and cunning.” She helps the sisters to get rid of their sister’s babies by replacing them in the cradle with little dogs.<sup>59</sup> In the tale “L’ogresse et la mouche,” “The Ogress and the Fly,”<sup>60</sup> the ogress is the owner of a horde of goats who punishes an insect by taking off her wings. The relationship between the ogress and the insect is a reference to the daughter/mother relationship and the mother cutting the wings of her daughter by imprisoning her in the domestic.

Described as a “cannibale avide de chair humaine,”<sup>61</sup> the only way to gain the terrible mother’s sympathy or control her powers is by evoking the “maternal body.” In the tale “La femme ingrate,” the ogress is described while she is grinding a measure of wheat with a hand mill as a woman with enormous breasts hanging down to her knees. Disturbed by them, she throws them on her shoulders, letting them hang down her back. Frobenius reports this saying,

L’ogresse prit position face à la porte d’entrée et se mit a moudre une mesure de blé avec un moulin à bras. Comme elle était gênée dans sa tâche par des seins très longs qui lui pendaient jusqu’aux genoux, elle les rejeta en arrière sur ses épaules, les laissant pendre dans son dos.”<sup>62</sup>

This representation is a reminder of the Venus of Willendorf made 25 000 years ago, found in Austria. The statute is 11 centimetres tall and associated with the Upper Palaeolithic Age and one of the Venus figurines found in different locations around the world.<sup>63</sup> Her creative power and fertility are emphasised through her breasts and the productive organs of the female

---

<sup>59</sup> Frobenius, *Le Fabuleux* : “Les sept sœurs abandonnées,” 203

<sup>60</sup> Frobenius, *Le Fabuleux* : “L’ogresse et la mouche,” 70-71.

<sup>61</sup> Frobenius, “Le Combat des Amazones,” 11.

<sup>62</sup> Frobenius, “La femme Ingrate,” 20-21. “The ogress took a position facing the front door and began to grind a measure of wheat with a hand mill. As she was hampered in her knees, she threw them back on her shoulders, letting them hang behind her back”

<sup>63</sup> Stone, *When God was a Woman*, 37. For the visual representation of The Venus of Willendorf, see Index.

body. In the mythological tradition, the female body is sacred and “the container for the miracle of life.” Its sacredness lies in its blood that is often linked to fertility and wisdom. It is the patriarchy, or “father gods” and the monotheist religions that transformed it into a taboo associating the woman’s genitalia with shame, a reference to the Sheela-na-gig, the Celtic symbol.<sup>64</sup> An aspect that Murdock agrees with claiming that historically, the postmodern Man replaced the worship of Mother Earth through its forests and hilltops with gods in temples in their different forms.<sup>65</sup> It seems that the “collective psyche fears the power of the Mother and does everything it can to denigrate and destroy it.”<sup>66</sup> Both the hero and the heroine penetrate the forest to face trials and grow. The darkness of the forest is a representation of the womb. This image can also be linked to Tiamat, the original mother in Mesopotamian mythology. Tiamat is also the word used in Kabyle to refer to the mother “*Taymat*.”

The exaggerated physical features, imply fertility, which explains the reason why archaeologists refer to “the female religion” and the “fertility cult.”<sup>67</sup> The hero often takes advantage of the maternal power of the ogress. In this tale, “La femme ingrate,” he grabs her breast and sucks its milk. The ogress then tells him that and because he drank her milk, she will take him as her son,

Le jeune homme ... se saisit d’un des seins qui pendaient sur son dos et se met à la téter. Surprise, l’ogresse se retourna vivement, et dévisagea l’audacieux intrus, un être humain de surcroît ! “Maintenant que tu as bu le lait de ma poitrine, Je suis obligé de te traiter comme si tu étais mon propre fils, fils de mon sang et de mes entrailles ! se renseigna-t-elle. Désormais, je dois te protéger et m’abstenir de te faire le moindre mal.”<sup>68</sup>

The passage demonstrates the power of the maternal bound and the power of the maternal body, in both her negative and positive representations. Through the journey, male or female, that

---

<sup>64</sup> See Barbara Frietag, *Sheela-Na-Gigs: Unravelling an Enigma* (London: Routledge, 2004).

<sup>65</sup> Murdock, *The Heroine’s Journey*, 116.

<sup>66</sup> *Ibid*, 139.

<sup>67</sup> Stone, *When God was a Woman*, 17-18.

<sup>68</sup> Frobenius, “La Femme Ingrate,” 21. “The young man ... grabbed one of her breasts hanging on her back and began to suckle. Surprised, the ogress turned around quickly, and stared at the audacious intruder, a human being to boot! Now that you have drunk the milk from my breast, I am obliged to treat you as if you were my own son of my blood and my entrails!” she inquired. From now on, I must protect you and refrain from doing you the slightest harm.”

the struggle for the physical and then the psychological separation from the mother and the mother archetype marks the beginning of the journey. The distance creates a space of freedom because the maternal power is irresistible.

Von Franz states that what makes the mother figure is the “maternal” side. However, and in many cases, the maternal body makes them weak, and sometimes they become “Victims” of their bodies and attachment to the child/ male fertility, fruitfulness, cornucopia and authority. They live the hypotrophy of the feminine, which means that without the child, they do not have a clear role or existence. The presence of the child, especially the male, overshadows the life of the mother.<sup>69</sup>

Rowling’s magical world is one of the best sources to look at the terrible mother archetype. *Settait* in the Harry Potter series are represented in the images of the malicious witch but also in the image of the jealous, malevolent aunt. Dolores Jane Umbridge, whose name stands for umbrage and sorrow,<sup>70</sup> makes two main appearances in *The Order of the Phoenix* and *The Deathly Hallows*. She is looked at as the most hated but also feared witch teacher in Harry Potter, even more feared and hated than the Dark Lord himself.<sup>71</sup> Umbridge is born to a wizard father and a Muggle mother and has a squib brother who does not have any magical powers and whom she hates and considers a shame and a curse. As a student, she was sorted to Slythering, the house of power, before re-joining Hogwarts to teach Defence against the Dark Arts. All along her work at the Ministry of Magic, and as a teacher and a high inquisitor, she despises Muggle -born wizards, half blood and any part-humans students.

She is controlling and mean that Stephen King, in his review of *The Order of the Phoenix*, states that “the gently smiling Dolores Umbridge, with her girlish voice, toad like face, and

---

<sup>69</sup> Von Franz, *Archetypal Patterns in Fairy Tales*.

<sup>70</sup> J.K. Rowling, “Dolores Umbridge” (August 10<sup>th</sup>, 2015). <https://www.wizardingworld.com/writing-by-jk-rowling/dolores-umbridge>

<sup>71</sup> See articles “Imelda Staunton still scares people after Harry Potter role ” (24<sup>th</sup> July 2020) and “ ‘Harry Potter’ Star Hates Professor Umbridge, Just Like Evryoen Else Does” <https://www.wizardingworld.com/writing-by-jk-rowling/dolores-umbridge>

clutching, stubby fingers, is the greatest make-believe villain to come along since Hannibal Lecter.”<sup>72</sup> Hannibal is a cannibal serial killer created by the American novelist Thomas Harris in his psychological horror novel *The Silence of the Lambs* (1988). She is often mentioned as one of the most hated characters in literature, mainly because she represents a real, ruthless and mean example of a witch who enjoys torturing children. Rowling states that Dolores’s parents were both unhappily married. As a child, she hated her father for his lack of ambition as he never occupied a position of power and hated her mother for her “flightiness, untidiness and Muggle lineage” and her lack of magical abilities. Then, the family split with the mother and the son disappearing into the non-magical world, and Dolores pretending to be pureblood.<sup>73</sup>

As a teacher, Umbridge refuses to teach real defence material. Like the old woman in the Kabyle folk tales, she manipulates her students and turns them against each other, either because of jealousy or of her ego’s need to bestow upon them the worst sadistic punishment. Harry, as pureblood, is probably the one she enjoys punishing during the long hours of detention. She forces him to write, “*I must not tell lies*” with a cursed quill that scared the phrase into his hand permanently.<sup>74</sup> As a high inquisitor of Hogwarts, she abolishes student groups, harasses and fires any teacher deemed unsatisfactory like Rubeus Hagrid and Sybill Trelawney. Umbridge seems to be ambitious but an outcast who never succeeds in having her own family. Rowling explains that her hatred of half-humans like Hagrid, centaurs, or werewolves “represents her fear of the unknown.”<sup>75</sup> Umbridge is “the *Teryel*” of Rowling’s series.

The stepmother or the mother-in-law in the selected Kabyle folk tales is often related to the image of the shadow mother. She is toxic and consumed by anger, jealousy towards her husband’s kids, and blind love for her kids. In “Les enfants de maratre,” that is “The

---

<sup>72</sup> “Stephen King’s Review of Order of the Phoenix” <https://groups.google.com/g/alt.fan.harry-potter/c/RsLuEV3xcfU?pli=1>.

<sup>73</sup> Rowling, “Dolores Umbridge” (August 10<sup>th</sup>, 2015), <https://www.wizardingworld.com/writing-by-jk-rowling/dolores-umbridge>

<sup>74</sup> Rowling, *The Order of the Phoenix*, 247.

<sup>75</sup> Rowling, “Dolores Umbridge.”

Stepmother's Children," the stepmother isolates her husband's kids after the death of their mother and prevents them from the same food. She deceives the stepchildren, promising them beautiful bournous, if they kill their mother. Not aware of their mistake and after killing their mother, the innocent girl asks her stepmother the bournous. She replies that children who kill their mother are insolent wretches unworthy of wearing bournous.<sup>76</sup>

Harry's maternal aunt Petunia Dursley plays the role of the envious and resentful "stepmother" differentiating between her son Dudley and Harry. She considers her witch sister Lily a freak; although, innately, she wanted to be the one to join Hogwarts since her parents were very proud. For years, Harry never celebrated his birthday nor has his room or even clothes. He spent his whole childhood living under the stairs, wearing Dudley's oversized, worn clothes. Petunia is trapped in the mother role, spoiling her only son and ignoring or torturing Harry, a sign of her resentful feelings towards her sister; projecting her jealousy on Harry. "Nasty" is the word she uses for "Harry" who and for the time he lived with them had the life of a "maid."<sup>77</sup> Petunia's spoils Dudley with pretentious care, and gifts in the presence of Harry.

Freud refers to this case as displacement, where the mother substitutes the lack felt with something acceptable. These mothers could not have the children or the life they wanted therefore they replaced that lack with an over affectionate toxic love towards their own children. In Frobenius's collection of the Kabyle folktales, refusing to make the burnous to the children is a very important sign that show resentment and hatred. The burnous is highly significant garment in the Kabyle tradition. Families expecting male children make a burnous, and every male has to have his own burnous a sign of honour and respect.<sup>78</sup> The stepmother takes care of her children by giving them better food. This does not prevent them from becoming weak and sick while the others are growing handsome and healthy.<sup>79</sup> In "*Tasfunast I gujin*," literally "The

---

<sup>76</sup> Frobenius, *Le Fabuleux*: "Les enfants de maratre,"179.

<sup>77</sup> Rowling, *The Philosopher's Stone*, 08, 19-30.

<sup>78</sup> Bourdieu, *Esquisse d'une théorie de la pratique*, 47.

<sup>79</sup> Frobenius, "Les enfants de maratre,"180.

Orphans' Cow," the stepmother sells the cow that feeds the orphans and then tries to kill the girl by pushing her into the well to prevent her from happiness with her husband.<sup>80</sup> Aunt Petunia also tries to prevent Harry from going to Hogwarts, as the Dursleys do not want to have any relation with the magical world, desiring "a perfectly normal family." Under the control of her own shadow, even the good mother transforms into the terrible mother.

## **II. The Archetype of the Heroine: The "Unmothered" Heroine**

The archetype of the heroine or the daughter that will be examined here is built upon Jung's definition of the Mother-Complex and his vision of the Kore and the Trickster archetype, combined with Wolff's feminine psychic forms. Jung proposes two main types of the Mother-Complex in the girl that are linked to the "hypertrophy" or the "atrophy" of the feminine side that stands for the identification with the mother vs. the intensification of Eros. Hypertrophy is the exaggeration or the intensification of the feminine but also of the maternal instinct. For this kind of woman, motherhood is the most important aspect of her life. The only way she looks or even desires the male, in general, is through his role in the procreation process. Life, objects, and people around her are only considered in relation to her function as a mother.<sup>81</sup>

The second kind has a strong Eros that rejects the maternal instinct and creates an almost "incestuous" relationship with the father. The woman living in an atrophy of the feminine accumulates jealousy of the mother and a deep yearning to outshine her. She is interested in love and physical pleasure but not for the sake of marriage or maternity, as she resists maternal supremacy. This kind of woman is often an object for the man with passive Eros, taking his Anima projections.<sup>82</sup> Therefore, she builds her life to counter and sometimes repel the mother. Jung elucidates that this kind of woman/heroine has a negative Mother-Complex as their

---

<sup>80</sup> See Taos Amrouche, *Le grain magique : Conte, Poèmes et Proverbes Berbères de Kabylie* (Alger : Hibr, 2017), 53-60.

<sup>81</sup> Jung, "The Archetypes and the Collective Unconscious," para 167.

<sup>82</sup> *Ibid*, para 168.

primary goal is to be “Anything, so long as it is not like the Mother!”<sup>83</sup> These daughters grow to be Amazons.

In the Kabyle folk tales, the female heroine is either the only daughter, her father’s favourite child, the youngest or the only female in the family dominated by the masculine, four or seven brothers and a father like *Yuva*, *Nuja* and many other nameless female heroines.<sup>84</sup> Similarly, in the works of Tolkien and Rowling, Arwen, Eowyn and Hermione, or even the other female characters who have important contributions to the events like Luna and Ginny, are the only daughters or the youngest females in male-dominated families. I will use the Kore-Trickster archetype to refer to the heroine who desires, in her quest, to be “better than the mother.” The Hetaira-Amazon, in contrast, is the heroine archetype desiring “anything but not be like the mother.”

### 1. The Kore-Trickster Heroine: “Be Better than the Mother”

Jung defines the Kore as the maiden and the representation of the *nymph*, a female deity in ancient Greek folklore. They are “flower-like” innocent and helpless creatures easily exposed to danger like fairies or maidens who personify nature or “unknown young girls.”<sup>85</sup> These “myth-like” creatures are of an “unknown or peculiar origin” and go through strange experiences.<sup>86</sup> Thus, the Kore is a naïve young girl who appears satisfied with the limited space offered by her society. The trickster, in contrast, is “a collective shadow figure, a summation of

---

<sup>83</sup> Ibid, para 170.

<sup>84</sup> These are some examples from the collection of Frobenius: “Le bélier rebelle,” “Le fils du pâtissier indigent,” “La main coupée,” “La princesse et ses sept frères,” “La fille de l’ogre,” “Aaqqa Yessawalen” or “Le grain magique,” “Le chat avare et les sept sœurs,” “La jeune fille muette,” “La mère Ingrate,” “Les sœurs mariées,” “Le combat des Amazones,” “La fille de l’ogre,” “M’hamed Aserdun chez l’ogre” and “Le tueur d’ogres.” Respectively, “The Rebellious Ram,” “The Poor Pastry’s Son,” “The Severed Hand,” “The Princess and Her Seven Brothers,” “The Magical Grain,” “The Miserly Cat and the Seven Sisters,” “The Mute Girl,” “The Ungrateful Mother,” “The Married Sisters,” “The Battle of the Amazons,” “The Ogre’s Daughter,” “M’hamed Aserdun at the Ogre” and “The Ogres’ Slayer.”

<sup>85</sup> Jung, “The Archetypes and the Collective Unconscious,” para 311.

<sup>86</sup> Ibid, para 313.

all inferior traits” that individuals use to construct their character showing a hidden meaningful content under an unaccepted and unpleasant exterior.<sup>87</sup>

As characters, they combine, Jung clarifies, guile and intelligence to achieve effortlessly and in the most unexpected, foolish ways its triumphs. They are fond of “sly jokes and malicious pranks, his [her] powers as a shape-shifter.”<sup>88</sup> This archetype appears in literature through a variety of individuals acting in controversial ways that break the law and are powerful changing figures “making the incomprehensible” comprehensible.<sup>89</sup> Michael Carroll explains that the trickster has two roles: be the “selfish buffon” and the “culture hero” “who makes human society possible.”<sup>90</sup> It is interesting to mention that Animal figures in fables and male characters are the most famous tricksters.

“Be wise, Be brave, Be tricky”<sup>91</sup> are the words of Nail Gaiman in his fantasy novel *Caroline* (2002). These words describe the state of the Kore heroine turning into a trickster, leading her way to wholeness. I shall combine the Kore and the trickster because it seems that the young Kore separating from the mother has to be a trickster. The youngest daughter in the different tales demonstrates the Kore archetype with the rebellious manners of the trickster who uses tricks and the uncanny to distinguish herself from her siblings and then from her parents and society and come to the end of her desires. She dares to be “a boundary-crosser” who will “confuse the distinction” between “right an wrong sacred and profane, clean and dirty, male and female, young and old, living and dead,”<sup>92</sup> in Lewis Hyde’s words.

Frobenius includes a whole section of tales of tricksters in the third volume of his collection of the Kabyle folk tales. The section is titled “espiegleries, farces; subtilités et

---

<sup>87</sup> Ibid, para 484-485.

<sup>88</sup> Ibid, para 456.

<sup>89</sup> Robert D. Pelton, “West African Tricksters: Web of Purpose, Dance of Delight” in *Mythical Trickster Figures*, eds. William Huges and William Doty (Tualoosa: University of Alabama Press, 1993), 123.

<sup>90</sup> Micheal Carroll quoted in Harold Bloom, ed. *The Trickster* (New York: Infobase, 2010), 90.

<sup>91</sup> See Neil Gaiman, *Caroline* (2002)

<sup>92</sup> Lewis Hyde, *Trickster Makes this World: Mischief, Myth and Art* (New York: Farrar, Straus and Giroux, 1989), 11-12.

sottise,” that is “Pranks, Tricks, Subtleties and Stupidity.” It comprises stories of Djeha, Ali d Wali, Ali Ilindi and other nameless, subtle and cunning characters; however, his selection excludes female characters. I shall argue that the Kore becomes a trickster heroine because she dares to challenge the set rules of the traditional society by disobeying and defying the conventional order of their patriarchal and motheriarchal homes as someone who suggests “an amoral action”<sup>93</sup> that will bring back life.

The heroine, in “Le bélier rebelle,” is her father’s beloved spoiled daughter who satisfies her desire for a ram. She is, in Jung’ words “fille a papa.”<sup>94</sup> This tale is one of the most famous and unique chain tales or “un conte a enchainments” in the Kabyle/Amaziq oral tradition where the heroine deals, first with her father and then with the ram with subtlety and wit refusing to follow her home. It beautifully goes as follows:

“Viens, nous allons rentrer a la maison!”  
 “Mais je ne veux pas!” s’exclama le bélier  
 Alors la jeune fille appela le chacal (uccen) et lui dit : “Le bélier ne veut pas me suivre à la maison ! Mords-le !” Le chacal refusa : “Et pourquoi donc devrais-je mordre le bélier ?”  
 La jeune fille appeler une hyène (amxirew) et lui dit : “Le chacal a refusé de m’obéir, mords-le ”-“Mais je me garderais bien de mordre le chacal !” s’insurgea la hyène.  
 La jeune fille fit alors appel au lion (izem) et lui ordonna : “Mords la hyène à mort ! Elle a refusé de m’obéir.”- “Mais je ne veux pas !” répondit le lion.<sup>95</sup>

The girl calls the lioness, *Taseda*, the leather strap, *tasisma*, the rat, *ayerda*, the cat, *amcic*, the dog, *aqjun*, the big stick, *a ekwaz*, the fire, *timess*, the water, *amen*, the beef, *azeger* and the butcher’s knife, *ajenwi*, to help her convince the ram to go home. It is only when the blacksmith, *ahdad b uzzal*, accepts to melt and forge the knife that the ram accepts to go home before being eaten by the jackal. The tale is built up in a circular form of expressions where the formula is repeated until the young girl gets what she wants.

---

<sup>93</sup> Ibid, 12.

<sup>94</sup> Jung, “The Archetypes and the Collective Unconscious,” para 525.

<sup>95</sup> Frobenius, “Le bélier rebelle,”67. ““Come, let’s go home!” “But I don’t want to!” exclaimed the ram. Then the girl called the jackal (uccen) and said “The ram doesn’t want to follow me home! Bite him!” The jackal refused: “And why should I bite the ram?” The girl called a hyena (amxiew) and said: “The jackal refused to obey me, bite him”- “But I would be careful not to bite the jackal!” protested the hyena. “The girl then called the lion (izem)” and ordered him: “Bite the hyena to death! He refused to obey me.”- “But I don’t want to!” replied the lion.”

In “Le grain magique,” the heroine leaves to look for her brothers, who were deceived by an old woman. The teller uses the pretext of looking for the seven brothers to leave the house.<sup>96</sup> In the tale “Avava Inuva,” *Yuva* is also the beloved daughter who grows up around four brothers who have extraordinary powers. *Yuva*, in her innocence and loyalty to her father and brothers, lacks maturity. At the same time, she faces the road through the forest to keep her father’s company. In both cases, the heroine is a Kore, often mistaken for being naïve and silent, but it is in the silence that she tricks the society, the Patriarchy and motheriarchy, particularly.

They are female characters targeting “the one in power!... by means of role reversal.”<sup>97</sup> Hyde; nonetheless, explains that these are female “trickery” not “tricksters” as they do not have an “elaborated career.” The author refers to the female Coyote in the Pueblo Indian in the USA as the only female trickster that appears in oral and mythological accounts. The North American Coyote is close to the Jackal, *Uccen* in Kabyle. The expression “*Yiwet tikellet I teaddi af Uccen*” means that you can trick *Uccen* only once. The expression “*d uccen*” is often used to mean a subtle and cunning person. In the case of the female character, it is going to be “*T uccent*,” meaning she is transgressive and canning just like *Yuva*.

In the tale of “*Nuja*,” and contrary to her mother, the heroine is described as a young girl with an unparalleled and mysterious beauty; “très belle jeune fille!” “Mystérieuse,” “une beauté inégligable.” Frobenius recalls that the prince found the house of *Nuja* in the middle of an immense and thick forest creating the image that she belongs to the forest/womb and thus to the mother. *Nuja* is made up to be the representative of the beautiful, distant, and passive female desired by society, raised to be an embodiment of the perfect Kabyle Kore. Jung views that it is the helplessness of this creature that the male or the hero finds appealing. He writes:

the girl’s notorious helplessness is a special attraction. She just doesn’t know a thing she is so inexperienced, so terribly in need of help, that even the swain becomes a daring abductor who brutally robs a loving mother of her daughter.<sup>98</sup>

---

<sup>96</sup> Frobenius, “Le grain magique,” 174.

<sup>97</sup> Quoted in Hyde, *Trickster Makes this World*, 334.

<sup>98</sup> Jung, “The Archetype and the Collective Unconscious,” para 169.

The tale reveals that by the time *Teryel* is back home, the ram starts shouting, “Nuja is hiding a man in the house.”<sup>99</sup> *Teryel* seems surprised by the words of the ram that Nuja denies. Nuja’s silence is a regulatory practice that she chooses, not to show her submissiveness, but as a discursive strategy to build her agency as a young woman willing to break free from her mother’s control.<sup>100</sup> Her actions become a “silent language,”<sup>101</sup> allowing her to conspire against her mother with the help of the elements of nature. Jung explains that “The unsatisfied yearning of the artist,” the teller in this case, calls up on the unconscious “compensate the inadequacy and one-sidedness of the present.” The teller uses the tale to transform the present and make it acceptable for “the minds of his contemporaries.”<sup>102</sup> The teller transforms the fragile Kore into a trickster to help her move beyond the mother and society’s constraints.

In “Le combat des Amazones,” the youngest daughter is described as an angelic creature and “une jeune nymphe” who protects strangers. The young man she meets on the road becomes fascinated and bewitched by her beauty and ability to keep calm when facing danger. I quote: “Il était si fasciné qu’il resta là toute une année sans bouger, sans boire ni manger, se contentant de l’observer et de l’admirer.”<sup>103</sup> She then disguises in male outfits to accompany her brothers in the war against the ogres.

The figure of the Kore is often associated with fertility and power to give life like “La nymphe des eaux.” These Kores often marry at the end of the journey, celebrating their motherhood with the man they have chosen. Merolla classifies the female heroines, of the Kabyle folk tales, into the young, the rural, and the prestigious bride daughter of the powerful rich *agellid*. She explains that the rural heroine is the clever, productive, and fertile who is also

---

<sup>99</sup> Frobenius, “Nuja, la fille de l’ogresse,” 308.

<sup>100</sup> See Nadia Naar Gada and Nassima Terki, “Lunja, the Female Trickster of the Kabyle/Amazigh Mythological Tradition,” *Sinestesiaonline* a.XI, n.34, 2022, <https://sinestesiaonline.it/wp-content/uploads/2022/02/gennaio2022-09.pdf>

<sup>101</sup> Tassadit Yacine, “L’art de dire sans dire en Kabylie” in *Cahiers de littérature orale*, 70/2011, para 08-20, <https://journals.openedition.org/clo/1271>.

<sup>102</sup> Jung, “Spirit in Man, Art, and Literature,” para 130.

<sup>103</sup> Frobenius, “Le Combat des Amazones” 15-16.

assertive and handles the art of rhetoric. She is, nonetheless, expected to control her words to not affect her fertility,<sup>104</sup> which justifies the tricky attitudes they develop to not harm their reputation.

The Kore-Trickster heroines represent the Kore archetype who enjoys “the being,” in Murdock’s words. They often shift to tricksters because of their inability to break the shackles around them unless they adopt unusual behaviours. In *The Masculine Domination* (2001), Bourdieu names the “symbolic violence” done as a form of violence done to women in the Kabyle/Amaziq context with their consent. He explains that the power the male enjoys is under the blessing of not only the Kabyle customary law but also the woman herself, through the image of the mother.<sup>105</sup> Lacoste-Dujardin in *Des meres contre les femmes* (1990) explains that mothers contribute to silencing their daughters, creating, as a result, jealousy and competition between her and her daughter over the possession of the father.<sup>106</sup>

The favouritism of the male son and the male heir amplified the rejection and the separation from the mother, creating heroines who choose the male world. Furthermore, “the oppressive discourse” exerts an unlimited power, turning them into “docile” or obedient Kores with a utopian life. Subsequently, adopting the trickster mannerism spices her life with adventure. Peterson explains that Man needs to struggle against chaos to make meaning of his life.<sup>107</sup> The unknown, as dangerous as it seems, offers possibility; despite the anxiety that it brings.<sup>108</sup> Though in a different context, this belief is shared by Murdock who explains that

A woman loses her ‘inner fire’ she is not being fed, when the soul’s flame is no longer fueled, when the promise of the dream held for so long dies. Old patterns no longer fit, the new way is not yet clear; there is darkness everywhere, and she cannot see or feel or taste or touch.<sup>109</sup>

---

<sup>104</sup> Merolla, “Oral Narratives,” 44-45.

<sup>105</sup> Pierre Bourdieu, *The Masculine Domination*, trans Richard Nice (California: Stanford University Press, 2001).

<sup>106</sup> Camille Lacoste-Dujardin, *Des mères contre les femmes* (Alger, Bouchene: 1990).

<sup>107</sup> Peterson, “The Phenomenology of the Divine,” 00:29:00 to 00:31:00.

<sup>108</sup> Peterson, “Images of Story Metastory,” 00:29:00 to 00:35:00.

<sup>109</sup> Quoted in Murdock, *The Heroine’s Journey*, 83

Jung, in his definition of the Kore, refers to Acts of Thomas and the attribute to Sophia, where he says:

Maiden, daughter of the light  
In whom there abides the majestic splendour of kings...<sup>110</sup>

He elucidates that the maiden is “the Mother of Wisdom,” which is a reminder of the Virgin Mary. The connotation here is Kore’s innocence and virtue, associated with the Virgin Mary. This definition perfectly fits Arwen, in Tolkien, since the mother archetype is associated with the Virgin Mary and thus the young girl is the Kore growing to replace the mother and be the new Virgin. This archetype can be linked to the “Introverted” woman, passionate and self-contained who can be contrasted to the extroverted woman who is louder and more independent.<sup>111</sup>

Tolkien uses the image of the only daughter or the only sister who persevered and was kept safe from the outside world. Arwen means the “noble maiden.” She is half-elven and the youngest daughter of Elrond, the half-elven and lord of the Elvish sanctuary of Rivendell and the leader of the high Elves remaining in Middle-Earth. Her mother was the Elf Celebrian, daughter of the Elf-queen Galadriel, ruler of Lothlorien. She marries, by the end of the trilogy Aragorn, who becomes the King of Arnor and Gondor and she becomes the queen of the reunited kingdoms. She is often remembered as the “Evenstar,” the most beautiful of the last generation of High Elves in Middle-earth.

On their first meeting, Aragorn describes Arwen as the treasure that her father and brothers keep safe, saying “Often is it seen that in dangerous days men hide their chief treasure,” wondering why he never met her before despite the fact that they have lived under the same roof. She says that she has been away for a long period; “I have dwelt for a time in the land of my mother’s kin, in far Lothlorien. I have but lately returned to visit my father again. It is many

---

<sup>110</sup> Alexander Walker quoted in Jung, “*Psychological Types*,” para 559.

<sup>111</sup> Jung, “*Psychological Types*,” para 256-264.

years I walked in Imladris.”<sup>112</sup> Her father speaks of her as the Fair Lady and Evenstar and an immortal of great ancestry. The father says:

Evenstar of her people, she is of lineage greater than yours, and she has lived in the world already so long that to her you are but as a yearling shoot besides a young birch of many summers. She is too far above you. And so, I think, it may well seem to her. But even if it were not so, and her heart turned towards you, I should still be grieved because of the doom that us laid on us.<sup>113</sup>

Because she is the immortal Kore of Rivendell and daughter of kings, it is expected of her to follow her lineage and marry an immortal king with great history. She; however, chooses Aragorn who is a mortal without a kingdom and with a shameful history. In this way, she becomes a trickster choosing the mortal Aragorn and then deciding to join him against her father’s will and the family traditions.

Jung explains that the Kore is the Mother, if married. She is the one who identifies herself with the mother and lives for the others with an unconscious desire to surpass her. In other cases, Jung adds, she tricks the mother by leading a “shadow existence” of passivity that transforms her into the fragile innocent maiden that the man desires as he finds himself “cast in an attractive role” of the savior.<sup>114</sup> The heroine does not take arms or use violence to obtain what she wants. She, rather, lies to the mother or gains the trust of her father. In cases where the mother is absent, the heroine, like Arwen and *Yuva*, takes the place of the mother building a special relationship with her father, adopting, as a result, the double face of the maiden and the mother offering the father better companionship to surpass the mother.

## **2. The Amazon- Hetaira Heroine: “Be anything but not a Mother”**

Jean Shinoda Bolen explains that “Everywoman has the leading role in her own unfolding life story,” which means that she is the heroine of her story. Her leading energy takes an “inner image” governed by a “mythic dimension.”<sup>115</sup> She refers to Artemis as a representative of the

---

<sup>112</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1387.

<sup>113</sup> *Ibid*, 1389.

<sup>114</sup> Jung, “The Archetypes and the Collective Unconscious,” para 169.

<sup>115</sup> Jean Shinoda Bolen, *Goddesses in Everywoman: Powerful Archetypes in Women’s Lives* (Pymble: HarperCollins e-books, 1984), 01.

goddess of hunt, moon, competitor and sister. She is protective, yet fierce and goal focused representing the archetype of the “Women’s Movement.”<sup>116</sup> Wolff uses the Hetaira and the Amazon to refer to a similar of leading female energy. She explains that, along with the mother, the Hetaira is personally linked to the male. But and contrary to the mother who protects the masculine from the outer world, the Hetaira is the inspirational woman who pushes his boundaries and helps him develop his interests in the outside world like his “companion.” He needs her validation and recognition to realise his individuality.<sup>117</sup>

Wolff does not refer to validation but stresses the Hetaira’s importance in the accomplishment of the journey and individuation, a role that she plays in the second half of her life after she accomplishes her social position.<sup>118</sup> She compares the Hetaira to Aspasia, the mythic Athenian woman and companion of Pericles, one of the greatest Greek politicians during Athens’s Golden Age.<sup>119</sup> In their revision of Wolff’s feminine energies, Mary Dian Molton and Luc Anne Sikes explain that the Hetaira is a “Superior woman”<sup>120</sup> who desires “Anything, so long as it is not like the Mother!”<sup>121</sup>

Similarly, the Amazon woman focuses, according to Wolff, on “the impersonal realm” or public achievements. She is an ambitious daughter who is more concerned with the maintenance and the safety of the world around her than her well-being. The collective demands and the interests of those she faithfully serves often determine the life of the Amazon. They are warrior women.<sup>122</sup> This archetype fits Jung’s perception of the woman who discover to maternal later in life. He writes:

---

<sup>116</sup> Ibid, 46-50.

<sup>117</sup> Peggy Vermeesch, “Toni Wolff’s Structural Forms of the Feminine Psyche,” *Jungian Psychology Space*, August 2021, [https://www.cgjung.net/espace/jps/articles/peggy-vermeesch/toni-wolff-structural-forms-feminine-psyche/#:~:text=180%2D183\).,more%20comprehensive%20but%20less%20defined](https://www.cgjung.net/espace/jps/articles/peggy-vermeesch/toni-wolff-structural-forms-feminine-psyche/#:~:text=180%2D183).,more%20comprehensive%20but%20less%20defined).

<sup>118</sup> Wolff, “The Feminine Psyche,” 07.

<sup>119</sup> Nicole Loraux, “Aspasia, Foreigner, Intellectual,” trans. Alex Ling, *Journal of Continental Philosophy*, 2, Issue 1, (2021): 09, <https://researchdirect.westernsydney.edu.au/islandora/object/uws:63461/>

<sup>120</sup> Molton and Sikes, *Four Eternal Women*, 15.

<sup>121</sup> Jung, “The Archetypes and the Collective Unconscious,” para 170.

<sup>122</sup> Blake Tyrrell, *Amazons: A Study in the Athenian Mythmaking* (Baltimore: Johns Hopkins University Press, 1984), 77, <https://archive.org/details/amazonsstudyinat0000tyrr/page/n13/mode/2up>.

The woman who fights against her father still has the possibility of leading an instinctive, feminine existence, because she rejects only what is alien to her. But when she fights against the mother she may, at the risk of injury to her instincts, attain to greater consciousness, because in repudiating the other she repudiates all that is obscure, instinctive, ambiguous, and unconscious in her own nature. Thanks to her lucidity, objectivity, and masculinity, a woman of this type is frequently found in important positions in which her tardily discovered maternal quality, guided by a cool intelligence, exerts a most beneficial influence.<sup>123</sup>

Historically speaking, figures like Boudicca, Queen Elizabeth, Joan of Arc, and Lala Fatma N Soumer left the domestic to the public to shine in fields that were looked at and for long as male fields like religion, war and power. She strives to achieve her goals. Having “a natural ambition for public life” and not driven by anger or disappointment, as is the case when caught under its shadow form.<sup>124</sup> She is impersonally related to the male. The Amazon embraces the warrior energy linking action and determination “to win the laurels herself.”<sup>125</sup>

I combine, here, the Hetaira and Amazon since they are, in a modern sense, women who shake the traditionally established patriarchal vision of the world and question the male dominated society, especially in traditional backgrounds in a very explicit way contrary to the Kore-Trickster who is implicit in her agendas. They are positive independent women who are aware of their value, power and her objectives not restricted to either motherhood nor the household.

Frobenius recalls, in “Le combat des Amazones,” the image of the Samurai woman. The seven girls are beautiful but also very courageous and show a “manly” strength as they have been trained to the sword since a very young age. The teller describes them as more dexterous and fearsome than men.<sup>126</sup> Having an impersonal relationship with the male, the heroine faces danger and engages in the battlefield side by side with their male counterparts using disguise transforming themselves into tricksters. Intelligent and able to change shape, the journey proves

---

<sup>123</sup> Jung, “The Archetype and the Collective Unconscious,” para 186.

<sup>124</sup> Molton and Sikes, *Four Eternal Women*, 16

<sup>125</sup> Wolff, “The Feminine Psyche,” 09-10.

<sup>126</sup> Frobenius, “Le combat des Amazones,” 09.

their ability to be the male equal completing in their dedication to the task.<sup>127</sup> They are fierce combatants like the Greek Epipole who went to war against Troy in the disguise of a man.<sup>128</sup>

The youngest sister of the Amazons ignores her father's advice and penetrates the forest to meet all kinds of dangerous ferocious beasts and test her brother's strength. The young heroine joins her eldest sisters, also disguised in male garments and with a sword at her waist. However, contrary to her sisters who left for the war, she is tempted by the desire to find her prince whom she charms causing him to freeze and lose his voice. In this case, the Hetaira transforms into a temptress in the image of Circe, instead of being Calypso.<sup>129</sup> In Greek mythology, both try to imprison the male warrior, but help in the final battle. In *The Odyssey*, Calypso promises Odysseus immortality if he stays with her; but then frees him and advises him on the way saying:

But I will gladly advise him-I'll hide nothing-  
So he can reach his native country unharmed.<sup>130</sup>

The juxtaposition between Nuja and the Amazons is thought provoking since both, in different ways, trace their journey subverting the power of the masculine and the motheriarchy battling their "personal and local historical limitations."

The Amazon in Tolkien is represented through Eowyn who often refers to herself as the shield maiden. In *The Two Towers*, Tolkien calls her "a daughter of kings"<sup>131</sup> and "child of kings, slender but as a steel-blade, fair yet terrible"<sup>132</sup> and the "Lady of the Shield-arm!" As a close member of the king's court, Eowyn enjoys the trust and the love of king and his lords sending "Grave and thoughtful" glances full of pity and kindness. She is the second figure in the series that Tolkien associates with light, glimmer and fire with her appearance and garments, which

---

<sup>127</sup> Wolff, "The Structural Forms," 09.

<sup>128</sup> Rebecca Rissman, *Women in War* (Minnesota: Abdo Publishing, 2017), 22.

<sup>129</sup> Ibid, 08.

<sup>130</sup> Homer, *The Odyssey*, Book 05: lines 150-160.

<sup>131</sup> Tolkien, *The Two Towers*, 672.

<sup>132</sup> Tolkien, *The Return of the King*, 1102.

make her “radiant and terrible.”<sup>133</sup> Tolkien writes, in *The Two Towers*, “Very fair was her face, and her long hair was like a river of gold.” He then describes her as being “Slender and tall” in a silver robe. He adds that she seems “strong ... and stern as steel”<sup>134</sup> like a warrior. In *The Return of the King*, she appears like “a glimmer in the night, for she was clad in white; but her eyes were on fire.”<sup>135</sup> Jack. M. Downs explains that Tolkien refashions the heroin of epic and romance tradition through Eowyn.<sup>136</sup>

Upon leaving for the battlefield, the king gifts her a sword as she stands at the door in warrior armour saluting the departing men. Tolkien writes; “Alone Eowyn stood before the doors of the house at the stair’s head; the sword was set upright before her, and her hands were laid upon the hilt. She was clad now in mail and shone like silver in the sun.”<sup>137</sup> Tolkien voices Eowyn’s desire to live her life according to her “will” and win her fame on the battlefield and not through “female” duties. It pains her that she is left behind while “real” and “male” warriors leave to the frontline to risk their lives;

“*Your duty is with your people,*” he answered.

“Too often have I heard of duty,... But I am not of the House of Eorl, a shieldmaiden and not a dry-nurse? I have waited on faltering feet long enough. Since they falter no longer, it seems, may *I not now spend my life as I will?*”

“Few may not do that with honour, ... But as for you, lady: did you not accept the charge to govern the people until their lord’s return? If you had not been chosen, then some marshal or captain would have been set in the same place, and he could not ride away from his charge, were he weary of it or no.”<sup>138</sup>

Through the scene, Aragorn reminds her that she is keeping the home safe for the riders’ return. Eowyn understands Aragorn’s intention to keep her safe; However and because she is of the house of Eorl, she not afraid of death or pain. Her fears lies in the shackles of the domestic;

“Shall I always be chosen?” she said bitterly. “Shall I *always be left behind when the Riders depart, to mind the house while they win renown, and find food and bed when they return?*”

“A time may come,” said he, “when none will return. There will be need of valour without

---

<sup>133</sup> Jack. M. Downs, ““Radiant and terrible”: Tolkien’s Heroic Women as Correctives to the Romance and Epix Traditions” in *A Quest of her Own: Essays on the Female Hero in Modern Fantasy*, ed. Lori M. Campbell (Jefferson: McFraland and Company, 2014), 55-

<sup>134</sup> Tolkien, *The Two Towers*, 672.

<sup>135</sup> Tolkien, *The Return of the King*, 1026.

<sup>136</sup> Downs, “Radiant and Terrible,” 56.

<sup>137</sup> Tolkien, *The Two Towers*, 684.

<sup>138</sup> Tolkien, *The Return of the King*, 1027.

renown, for none shall remember the deeds that are done in the last defence of your homes. Yet the deeds will not be less valiant because they are unpraised.”

And she answered: “*All your words are but to say: You are a woman, and your part is in the house. But when the men have died in battle and honour, you have leave to be burned in the house, for the men will need it no more. But I am of the House if Eorl and not a serving-woman. I can ride and wield blade, and I do not fear either pain nor death.*”

“*What do you fear, lady?*” he asked

“*A cage,*” she said. “*To stay behind bars, until use and old age accept them, and all chance of doing great deeds is gone beyond recall or desire.*”<sup>139</sup>

Eowyn clearly speaks of her desire to break the gendered vision of battlefield and honour. She plans to leave with the riders and not stay home. She rejects the perception that, and because she is a woman, she needs to be “encaged.” This cage is the domestic that does not allow her to live a great life. This scene is a reminder of Shekhar Kapur’s scene on his historical and biographical film of the first half of the life of Queen Elizabeth I. In scene (01:36:34), The Queen says, “I am my father’s daughter I am not afraid of anything,” when answering Lord Burghley’s doubt about her ability to rule England effectively as he says “forgive me your majesty but you are only a woman.”<sup>140</sup>

In *The Return of the king*, Eowyn appears “clad as a Rider and girl with a sword”<sup>141</sup> ready to battlefield. The garments and the sword create the necessary disguise to complete her Amazon association with battlefield and enough to be like her father. During the battle of the Pelennor fields, Eowyn joins the soldiers wearing a helm covering her “bright hair” as “a sword was in her hand, and she raised her shield against the horror of her enemy’s eyes,”<sup>142</sup> which satisfy her desire to face danger. In his article “Female Combatants” (2012), Goldstein explains that when females fought in wars, they “performed well” while disguised in male outfits or in irregular armies and militias.<sup>143</sup> In Jackson’s 2002 visual adaptation of the novel, Eowyn is given a more prominent role as a warrior. There are numerous examples of women disguised

---

<sup>139</sup> Ibid.

<sup>140</sup> Shekhar Kapur, *Elizabeth*, (Universal Studios, 1998), (01:36:16).

<sup>141</sup> Tolkien, *The Return of the King*, 1027.

<sup>142</sup> Ibid, 1101.

<sup>143</sup> Joshua S. Goldstein, “Female Combatants” in *The Encyclopaedia of War*, ed. Gordon Martel (Blackwell Publishing Ltd, 2012).

in male soldiers joining their male counterparts on the battlefield or even facing them. Richard J. Lane and Jay Wurts attribute the “Amazonomachy” to the myth Hercules and the Fall of Troy as basic narratives. In both the Kabyle folk tales and Tolkien, the Amazon seems to be “an outsider, a disrupter, a terrifying force for unmanaged change,”<sup>144</sup> which explains why these characters regain their gendered roles.

Plato’s *The Republic* refers to the guardians as women trained to protect the republic because they seem manly. He says:

“So when it comes to guarding a city, both a woman and a man possess the same natural attributes. They differ only in strength and weakness.”

...

“It follows that women with these abilities should also be selected to live with the man who have these abilities, and be fellow-guardians with them. They are quite capable of it, and their natures are closely related to those of the men.”<sup>145</sup>

In Rowling’s series, Hermione Jean Granger is the Amazon female fighter and guardian of modern fantasy. She is the only child born to Muggle, non-magical, dentist parents who show pride in their daughter being a witch, which determines her relationship with the magical world. She is an amalgam of the clever smart girl and the hyper-vigilante warrior who plans to settle any problem she and her male friends face. She is always ready for any challenge. It is almost impossible to imagine the stupid, the coward or careless Hermione.

Hermione represents the Amazonian-Hetaira energy that stands with the man and is able to understand his struggles but at the same be independent from him and his support. She can deal with her “masculine” and cope with its demands, which make her friendships with him easier than those with the female counterpart. As an Amazon-Hetaira, Hermione accompanies the male in any talk they would have either concerning school subjects but also showing courage and resistance while facing the dark forces. She is fascinated with knowledge and learning, taking more subjects at Hogwarts than any mother student. As an equal, Hermione

---

<sup>144</sup> Richard J. Lane and Jay Wurts, *In Search of the Woman Warrior: Four Mythical Archetypes for Modern Women* (Boston: Element, 1998), 44, 52.

<sup>145</sup> Plato, *The Republic*, book 05: lines 456bc.

plays a central role in finding Voldemort's Horcruxes and destroying them in *The Deathly Hallows*.

In *The Order of the Phoenix*, she is the one who urges Harry to lead the secret Army at Hogwarts and later she becomes the most active member and organiser of their secret meetings as she designs a very sophisticated way to be organised avoiding suspicion.<sup>146</sup> She even stands facing Umbridge in class. Rowling describes Hermione speaking up against her teacher's view "who, unlike Umbridge, was not whispering, but speaking in a clear, carrying voice that had by now attracted the attention of the rest of the class."<sup>147</sup>

As a companion, she keeps the secrets and understands her male friends' struggles; the "I need to talk to you in private," or the "I need to tell you something" are often sentences that are addressed to Hermione. When it comes to keeping her calm and focus while facing evil forces, Hermione shows an excellent example of a self-contained Amazon born to serve and help. While facing the continuous provocations of Draco Malfoy, Hermione urges Harry and Ron to keep calm and ignore his disagreeable comments saying: "Just ignore him, it's not worth it..."<sup>148</sup> She is trustworthy in every way and can hold a conversation about magical creatures in the world, even with Dumbledore whom she impresses. In his will, the headmaster offers her his copy of the *Tales of Beedle the Bard*, a recognition of her talents.<sup>149</sup> The tales are the key to understanding *The Deathly Hallows*.

When preparing to leave to hunt the Horcruxes, Hermione packs the most useful books, potions and long travel needs and doing extra readings that could help them, which raised much admiration in her ability to think ahead explaining more than once that "the more they knew [...] the better it would be." Ron and Harry had never hoped for a better companion than that

---

<sup>146</sup> Rowling, *The Order of the Phoenix*, 368.

<sup>147</sup> *Ibid*, 294.

<sup>148</sup> *Ibid*, 101.

<sup>149</sup> Rowling, *The Deathly Hallows*, 100.

of Hermione as she shows incredible knowledge of the Horcruxes and what can destroy them saying:

Our problem is that there are very few substances as destructive as Basilisk venom, and they're all dangerous to carry around with you. That's the problem we're going to solve, though, because ripping, smashing or crushing a Horcrux won't do the trick. You've got to put it beyond magical repair.<sup>150</sup>

Amazon-Hetaira woman longs to be seen through her shield even though she fears it. She seeks a partner who can calm down the masculine in her. Therefore, a man with a weaker masculine energy will not interest her. She seeks a stronger partner. Wolff explains that the Amazon views marriage as an economic accomplishment or a business contract.<sup>151</sup> Hermione is often surrounded by the masculine but does not exhibit any interest in the male counterpart until the end of the journey as he reconciles with the Animus.

## **Conclusion**

This part was devoted to considering the male and female archetypes that manifest through the myth of the journey. I have argued that similar archetypes appear the selected literature selected literature sharing the same “treasure house.”<sup>152</sup>

The father archetype, in both its positive and negative form, is represented through the *agellid* and the father in Frobenius's collection of the Kabyle folk tales, Thrain and Arathorn in Tolkien and James in Rowling series. Through their function as the father archetype, they embody the energy of the king. I also looked at the archetype of the guide represented in the old man in the Kabyle folk tales, Gandalf in Tolkien's and Dumbledore in Rowling. The third masculine archetype is that of the son through the male hero in the Kabyle folk tales, Aragorn and Thorin in Tolkien and Harry in Rowling. They represent a combination of the Warrior-Lover and the Warrior-King.

---

<sup>150</sup> Ibid, 83.

<sup>151</sup> Wolff, “The Feminine Psyche,” 10

<sup>152</sup> Walker, *Jung and the Jungians: an Introduction*, 04.

I have then considered the most common female archetypes in the selected literature. The primordial mother, in the Kabyle folk tales, “La première mère du monde” or *Yemmas n Dunit* is an ambivalent archetype represented also in the image of *Settut*. This archetype is also built through the biological mother in Tolkien and Rowling representing the image of the guardian female Virgin not in her domesticity but in her representation as a sacred angle; the image of the mother in the Kabyle folk tales, in contrast, is modelled in the image of the terrifying manipulative woman. The last archetype is that of the heroine, the Kore, the Amazon and the Hetiara, managing these female energies in relation to the mother.

My interest in this part was to demonstrate the kind of archetypal heroes and heroines the selected male and female characters represent depending masculine and the feminine energy they exhibit during the journey. These archetypes certify, in my view, the Jungian notion of the Collective Unconscious that draws from mythology, dreams, and literature to voice similar universal perceptions that shape these characters. The next part is the finale part of this thesis and will consider the dimension of the myth of the journey, these archetypes and their significance.

## **PART IV: BEHIND THE MYTHIC JOURNEY AND THE ARCHETYPE TRUTHS WITH A CAPITAL “T”**

“Self-knowledge is an adventure that carries us unexpectedly far and deep.”<sup>1</sup>

The unrealistic nature of these tales (which narrow-minded rationalists objects to) is an important device, because it makes obvious that the fairy tales’ concern is not useful information about the external world, but the inner processes taking place in an individual.<sup>2</sup>

### **Introduction**

Kelly Noel-Smith says that the “entry into the Harry Potter world will not jeopardise our relationship with the external world.”<sup>3</sup> I shall argue that this is also valid for the Kabyle folk tales and Tolkien because, as imaginary and extraordinary as they are, their content speaks for all readers; mythical narratives cannot be separated from people’s circumstances. The reoccurrence of these stories has the power to help “the modern man’s search for a soul” in the same way, they offered security and guidance for the “primitive Man” as he found in them the “cultural force” that defines the role of every individual.<sup>4</sup>

In the previous parts of this thesis, I tackled the myth of the male hero’s and female heroine’s journey and the archetypical characters as repetitive symbolic paths and aspects. The Monomyth and both the feminine and masculine archetypes form a “grammar of symbols” that allows me, through this study, to put together a universal vision of storytelling. I choose to end my thesis with the universal dimensions of myth focusing on “the meanings” that I come to unfold while looking at the issue of myth through two chapters; one considers the role of the mother and the father in the journey and the other considers the way these narratives can speak to the modern and the postmodern Man.

---

<sup>1</sup> Jung, “Spirit in Man, Art, and Literature,” para 741.

<sup>2</sup> Bruno Bettelheim, *The Uses of Enchantment: The Meaning and the Importance of Fairy Tales* (New York: Vintage Books edition, 2010), 38.

<sup>3</sup> Noel-Smith, “Harry Potter’s Oedipal Issues.”

<sup>4</sup> Bronislaw Malinowski, *Myth in Primitive Psychology* (West Port: Negro University, 1974), 13.

## Chapter Seven

### The “Parental Imagos”, “Chaos and Order,” through the Journey

The mother [is] the matrix-the form into which all experience is poured. The father, on the other hand, represents the *dynamism* of the archetype, for the archetype consists of both-form and energy.<sup>1</sup>

The mother is like the soil and the father like the gardener;... the father provides the seed which grows in the mother and thus produces a baby.<sup>2</sup>

Because of youthfulness and vulnerability, our consciousness tends to make light of the unconscious. This is understandable enough, for a young man should not let himself be overawed by the authority of his parents if he wants to start something on his account. Historically as well as individually, our consciousness had developed out of the darkness and somnolence of primordial unconsciousness.<sup>3</sup>

I will investigate, in the present chapter, the role of the primordial archetypes, the mother and the father, in positive and negative forms, in the male hero’s and the female heroine’s journey. The parent/child relationship can be used to understand the way the journey manifests.<sup>4</sup> I intend to refer to the recurrent myths of the Return of the King, the Electra Complex, and the Oedipus and Persephone myths that will decode the parameters of influence that can speak to the postmodern Man. They are the most important myths where the old and the new confront through sons/daughters and fathers/mothers. I will shape my analysis through the ideas of Freud, Jung, Ford, Peterson, as well as Moore and Gillette. This chapter knits the female and male journey and their relationship to the primordial archetypes.

#### I. “The Battle for Deliverance from the Mother”

We have seen through the journey that the separation from the known or the mother is a primordial step in the journey that produces discomfort, since and according to Jung, “all moments of separation and new birth produce anxiety.”<sup>5</sup> In Jung’s perspective, the Mother-Complex is a universal concern that affects both the son and the daughter. For the male, his

---

<sup>1</sup> Jung, “The Archetypes and the Collective Unconscious,” para 187.

<sup>2</sup> Jung, “Development of Personality,” para 60.

<sup>3</sup> Ibid, para 500.

<sup>4</sup> Peterson, “Images of Story Metastory,” 01:36:00 to 00:38:00.

<sup>5</sup> Campbell, *The Hero*, 48.

anima is identical to his mother.<sup>6</sup> She, therefore, defines the type of sexuality he would develop in his life, can it be Impotency, Don Juanism, or homosexuality.<sup>7</sup> She is the matrix that explains the individual's behaviour and at an early age, she is "the self."<sup>8</sup> The daughter, on the other hand, is the continuation of the mother. In both, the quest challenges their relationship to the mother.

### **1. The Oedipus Complex: the Son and the Separation from the "First Bride"**

Because she is the first feminine agent the masculine meets, the "realm of the Mothers" has an important role in defining the psychology of the male child and his path to individuation. Euripides's *The Phoenician Women* and *Oedipus Rex* (429 BC) by Sophocles tells the story of King Laius who abandons his son because of the prophecy saying that the latter will kill him. His son Oedipus survived to marry his mother Jakasta. Thanks to Freud's Oedipus complex, this story is immortalized to unfold the complex relationship between the mother and her son.

In the male's journey, the integration of the Anima is primordial to its successful completion. As we have seen, the mother archetype is a double-headed dragon representing a life source, excitement, renewal and an obstacle. The link with the mother is a spiritual and a physical connection built in the womb and reinforced in childhood. The mother becomes the "superwoman"<sup>9</sup> who shapes, consciously or unconsciously, the hero through her intervention in the journey. Thus, one of the most important issues facing any human, male or female, is to break the bound with the archetype of the mother. Freud writes that

This first state of anxiety arose out of separation from the mother. It is, of course, our conviction that the disposition to repeat the first state of anxiety has been so thoroughly incorporated into the organism through a countless series of generations that a single individual cannot escape the affect of anxiety even if, like the legendary Macduff, he 'was from his mother's womb untimely ripped' and has therefore not himself experienced the act of birth.<sup>10</sup>

---

<sup>6</sup> Jung, "Symbols of Transformation," para 606.

<sup>7</sup> Jung, "The Archetypes and the Collective Unconscious," para 162.

<sup>8</sup> Rose-Emily Rothenberg, "The Orphan Archetype," in *Reclaiming the Inner Child*, ed. Jeremiah Abrams (Los Angeles: J.P. Tarcher, 1990), 77-97.

<sup>9</sup> Jung, "The Archetypes and the Collective Unconscious," para 169.

<sup>10</sup> Sigmund Freud, *Introductory lectures on Psychoanalysis*, trans. James Strachey, eds. James Strachey and Angela Richards, Vol 01 (London : Penguin, 1973), 445.

Jung explains that the Oedipus complex or the desire to penetrate the mother is a desire for spiritual rebirth in the psychic; and not the result of the sexual drives. The “childish demands for love” are intensified that they turn to jealousy that the son “would like to have his mother all to himself and to be rid of his father.”<sup>11</sup> “The hero’s ideal masculine type,” nonetheless, is “leaving the mother.”<sup>12</sup> Individuation is found away from the womb; he unconsciously pursues.

Although Campbell does not mention the separation from the mother as an important step in the male journey, the call to adventure means leaving the family house and the mother. Peterson clarifies the separation using the Jungian and the Freudian perspectives arguing that for Freud, the journey is the human’s “failed” story of a man who falls in love with his mother and is unable to differentiate himself from her, a warning about “the human development gone wrong.”<sup>13</sup>

In the Kabyle folk tales, at the beginning of “La fille de l’ogre,” and before the call to adventure, the father states that it is time for his son to leave the family house. The mother; however, asks her husband to be patient, saying that their son is a smart young man and that he will learn to be responsible. In the tale “Les trois fils de l’agellid,” in a similar way, the mother refuses that her youngest son leave to fight the ogres like his brothers did before him. She explains that because he is the dearest to her and because she knows better than anyone else, he has to listen to her advice. She says:

Mon fils, tu m’est le plus cher au monde!... Tu ne vas pas t’assoupir comme tes frères au milieu de la nuit. Moi, votre mere, je le sais miex que quiconque. Je sais que tu vas te batter contre. Il te tuera out e blessera très gravement.<sup>14</sup>

In both tales, the separation from the mother takes place when the young man decides to leave the family house. In both cases, the mother, “unwillingly” and “reluctantly,” supports her

---

<sup>11</sup> Jung, “Freud and Psychoanalysis,” para 343-343.

<sup>12</sup> Jung, “Symbols of Transformation,” para 610.

<sup>13</sup> Peterson, “The Phenomenology of the Divine,” 01:16:00 to 01:20:20.

<sup>14</sup> Frobenius, “Les trois fils de l’agellid,” 195. “My son, you are the dearest to me in the world! ... You will not fall asleep like your brothers in the middle of the night. I, your mother, know better than anyone, I know that you will fight against it. It will kill you or injure you very seriously.”

son's decision.<sup>15</sup> Peterson explains that escaping the bound with the mother "creates the hero's success myth." As if it is only away from her that the male would break the norms and transform, which leads to the beginning of the conceptualization of the self as something that can "confront chaos and triumph." Chaos is the primordial mother. Leaving the mother enables consciousness and allows "the establishment of proper positive relationships between the male and the female."<sup>16</sup> Peterson uses the Mesopotamian myth of creation to clarify the "devastating" power of the mother on the male son, especially. Murduk, the son, is awarded the throne of the gods only after he defeats the great mother, Tiamat. He elucidates that

While Murduk matures, the elder gods are compelled to confront Tiamat, with whom they are now at war. One after another, they attempt to defeat her. All return in abject failure. Finally, someone suggests that Marduk, though still young, should be sent to confront his terrible grandmother. Approached with this idea, he agrees, but only on the condition that he is awarded the right, henceforth-if he is victorious-to hold the Tablet of Destinies; and sit atop the dominance hierarchy of the gods.<sup>17</sup>

In the tale "Le combat contre le dragon," the mother, who is also the stepmother of her husband's son, is blinded by her love for her son, desiring to get rid of her husband's son. When she consults the old man about a way to distinguish between her son and her husband's son, he explains to her that all she needs to use are drops of blood. According to the old man, it is only her son who would check on her when noticing blood on her body. He says:

Tu prends un petit pot de terre que tu remplis du sang. Lorsque les deux Ali se trouvent à proximité, laisse-toi tomber, asperge-toi discrètement de gouttes de sang et crie à haute voix : "Ali, mon fils, viens vite ! un boeuf m'a renversée et je suis blessée !"<sup>18</sup>

The son runs towards the mother when he sees that she is covered in blood. This incident proves the special relationship between the mother and the son; it is also of a connotation of the impossibility of replacing the love between the mother and the son. This bound; however, can

---

<sup>15</sup> Frobenius, "La fille de l'ogre," 44.

<sup>16</sup> Peterson, "The Phenomenology of the Divine," 01:16:00 to 01:20:20.

<sup>17</sup> Peterson, *Beyond Order*, 52-53.

<sup>18</sup> Frobenius, "Le combat contre le dragon," 102. "You take a small earthenware pot and fill it with bold. When the two Ali(s) are nearby, let yourself fall, sprinkle yourself with drops of blood and shout aloud: Ali, my son, come quickly! an ox has knocked me down and I am injured."

only be broken by the son himself who decides to stand against his mother, suggesting killing her and leaving to look for his brother.<sup>19</sup>

The use of blood is very symbolic since it refers to the blood link between the mother and the son. It is also a reference to the sacred female body and its menstruation that allows fertility.<sup>20</sup> Tolkien's line of kings, in both *The Hobbit* and *The Lord of the Rings*, is defined by blood. In Rowling's series, the blood outlines the child's destiny in the magical world. It is also for pureblood that Voldemort is thirsty the most, rejecting his mother's bloodline. Jung gives the example of the recurrent myth of the sacrifice of the only son, describing it as "the cruellest," connoting that the blood of the only son is sacred.<sup>21</sup> The symbolism of blood, mentioned in all the primary sources, illustrates the eternal attachment of the male child to the mother. This relation is illustrated in the "La fille de l'ogre," since on his return, after years of absence, it is only the mother who recognises her son. Having little faith in his son even after he left for the journey, the father, in contrast, comments that he is a "holey basket."<sup>22</sup>

Jung explains that the hero's fear of the unknown is an "incest problem" and a reminder of "the crisis of birth" since the home is a representative of the womb that the son needs to be liberated from.<sup>23</sup> This is demonstrated in the Kabyle tale "La mere ingrate" where the mother asks her son the limits of his strength. He explains that the edge of his powers is to be attached with *Akurzi*, a large red belt that functions like a waistband, often used by pregnant women. Their conversation goes as follows:

The mother: "il est possible que tu sois capable de battre deux ou trois adversaire. Sans aucun doute, dit-elle. Mais sais-tu à quel point tu peux encore te fier a ta force prodigieuse ?"

The son: " Bien sûr que je connais les limites de ma force ! dit le fils. "

The mother: "Alors, raconte-moi cela, l'encouragea-t-elle"

The son: "Eh bien, c'est simple, si on m'attache à un pieu solidement enfoncé dans terre, les bras attachés derrière le dos à l'aide d'une ceinture de femme, je serai encore capable

---

<sup>19</sup> Frobenius, "Le combat contre le dragon," 103.

<sup>20</sup> Murdock, *The Heroine's Journey*, 23.

<sup>21</sup> Jung, "Psychology and Religion: West and East," para 406.

<sup>22</sup> Frobenius, "La fille de l'ogre," 56-57.

<sup>23</sup> Jung, "Symbols of Transformation," para 253.

de me libérer. Mais si l'on m'attache avec une ceinture de femme enceinte, alors je ne pourrai plus me libérer !<sup>24</sup>

The mother ties her son with the *Akurzi* and asks him to free himself; something he could not do. This is one of the strongest images of the power of the womb in the Kabyle folk tales and the oral tradition. The powerful bond between the mother and the son is due, Lacoste-Dujardin explains, to the fact that in women in traditional society do not choose their husbands nor create a real bond with their male counterparts. Consequently, this link is reimagined and rebuilt through her relationship with the male son:

Faute de choix de son mari ; le plus souvent imposé par les parents, chaque femme investissait toute son affectivité dans sa relation a ses enfants, a ses garçons surtout, qui lui conféraient un statut reconnu, une place honorable au sein de famille qui l'avait intégrée à cette fin. De sorte que l'on peut dire que chaque femme « se fait un homme » en mettant au monde un garçon. ... Une nouvelle dignité qui l'intronise au royaume des mères.<sup>25</sup>

Lacoste-Dujardin's perspective is very similar to Jung's perception that mothers "Driven by the ruthless will to power and a fanatical insistence in their own maternal rights, they often succeed in annihilating not only their own personality but also the personal lives of their children."<sup>26</sup> Wolff adds that when the mother is the dominant structural form in the feminine psyche, she is personally linked to the male.<sup>27</sup>

In the tale of the "La femme ingrate," for instance, the ogress receives the hero and treats him like her son after his young wife betrays and abandons him. In this kind of plot, the ogress as a mother is described as "bienveillante" and "protectrice," that is caring and protective. Like a surrogate mother, she offers the hero shelter and help until he confronts the ogre and his wife.

---

<sup>24</sup> Frobenius, "La mère ingrate," 95.

<sup>25</sup> Lacoste-Dujardin, *Dictionnaire de Culture Berbère de Kabylie*, 235. "Having little power over the choice of her husband; most often imposed by parents, each woman invested all her affection in her relationship with her children, especially her boys, who gave her a recognized status, an honourable place within the family which had integrated her for this purpose. So we can say that every woman "makes herself a man" by giving birth to a boy. ... A new dignity, which inducts her into the kingdom of mothers."

<sup>26</sup> Jung, "The Archetypes and the Collective Unconscious," para 167.

<sup>27</sup> Wolff, "The Feminine Psyche," 06-07.

She provides him with “the apples of life” to recover.<sup>28</sup> It is also important to mention that young men often find support from old women, contrary to their ungrateful wives.

In the traditional society, maternity is “the woman’s ultimate vocation” and sterility often justifies the repudiation of the woman to her father’s home.<sup>29</sup> This justifies why Frobenius’s collection of the Kabyle tales stresses the fertility and the presence of the male heir as the archetype of the son that guarantees the power of the mother more than the father. *Tajjalt* or the widow, the woman without a husband, who is, according to Merolla, the only female character or woman who is attributed the role of the subject. She is extremely attached to her son, has much power, and is ready to stand against the entire village to protect him. Her existence is limited to her son’s well-being who is no longer included in the realm of masculinity; his life is limited to her.<sup>30</sup>

The primary sources share this consideration of the mother as a central figure in the male hero’s journey; the father, in contrast, is “kept away as a rival,”<sup>31</sup> even though his name is mentioned right from the beginning of the tale. This relationship is also portrayed in Tolkien through Aragorn and his mother. Their connection is built as he is the only son. Aragorn’s mother addresses him, saying “My son” affirming that he belongs to her. She is his “first bride.” Upon meeting the goddess, Aragorn “fells silent” that only “his mother perceived.” Finally, he confesses his desire for Arwen, his lover, looking for support. His mother; however, rejects him assuming that his fate will be misery; if he continues yearning Arwen. I quote:

Aragorn: “Then bitter will my days be, and I will walk in the wild alone,”  
Gilrean: “That will be your fate”<sup>32</sup>

The mother seems hesitant, envious and jealous of her son’s infatuation with Arwen. When Elrond justifies his rejection of Aragorn’s relation to Arwen by Aragorn and his ancestors’

---

<sup>28</sup> Frobenius, “La femme Ingrate,” 28.

<sup>29</sup> Lacoste-Dujardin, *Dictionnaire de la Culture Berbère*, 235.

<sup>30</sup> Merolla, “Oral Narratives,” 46.

<sup>31</sup> Jung, “Freud and Psychoanalysis,” para 345.

<sup>32</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1388.

failures, especially in the current state of strider, Aragorn doubts that his mother planted the seeds of disinclination in Elrond. Tolkien writes: “Then Aragorn was troubled, and he said: “Can it be that my mother has spoken of this?”<sup>33</sup> Gilrean seems to protect her male child from the lover and thus keep him for herself. In this context, Peterson explains that the terrible mother is the one who devours her child by overprotecting him. Therefore, liberating the self from the mother shapes the male consciousness.<sup>34</sup>

Aragorn, in his confession of his desire for Arwen, looks at his mother’s validation. Her validation of the goddess comforts the hero. By satisfying his mother, the first and the original bride, he is officially taking his father’s place. Campbell names this father “the unfortunate father.”<sup>35</sup> He is the intruder and enemy who interrupts the mother-son relationship. It is also interesting to mention that Aragorn uses the word “mother” when addressing his mother and then later in the same conversation, her first name “Gilrean.” The tone changes representing two different figures, the mother and the lover. Aragorn becomes a mother-destroyer through his love and then marriage to another woman. In both the Kabyle folk tales and *The Lord of the Rings*, the absence of the father gives a prominent role to the mother who becomes a taming energy. The male becomes a hero when he redefines his relationship with his mother by limiting her power.

In Rowling, and as it was explained in the journey, death separates Harry from his mother at a very early age. Nevertheless and looking at the events, he never really splits from her as he is physically linked to his mother through her eyes that Rowling stresses on since she gave him his mother’s eyes. He also benefits from her protection until the final separation in *The Deathly Hallows* at the age of seventeen, as the protection casted is raised.<sup>36</sup> Noel-Smith states that

---

<sup>33</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1389.

<sup>34</sup> Jordan B. Peterson, “Lecture: Biblical Series IV: Adam and Eve: Self-Consciousness, Evil; and Death,” May 30<sup>th</sup>, 2017 Lecture Video at the University of Toronto, 01:23:00 to 01:24:00, <https://www.youtube.com/watch?v=Ifi5KkXig3s>.

<sup>35</sup> Campbell, *The Hero*, 6.

<sup>36</sup> Rowling, *The Deathly Hallows*, 36.

Harry father's death is a recognition of "the exclusive" relationship between the son and his mother.<sup>37</sup> In the final moment in the forest, Harry faces death accompanied by his parents.

Rowling writes:

Lily's smile was widest of all. She pushed her long hair back as she drew closer to him, and her green eyes, so his, searched his face hungrily, as though she would never be able to look at him enough.

"You've been so brave."

He could not speak. His eyes feasted on her; and he thought that he would like to stand and look at her forever, and that would be enough.

...

Harry looked at his mother.

"Stay close to me," he said quietly.<sup>38</sup>

The sight of his mother eases the impact of the choice that he has to make, as Harry understands that even on death, Lily is with him.

Harry meets Ginny, the lover, during his first year at Hogwarts, but it is only in *The Half Blood Prince* that they reunite as the novel moves to a darker mood. On his seventeenth birthday and only after his mother's protection breaks, the reader perceives them as mature lovers and not friends. Upon Harry's move to the Weasley's Burrow, Rowling writes that "they looked at each other; Harry wanted to hug her. Hold on to her; he did not even care much that Mrs Weasley was there."<sup>39</sup> It is for the first time that Rowling reveals Harry's desire to have physical contact with Ginny. The most symbolic event is Ginny taking his hand on the night his mother's protection was raised.<sup>40</sup> Harry separates from his mother to move to the goddess's protection and care, affirmation the connection established between Ginny and Harry and asserting the disconnection from the mother.

## 2. The Persephone Myth: Resisting the Motheriarchy

The Oedipus complex, Jung states, is not specific to the male, as "the first love of a child, regardless of sex, belongs to the mother." The "mother still has the significance of a protecting,

---

<sup>37</sup> Noel-Smith, "Harry Potter's Oedipal Issues."

<sup>38</sup> Rowling, *The Deathly Hallows*, 571.

<sup>39</sup> *Ibid*, 58.

<sup>40</sup> *Ibid*, 59.

enfolding, nourishing being, who for this reason is a source of pleasure.”<sup>41</sup> Thus, what comes is an exploration of the Persephone myth that considers the relationship between the mother and the daughter in the selected literature. Murdock and Rich describe their relationship as “tragic” and the origins of the “female tragedy” in the female journey lie in the negative mother-daughter relationship that transforms her feminine nature to her shadow<sup>42</sup> that “yearns to be acknowledged, talked with cleansed, changed, and fed.”<sup>43</sup>

Helen Luke explains that the relation mother/ daughter is very complex because the daughter is part of her inner self. She elucidates, in *Woman, Earth and Spirit* (1984), that the son or the masculine is the mother’s achievement, the daughter, on the other side, is “the extension of her very self.”<sup>44</sup> The Persephone/ Demeter relationship represents two archetypical “paradoxical categories.” The mother as a representation of “the moral traditional behavior and evaluation ... [with] the deepest historical roots”<sup>45</sup> who structures the daughter/ son to avoid anomaly or the unknown. Contrary to the mother, the daughter is the agent of change.<sup>46</sup>

In her study of the female characters in the Kabyle folk tales, Merolla distinguishes between *Taqcict* who stands for the daughter of a man, in Kabyle “*d Yelli-s wwegaz*” and the ogress as a connotation of the terrible mother.<sup>47</sup> *Teryel* the ogress is created not just to resist the male machismo but also to picture the “motheriarchy” or the mother machismo. Similar to Persephone and Demeter, *Nuja* and *Teryel* are a combination of the terrible mother and the Kore archetype and like Persephone; *Nuja* is the only daughter of *Teryel*, the ogress. Before leaving the house, she is assigned to the domestic, obedient, and docile and rarely sees or knows the male gender or has any public encounters with the outside world. *Nuja* seems content with her

---

<sup>41</sup> Jung, “Freud and Psychoanalysis,” para 345.

<sup>42</sup> Murdock, *The Heroine’s Journey*, 74; Rich, *Of Woman Born*.

<sup>43</sup> *Ibid*, 115.

<sup>44</sup> Luke, *Woman: Earth and Spirit*, 54.

<sup>45</sup> Peterson, *Maps of Meaning*, 247.

<sup>46</sup> *Ibid*, 275.

<sup>47</sup> Merolla, “Oral Narratives,” 44-45.

life with her mother, but when she meets the male hero, she not only lets him into the house but also gives him food and hides him from her mother, the monster.

By so doing, the tale transforms into *Nuja*'s journey to liberation. Jung explains that although the daughter seems dependent on the mother "in selfless devotion," she unconsciously strives, "almost against her will, to tyrannize over her, naturally under the mask of complete loyalty and devotion."<sup>48</sup> In this case, *Nuja* is the property of her Mother *Teryel*. Pearson justifies this link by highlighting that it is motherhood that Demeter desired when having Persephone and not sex or romance.<sup>49</sup> In the Kabyle/Amaziy oral heritage, *Teryel* is the mother, but never the wife or the lover.

Contrary to her "monstrous" mother, *Nuja* is famous for her beauty and agreeable nature, which helps her build a better relationship with the male world and surpass her terrible mother. She is the angel and the symbol of beauty and kindness. *Teryel*, in contrast, is the feared and hated ogress of the Kabyle/ Amaziy oral heritage. "Because she has to separate from the one who is the same as herself,"<sup>50</sup> the heroine is trapped in the interminable matrophobia.<sup>51</sup>

In the tale of "La fille de l'ogre," and after that the couple run from the tyranny of the ogre father, the daughter uses her magical finger to dissimilate their identity. The father falls easily into the trap; contrarily to the mother, the ogress who asks her husband to run in their pursuit. The ogre obeys his wife and goes on their traces but fails in his mission. The ogress then decides to do the task herself. The mother tries to convince the daughter to come back home with her and leave her husband wondering why she wants to abandon the woman who gave birth to her, saying: "Veux-tu abandonner ta mère qui t'a élevée? The daughter answers

---

<sup>48</sup> Jung, "The Archetypes and the Collective Unconscious," para 169.

<sup>49</sup> Pearson, *Persephone Rising*.

<sup>50</sup> Murdock, *The Heroine's Journey*, 32.

<sup>51</sup> *Ibid*, 35.

that she wants to stay with her husband, whom she loves: “Je veux seulement rester avec mon époux que j’aime!”<sup>52</sup>

These tales illustrate daughters plotting against their mothers, opting for their desires. These young girls act against the expectations as they chase their husbands or even their companions, rejecting their mothers. “La fille de l’ogre” is one example where the ogress is often meaner than the ogre, using magical powers to have control over her daughter and her husband. In this case, the teller silences the mother to make the tale about the young heroine. This creates a contrast between the mother and the young heroine. *Taqcict* is the equivalent of the Kore heroine. The old woman and the woman are often mothers. Merolla (1996 and 1998) explains that in the Kabyle tales, the young girl or *taqcict* is connoted positively, the old woman, *tamyart*, is looked at as “ambiguous” and the woman, *tamettut*, on the other side, is “a risk to the community.”<sup>53</sup>

The link between the daughter and the mother is exceptional as “every mother contains her daughter in herself and every daughter mother, and that every woman extends backwards into her mother and forwards into her daughter.”<sup>54</sup> The association of mother-daughter “produces the feeling that her life is spread out over generations.”<sup>55</sup> The mother invades her life even before her birth. This explains how the separation from this feminine energy is a deliverance for the daughter that enables her to act. Jung adds that when the daughter resists the mother by rejecting the feminine, the masculine or the man and marriage are a means of escaping the mother.<sup>56</sup>

Murdock claims that the mother is responsible for both the “old order” and the “devaluation of women.” Yet despite the mother’s power, feminine qualities are summarized

---

<sup>52</sup> Frobenius, “La fille de l’ogre,” 54.

<sup>53</sup> Merolla, “Oral Narratives,” 44-45.

<sup>54</sup> Jung, “Archetypes and the Collective Unconscious,” para 316.

<sup>55</sup> Ibid, para 316.

<sup>56</sup> Ibid, para 170.

in passivity, dependence, and manipulation.<sup>57</sup> These qualities create a rejection of the feminine, which is absurd, as the feminine is her nature. Tolkien borrowed from his own mother to draw the archetype of the mother as an angelic and virtuous being. When examining Eowyn and Arwen, both heroines reject their mothers and their “angelic status.” Looked at as an angel, Arwen falls in love with a strider who lost his kingdom and lives in exile. She chooses to dishonor her family by choosing a mortal.<sup>58</sup> Eowyn chooses her uncle’s company and be a part of his court and then goes into battle disguised in armor. This conflict is experienced internally and externally. Robert A. Johnson states:

Much of the turmoil for a modern woman is the collision between her Aphrodite nature and her Psyche nature. It helps to have a framework for understanding the process; if she can see what is happening, she is well on her way to a new consciousness.<sup>59</sup>

Arwen and Eowyn learn to decide on their companions leaving their past and thus their absent mothers. By scarifying the old order, the heroine let themselves be corrupted. Peterson explains:

You don’t sacrifice the old rule unless you have a reason for doing so. The thing you are doing has to be better than the thing you would be compelled to do by the old rule. And then you have to dare to do it. ... You are not going to do that unless you are already touched to some degree by the spirit of the snake.<sup>60</sup>

Murdock claims that in female authors’ literary texts and fairy tales, the mother is often absent. She says: “the mother/daughter relationship and the separation from the mother is so complex that in most women’s literature and fairy tales the mother remains absent, dead or villainous.”<sup>61</sup> Hermione is “unmothered” as the mother never makes a real appearance in the series. They are different entities since one is a witch and the other is a non-magical Muggle. Despite the fact that her mother supports her move to Hogwarts, Hermione lives in her shadow as a Muggle trying to cover her lack of magical abilities by excelling at school. This leads to a troubled relationship that transforms the mother into her daughter’s enemy. Hermione

---

<sup>57</sup> Murdock, *The Heroine’s Journey*, 28.

<sup>58</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1389.

<sup>59</sup> Robert A. Johnson, *She Understanding Feminine Psychology* (Sydney: HarperCollins, 1989), 11.

<sup>60</sup> Jordan Peterson, *Maps of Meaning 07: Images of Story and Metastory*, Lecture (01:47:00- 01:52:00)

<sup>61</sup> Murdock, *The Heroine’s Journey*, 33

recognises that her dentist parents are good parents but the fact that they do not have magical powers is rooted in the unconscious that manifest in her brainy performances.

In *The Deathly Hallows*, nobody seems ready for war like her. She explains to Harry that there is not a possibility of her and Ron rethinking their decision to accompany him in his mission. She says, with her eyes in tears:

I've been packing for days, so we're ready to leave at a moment's notice, which for your information has included doing some pretty dangerous magic, not to mention smuggling Mad-Eye's whole stock of Polyjuice potion under Ron's mum's nose. I've modified my parents' memories so that they are convinced they're really called Wendell and Monica Wilkins, and that their life's ambition is to move to Australia, which they have now done? That's to make it more difficult for Voldemort to track them down and interrogate them about me – or you, because unfortunately, I told them quite a bit about you.<sup>62</sup>

Hermione's plan to accompany Harry and Ron is only possible when she completely distances herself from her past by no longer being her mother's daughter.

## II. “The Quest of the Father”

While talking about George Lucas's *Star Wars* (1977-2019) Moyers asks Campbell: “There's something powerful in the image of the father quest. But why no mother quest?” Campbell answers: “the mother's right there. You're born from your mother, and she's the one who nurses you and brings you up to the age when you must find your father.”<sup>63</sup> In other words, the journey's struggle is a struggle to join the father's team to replace him.<sup>64</sup> an issue that Moore addresses, in the *New Warrior Network*, in 1995, as he states that the late twentieth century is witnessing a masculinity crisis. The “unelderly,” “uninitiated” boys, rejected by also their “uninitiated fathers and uncles,” are terrorizing the world. He stresses the need for an accompanied, stewarded, and contained positive masculinity to serve and guide the boy's energy.<sup>65</sup> Peterson argues that tyrannical fathers give birth to weak sons who are unable to

---

<sup>62</sup> Rowling, *The Deathly Hallows*, 76-77.

<sup>63</sup> Campbell, *The Power of Myth*, 229-230.

<sup>64</sup> Campbell, *The Hero*, 05-06.

<sup>65</sup> Robert L. Moore, “Masculine Initiation for the 21<sup>st</sup> Century: Facing the Challenge of a Global Brotherhood,” Address to *The New Warrior Network* Ontario, July 17<sup>th</sup>, 1995, transcribed, ed. Rob Johnson, Free Hawk, 7/92. <https://www.crossroadscounselingchicago.com/wp-content/uploads/2013/03/Reclaiming-Sacred-Masculine.pdf>

realise fully their potential. In another instance, he writes: “If you think tough men are dangerous, wait until you see what weak men are capable of.”<sup>66</sup> Ford, for his part, explains that the hero’s journey is an answer to the voices of the ancestors. It is a call of duty that must be achieved.<sup>67</sup> The ancestor’s voice is often protected by the father who is supposed to guide his son.

Therefore, I shall argue that understanding the role of the father archetype is a guide to understanding the masculinity crisis in the twenty-first century. On the relationship between sons and fathers in Rowling, Elizabeth Gagne’s essay on the character of Draco Malfoy sheds light on the issue of toxic masculinity in Rowling’s series. The author refers to the work Annette Wannamaker’s *Boys in Children’s Literature* (2008) to explain that Malfoy struggles to build his identity as a pureblood wizard living under the influence of his tyrant father. Gagne looks at Darco’s inability to sustain the poisonous masculinity that starts to consume him as well.<sup>68</sup>

Dudley, Mr Dursley’s son, is, in the image of his father, also tyrannical, narcissistic, incompetent, and malevolent. Both Malfoy and Dudley perceive their father’s despotism and adopt bullying and extreme tantrums to satisfy their needs. Jung clarifies this referring to the phenomenon of spoiling the favorite or the only child that causes the weakening of his faculties. He writes: “The sins committed against favorite children by their parents’ over indulgence could perhaps be avoided through a wider knowledge of the child’s mind.”<sup>69</sup> They are both a product of very negative, immature, and tyrannical fathers who fall under the control of their selfish tyrannical desires for power and dominance.

The role and the power of the father archetype can be detected through the journey when playing a role in the Passage and in the Return of the King.

---

<sup>66</sup> Peterson, *An antidote to Chaos*, 303.

<sup>67</sup> Ford, *The Hero with an African Face*, 01, 54-55, 170.

<sup>68</sup> Elizabeth Gagne, “Malfoy, Draco: Exploring Toxic Masculinity in Harry Potter,” *Virtual Graduate Research Symposium* at North Carolina University, 2021, <https://www.uncp.edu/sites/default/files/2021-04/Gagne%2C%20Elizabeth.pdf>

<sup>69</sup> Jung, “Experimental Researches,” para 1014.

## 1. The Father Archetype and the Passage Myth

The rite of passage consists of ceremonial births, naming puberty, burial or marriage that concern both primitive tribes and great civilisations in ancient and modern times. According to Moore, this ritualization is in itself Individuation.<sup>70</sup> It is accompanied, according to Jung, by “all kinds of tortures” like circumcision that signifies, for the male, “the entry into the world of the adult man.”<sup>71</sup> The difference between modern and ancient ceremonies lies in their formality, as these rituals were more official.<sup>72</sup> Modern and postmodern societies, nonetheless, are incapable of denoting the age of maturity because of the disappearance of the “old transformative rituals” also named “the initiation rituals” that announce the maturity of the girl or the boy. Moore and Gillette explain that men need a “map to territories of masculine selfhood” to not stumble across the destination.<sup>73</sup> Campbell, for his part, views the whole journey as a passage or an initiation ceremony that takes the hero from being the mother’s son to being the father’s son.<sup>74</sup> It seems that the immature energies are attached, frequently, to the mother, and at the same time, sons, especially the only child, are “deficient in their experience of the nurturing and mature masculine.”<sup>75</sup>

The mother is the safe, which represents the chaos of familiarity in contrast with the father who is the intruder, the unknown and uncomfortable that must be explored. In the hero’s journey, at the end of the road of trials, the male hero is initiated into maturity. Thus, the father blesses and officialises his maturity.<sup>76</sup> Jung writes, “Initiation can even go so far that, after they return, the mothers are not allowed to talk to their sons anymore, because the young men are no longer their children.”<sup>77</sup> The father, in contrast, is “the ritual elder” who knows what to do,

---

<sup>70</sup> Robert L. Moore, *The Archetype of Initiation: Sacred Space, Ritual Process and Personal Transformation*, ed. Max J. Havlick (Xlibris, 2001), 60.

<sup>71</sup> Jung, “Two Essays on Analytical Psychology,” para 172-174.

<sup>72</sup> Campbell, *The Hero*, 09.

<sup>73</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, xii.

<sup>74</sup> Campbell, *Transformations of Myth*, 201.

<sup>75</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 33.

<sup>76</sup> Jung, “The Structure and Dynamics of the Psyche,” para 725,

<sup>77</sup> Jung, “The Symbolic Life: Miscellaneous Writings,” para 363.

and without him, “temptation to inflation of the ego is inevitable.”<sup>78</sup> In similar lenses, Ford elucidates that in myth and literature, the father is perceived as the ogre since he “threatens” his relationship with the mother and “sees in his offspring the seeds of his eventual demise.”<sup>79</sup>

The death of the father causes a “life-threatening imbalance in the powers of the constituent elements of experience.”<sup>80</sup> In the Kabyle folk tales, Tolkien and Rowling, the spirit of the good father, even physically dead, is the source of support and comfort. The son is defined in relation to his fathers as the heir to the throne. In one way, the presence of the father overshadows his achievements and accompanies him, at the same time. His father’s heritage helps him preserve his sanity, gain the trust of strangers and guarantees a successful initiation.

In the context of the Kabyle tales, Lacoste-Dujardin clarifies that the relations between the son and the father or the mother are primordial to the resolution.<sup>81</sup> The son requires the blessings of the father to accomplish the initiation. Jean Mouhoub Amrouche refers to the divine protection and the respect of age as a way to gain the *Baraka* or the grace of the father in the traditional society. It is represented in the unconditional respect of the parents that is transmitted traditionally, explicitly and biologically.<sup>82</sup> This can explain why, in the Kabyle folk tales, the father appears at the beginning of the tale and then disappears to reappear again at the end or dies while the hero is absent.

This is shown in the journey of the three brave sons of the king, in the tale “Les trois fils de l’agellid,” the sons need their father’s recognition of their abilities to protect their kingdom. When they return accompanied with the three beautiful girls met through the journey but also with the riches, they took from the ogre, the father attests the success of his sons saying: “My

---

<sup>78</sup> Moore, *The Archetype of Initiation*, 78-82.

<sup>79</sup> Ford, *The Hero with an African Face*, 81.

<sup>80</sup> Peterson, *Maps of Meaning*, 126.

<sup>81</sup> Lacoste-Dujardin, *Contes de femmes*, 18

<sup>82</sup> Jean Mouhoub Amrouche, “Quelque réflexions sur la poésie orale en Kabyle” Conference Novembre 29th, 1954 at Collège Philosophique de Paris, in *Lumières sur l’amé berbère par un homme de parole*, ed. Réjane et Pierre le Baut (Blida: Tell, 2012), 121.

youngest son, I thank you! My sons, I thank you from my heart! Please forgive me for doubting and questioning you.”<sup>83</sup> The father then celebrates the marriage of his three sons and the three beautiful princesses, which marks their successful passage.

The tale of “La fille de l’ogre” is built upon the servant’s prophecy that the hero’s father will be the *agellid* and it is the son who has to help him in that. Upon his return, the son decides to give his father back the wealth promised. He tells his wife that his father is now a wealthy man, he can be the new king, “A présent, je suis un homme riche, je ne manqué de rien. J’ai juré de ramener à mon père les richesses qui lui permettraient de devenir l’*agellid*.”<sup>84</sup> The father, then, welcomes his son and his beautiful wife, offering gold coins to the inhabitants of the village and big celebrations are organised. The celebration is the recognition of the father and thus of the successful passage of the hero.

Moore and Gillette write that the gender identity of the children, males and females, depends on the father. The weak, absent and immature father cripples the identity.<sup>85</sup> Thus, boys need to seek the recognition of their fathers to be men. Men who fail as fathers are “Boys pretending to be men” because “nobody showed them what a mature men is like.”<sup>86</sup> The controlling, hostile behaviours of some fathers hide vulnerable, wounded boys, as well. Thus, the father is the holder of the “map of meaning” that the male child needs, which explains the importance of the father’s testament that appears at the end of the journey, either physically or in dreams to validate the son’s success. In the tale “Le combat contre le dragon,” Ali returns to his father’s home accompanied by the goddess, his brother and the riches gained thanks to his courage and generosity.<sup>87</sup>

---

<sup>83</sup> Frobenius, “Les trois fils de l’*agellid*,” 190, 200.

<sup>84</sup> Frobenius, “La fille de l’ogre,” 55.

<sup>85</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, xv.

<sup>86</sup> *Ibid*, 13.

<sup>87</sup> Frobenius, “Le combat contre le dragon,” 114.

The father-son relationship in the tale “A la recherche de la belle Chartz” is shaped mainly by the father’s distraught towards his son’s insolence. The son follows in the father’s footsteps when he decides to leave the family’s house. The father blesses his departure and advise him saying : “Tu pars vers un pays lointaine, ... Le plus important dans ta vie future sera de toujours penser à faire le bien. Tu dois respecter et défendre plus faible que toi !”<sup>88</sup> Along the journey, the young man does the best he can to respect the promise he gave his father, helping the needy until he accomplishes his journey.

When looking at postmodern families and from a sociological perspective, David Cheal explains that the world faces one type of poverty and it is the dominance of solo mothers and the absence of the father.<sup>89</sup> Norman Denzin, in a pessimistic tone, writes that it is typical and almost “normal” for the postmodern child to not know his or her father.<sup>90</sup> With the absence of the father, young boys are denied the principal mature masculine guide. They are, as a result, imprisoned in the limitations of the warrior energy that contributes to the degradation of not only their image but also their relationship with Anima. The aggressive warrior is encouraged in the image of the insecure macho. This breakdown of the traditional family structure that started at the end of WWII led to the almost automatic either emotional or physical disappearance of the father. Rowling’s work is an excellent reference to deal with the absence and the disappearance of the biological father from the postmodern family. The father is replaced by the figures of the godfather, the teacher, or the uncle.

Since his first year at Hogwarts, Harry lived as his parents’ son. The wizarding world recognises him as “the boy who lived” to a brilliant Muggle-born witch and a great Quidditch player and wizard. Harry is “supposed” to be like or better than his father as he meant to join

---

<sup>88</sup> Frobenius, “A la recherche de la belle Chartz,” 99.

<sup>89</sup> David Cheal, *New Poverty: Families in Postmodern Society* (Westport: Greenwood, 1996), 58 in [https://www.google.dz/books/edition/New\\_Poverty\\_Families\\_in\\_Postmodern\\_Socie/hmFpqbbGPhIC?hl=fr&gbpv=1](https://www.google.dz/books/edition/New_Poverty_Families_in_Postmodern_Socie/hmFpqbbGPhIC?hl=fr&gbpv=1)

<sup>90</sup> Norman Denzin mentioned in David Cheal, *New Poverty*, 58.

Hogwarts to do great things, “His name’s been down ever since he was born.”<sup>91</sup> With the absence of his biological good father, and throughout his journey, Rowling shifts the role of the father figure from a single character to various characters to initiate Harry. Severus Snape, Sirius Black, Albus Dumbledore, and Rubeus Hagrid play the role of the father at a certain stage in Harry’s life. If Hagrid is the announcer of the journey, Dumbledore is the ultimate guide who accompanies Harry. But, then, the intensity of the trials introduces other male characters like Black and Severus as mature masculine characters who challenge Harry during the most challenging episodes in Harry’s life: *The Prisoner of Azkaban*, *The Order of the Phoenix* and *The Half-Blood Prince*.

In *The Prisoner of Azkaban*, Harry learns that his parents James and Lily named Sirius Black to be his godfather and the family’s “Secret-Keeper.” Black is an animagus who takes the shape of a massive black dog. He is the last member of the pure-blood Black family, whose only trace is the house at Number 12, Grimmauld Place that became the headquarters of The Order of the Phoenix. Black is reported to hate his family, having an extremely difficult relationship with his mother, Walburga Black.

Rowling writes that the family’s history and their name is felt through the walls of the house. It seems that Black himself in an “uninitiated man” who struggles with his relationship with his mother even as an adult. It is only the presence of the Order and Harry that “The gloomy house seemed warmer and more welcoming.”<sup>92</sup> Black is described as an “extremely dangerous” and “the most infamous prisoner in Azkaban.”<sup>93</sup> He was blamed for the death of Harry’s parents and put in Azkaban. Harry is made to believe that Black is after him and that there is a necessity to fear him.

---

<sup>91</sup> Rowling, *The Philosopher’s Stone*, 63.

<sup>92</sup> Rowling, *The Order of the Phoenix*, 145.

<sup>93</sup> Rowling, *The Prisoner of Azkaban*, 40.

In *The Goblet of Fire*, during the summer holidays, Harry needs to write somebody about his scar hurting him. He, then, and for the first time thinks of Black; older and more experienced with the dark forces. Rowling writes that Harry struggles because until he met Black, he never really felt to be the responsibility of an adult that when

The solution came to him. It was so simple, and so obvious, that he couldn't believe it had taken so long- Sirius... still marvelling at the fact that he hadn't thought of Sirius straight away. But then, perhaps it wasn't so surprising-after all, he had only found out that Sirius was his godfather two months ago.<sup>94</sup>

Even the Dursleys seem terrified that somebody can protect Harry.

Black, despite being away from Hogwarts, listens and tries to guide Harry through the School Tournament. Through his letters, he insists that Harry tells him about the events at Hogwarts providing advice, love and concern without cutting off his freedom or trust. Rowling describes the presence of Black in Harry's life as a "bright spot on a horizon that had never looked darker."<sup>95</sup> On their secret meeting at Hogsmeade, Harry asks Black: "What are you doing here, Sirius?" He answers that he is "Fulfilling" his duty as a Godfather."<sup>96</sup> After the death of Cedric, Dumbledore pressures Harry to tell him about the happenings at the maze. Black, interrupts the conversation, and asks Dumbledore to let Harry rest saying: "we can leave that 'til the morning, can't we? Let him have a sleep. Let him rest."<sup>97</sup> He says this, with his hand on Harry's shoulder.

In *The Order of the Phoenix*, after Harry's use of the Patronus Charm on the Dementors, Black writes Harry to ask him to not leave the house. Frustrated, Harry feels that Black acts as if he misbehaved. However, at this stage of the events, Black understands the dangers that Harry may face.<sup>98</sup> When leaving for Hogwarts, Sirius accompanies Harry as a dog. The image of Harry and his companion dog recreates the eternal friendship between Man and the pet, the pet

---

<sup>94</sup> Rowling, *The Goblet of Fire*, 19-20.

<sup>95</sup> Ibid, 256.

<sup>96</sup> Ibid, 440.

<sup>97</sup> Ibid, 584.

<sup>98</sup> Rowling, *The Order of the Phoenix*, 33-36.

being the guardian, as if even as a dog, Black remembers his humanity.<sup>99</sup> Black helps Harry know about his parents, especially his biological father and vengeful Shadow, offering guidance through his authority as a father.

The second character that plays an important role in the Initiation and the Passage of Harry is Severus, who is referred to as the Half-blood Prince because he is born to the witch Eileen Prince and the Muggle father Tobias Snape. He is described in *The Philosopher's Stone* as the teacher with “the greasy black hair” and “hooked nose” who teaches potion but desires “the Dark Arts.”<sup>100</sup> He passionately announces his class, saying:

As there is little foolish wand-waving here, many of you would hardly believe that this is magic. I don't expect you will understand the beauty of the softly simmering cauldron with shimmering fumes, the delicate power of liquids that creep through human veins, bewitching the mind, ensnaring the senses... I can teach you how to bottle fame, brew glory, even stopper death.<sup>101</sup>

The expressions “beauty,” “delicate,” “bewitching,” and “ensnaring the senses” summarize a mindful teacher. In one of her interviews, Rowling states that Snape is often looked at as the “Man with two faces,” and “a gift of a character.”<sup>102</sup> She hints, “he is not a pleasant person at all. However, everyone should keep their eye on Snape. ... because there's more to him than meets the eye.”<sup>103</sup> In *The Philosopher's Stone*, Dumbledore tells Harry that Severus feels indebted to his father for saving his life.<sup>104</sup> However, and from the first class, Harry feels that Severus hates him mocking him as the new celebrity. In *The Order of the Phoenix*, Snape attempts to teach Harry Occlumency to show him how to seal the mind against “magical intrusion and influence.”<sup>105</sup>

---

<sup>99</sup> Eric Sidel, “Sirius Black: Homme ou Chien” in *Harry Potter: Mythologie et Univers Secrets*, eds. William Irwin and Gregory Bassham (New Jersey: Original Books, 2011), 39-51.

<sup>100</sup> Rowling, *The Philosopher's Stone*, 134-135

<sup>101</sup> Ibid, 146.

<sup>102</sup> J. K. Rowling, “Rowling interview,” [https://web.archive.org/web/20110726135809/http://www.half-bloodprince.org/snape\\_jkr.php](https://web.archive.org/web/20110726135809/http://www.half-bloodprince.org/snape_jkr.php)

<sup>103</sup> J. K. Rowling “Interview with Rowling,” interview by Christopher Lydon, *The Connection WBUR Radio* (12 October, 1999), <http://www.accio-quote.org/articles/1999/1099-connectiontransc2.htm>

<sup>104</sup> Rowling, *The Philosopher's Stone*, 322.

<sup>105</sup> Rowling, *The Order of the Phoenix*, 489.

Throughout the series, Snape enjoys the unconditional trust of Dumbledore. After he died in *The Half-Blood Prince*, Rowling says that Harry “could not stop himself dwelling upon Dumbledore’s inexcusable trust in Snape.”<sup>106</sup> In *The Deathly Hallows*, and through the memory of Snape, Harry, and the readers recognises that Snape helped Harry more than Dumbledore, which “was an almost unendurable thought.”<sup>107</sup> He displayed unconditional love, humility and a sense of sacrifice, most symbolic of all, Snape’s Patronus is the Doe; just like Harry’s mother. Through the Flashback in *The Deathly Hallows*, the conversation between Snape and the Headmaster reveals much of Snape’s love for Harry’s mother. I quote,

“I have spied for you and lied for you, put myself in mortal danger for you. Everything was supposed to be to keep Lily Potter’s son safe. Now you tell me you have been raising him like a pig for slaughter-.”  
 “But this is touching, Severus. Have you grown to care for the boy, after all?”  
 “For him?” shouted Snape. “Expecto Patronum!”  
 “After all this time?”  
 “Always,”<sup>108</sup>

Severus loved Lily and hated James and it is for her that he commits himself to protecting Harry. The death of these two men made Harry go past his anger and blind desire for revenge. They both sacrifice themselves to protect him and take the blame for crimes they did not commit offering him the strength to face his Shadow.

## 2. The Return of the King: The Union of the Sacred and the Profane

Arnold Van Genne explains that the conflict father-son is a life-crisis ceremony relatable to “the rites of passage,” that guides the son to adulthood. The deathbed establishes the “new equilibrium” needed. It is connected to the acceptance of the father of the status of “the old man” and allowing the son to leave by blessing him.<sup>109</sup> John Weir Perry demonstrates the “healing power” of the king’s energy in therapy to balance the emotional development of people who experience traumatic lives. He defines renewal in the person as a “profound and powerful

---

<sup>106</sup> Rowling, *The Half-Blood Prince*, 531.

<sup>107</sup> Ibid, 533.

<sup>108</sup> Rowling, *The Deathly Hallows*, 561.

<sup>109</sup> Arnold Van Genne, *The Rites of the Passage*, trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago: The University of Chicago Press, 1960), xiii.

reorganization of the self.” It is “dissolution” and “reconstruction,” “disintegration” and “reintegration,” “death and rebirth,” “destruction and recreation” and a “cultural revivification” of the center.<sup>110</sup>

Thus, the father’s role ends with the son’s return, the presence of the goddess, and the material wealth bought home as a part of the boon to reconcile “the individual consciousness with the universal will”<sup>111</sup> and inaugurate the reign of the new king. It seems, thus, that no journey can be complete without the coronation of the new king. The following verses by Idir, refer to the end of one generation and the beginning of the other. The “grey” man recognises that he is unable to walk and thus needs the assistance of his son or daughter. It goes as follows;

Kkerd Kkerd a mi  
 Amyar Icav dayeni  
 La-yqar Cteduyi Cteduyi Cteduyi  
 Kkerd Kkerd a Yelli  
 Amyar Icav dayeni  
 La-yqar Cteduyi Cteduyi Cteduyi.<sup>112</sup>

*Cteduyi* can also be explained as “to rock a baby” that is “sway him/her” to help him/her sleep. It is a very strong image of the father’s recognition that his powers are fading. Frazer explains that upon the death of the old king, a whole system of representation is over and new one restarts as “new words fell into disuse, and the original ones were revived.”<sup>113</sup> This death can be real or symbolic

Consequently, the return of the hero from the journey to his kingdom is the official uncrowning of the father and the celebration of the successful passage of the son. The new King is blessed by his father to take what is rightfully his. It also symbolizes the realization of the mature masculine since the king’s energy has the power to unite opposite forces. Peterson understands the journey as the “metamyth” representing the desire for the “return to Paradise.”

---

<sup>110</sup> John Weir Perry, *Roots of Renewal in Myth and Madness* (San Francisco: Jossey-Basse Publishers, 1976), 11.

<sup>111</sup> Campbell, *The Hero*, 221.

<sup>112</sup> “Son raise up, the old man is finally grey, He says help me walk, Daughter, raise up, the old man is grey, He says help me walk, help me walk.” The audio is available at <https://www.youtube.com/watch?v=UcF4jLyldAk>

<sup>113</sup> Frazer, *The Golden Bough*, 612.

It aims at the “re-establishment,” or “establishment,” and the attainment of the “kingdom of God,” representing “the ideal future.”<sup>114</sup> It also represents the hero’s “timeless” quest for power and attempt to establish a Self outside of the tyranny of the father by separating the “God image” of the parents.<sup>115</sup>

The male hero in Frobenius’s collection of the Kabyle tales, Aragorn and Thorin in Tolkien and Rowling’s Harry find their “Promised Land,” restore their homes, and kingdoms to take their fathers’ place and fame. They traced their journey as warriors to return as kings. In Moore and Gillette’s words, they moved from the “infantile pretensions to Godhood” to being “close to God.”<sup>116</sup> This return is accompanied by material gain, glory, peace and prosperity that is gained or expanded. They become “egoless” Nirvana at the service of those willing to undertake the journey to the self to live their awakening. Campbell elaborates as follows,

Having surpassed the delusions of his formerly self-assertive, self-defensive, self-concerned ego, he knows without and within the same repose. ... And he is filled with compassion for self-terrorized beings who live in fright of their own nightmare. He, rises, returns to them and dwells with them as an egoless center through whom the principle of emptiness is made manifest in its own simplicity.<sup>117</sup>

The Kabyle folk tales often end with the father’s recognition of the powers of his son and then with the son’s coronation, and/or the death of the old father/king. In “La fille de l’ogre,” for instance, years after the coronation of the father, the son becomes the king. *Mis u agellid* becomes the *agellid*.<sup>118</sup> The hero replaces his father who would also be replaced by his own son, “the senescence/death of the father is overcome by the mythic son, the hero (temporarily) defeats the power of evil, and who rejuvenates the father.”<sup>119</sup> This continuous cycle is used in

---

<sup>114</sup> Peterson, *Maps of Meaning*, 17.

<sup>115</sup> Jordan B. Peterson, “Maps of Meaning 04: Marionettes and Individuals (Part 03),” February 08th, 2017 Lecture Video at the University of Toronto, 01:18:00 to 01:20:00, <https://www.youtube.com/watch?v=bV16NEWld8Q&t=314s>

<sup>116</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 49.

<sup>117</sup> Campbell, *The Hero*, 153.

<sup>118</sup> Frobenius, “La fille de l’ogre,” 63.

<sup>119</sup> Peterson, *Maps of Meaning*, 132.

all the primary sources that insist on introducing the father, the hero and his descendant. In *The Deathly Hallows*, Harry appears with Ginny and their three children, nineteen years after his journey. James and Albus Severus are Harry's male kids. Harry paves the way for his kids' journey. With the departure of the train, Rowling writes that "Harry kept smiling, and waving, even though it was like a little bereavement, watching his son glide from him ..."<sup>120</sup>

In Tolkien's, Thorin's journey, through the Running River, the ruins of Dale, through the secret gate of the mountain, ends at the Lake Town. With his "temporary" return, Thorin brings joy and reassurance that evil powers will not take over the world, as if "A cohesive sense of personal identity is achieved optimally by a progressive expansion of ego awareness."<sup>121</sup> The consistent self of the king shines; despite his dead father, the lost kingdom and his long absence. His people and his land recognise his order. Thorin, the king, becomes the source of life and blessing. At the town, he is welcomed with what Moore and Gillette call a "chorus in praise of the king"<sup>122</sup> that consists of verses celebrating his return,

*The king beneath the mountains  
The King of carven stone,  
The lord of silver fountains  
Shall come into his own!  
His crown shall be upholden,  
His harp shall be restrung,  
His halls shall echo golden  
To songs of yore re-sung.  
The woods shall wave on mountains  
And grass beneath the sun;  
His wealth shall flow in flow in fountains  
And the rivers golden run.  
The streams shall run in gladness,  
The lakes shall shine and burn,  
All sorrow and sadness  
At the Mountain-King's return.<sup>123</sup>*

With his return, life returns to the whole town, forest, and waters to erase the grief of past days.

---

<sup>120</sup> Rowling, *The Deathly Hallows*, 620.

<sup>121</sup> Moore and Gillette, *Accessing the King*, 140.

<sup>122</sup> *Ibid*, 138.

<sup>123</sup> Tolkien, *The Hobbit*, 171.

Tolkien's *The Lord of the Rings* celebrates Aragorn as the heir of the Ring and, like Thorin, he is the divine child who grows to be a king. One of the most symbolic images of the renowned constancy of the return is "Narsil," Aragorn's sword that has been lying in pieces since Isildor's death. With the return of the king, the "Sword-that-was-Broken" is "re-forged again" and "set out to war." This sword is re-forged and named Anduril, meaning "the Flame of the West."<sup>124</sup> Like Thorin and the Kabyle male hero, Aragorn is often referred to as the "heir of kings" and through him, "the dignity of the kings of old was renewed."<sup>125</sup>

In *The Deathly Hallows*, upon seeing Harry, Neville Longbottom "gave a roar of delight" and "yelled" "I knew you'd come! *I knew it, Harry!*" Neville's "battered visage shone with happiness" while repeating: "I knew you'd come! Kept telling Seamus it was a matter of time."<sup>126</sup> The death of Dumbledore and Severus Snape, and then the disappearance of Lord Voldemort, mark the meeting between death and birth. Their death leaves space for "the mortal man who incarnates the king energy." The renewed energy is linked to the ritual of killing and resurrection process. Moore and Gillette explain, "the appearance of royalty would signal an end to a chaotic first scene of the masque, and banish the hags, satyrs, or witches."<sup>127</sup> As soon as Harry returns, peace is restored to the magical world as well.

With the return of *Mis u agellid*, Thorin, Aragorn and Harry, the town, the land or the village are transformed into holy lands<sup>128</sup> in a union of "the Sacred and the Profane." Peterson explains that when the tyrant king is overthrown, "the gods please by the re-establishment of proper order, allow the rain once more to fall."<sup>129</sup> The new king, led by the king's psyche, sets the throne on the right rails; and celebrates his new life with his wife and thus the people around him rejoice the return to order.

---

<sup>124</sup> Tolkien, *The Fellowship of the Ring*, 359-360.

<sup>125</sup> Tolkien, *The Return of the King*, 1367.

<sup>126</sup> Rowling, *The Deathly Hallows*, 465.

<sup>127</sup> Moore and Gillette, *Accessing the King*, 138.

<sup>128</sup> Campbell, *The Power of Myth*, 135.

<sup>129</sup> Peterson, *Maps of Meaning*, 251.

The warrior-heroes embark on the “father’s quest” to claim an “empire that is rightful heir,”<sup>130</sup> and either the father is a positive or tyrant figure, after confronting the dragons of the journey, the son proves his legitimacy to rule.<sup>131</sup> In case he is a positive figure, the father announces his death and leaves the spiritual power he had to his son. If the father is a representative of the ogre tyrant and jealous, his son has to overthrow him.

If in the tale of “La fille de l’ogre,” the son follows the steps of his father, in the tale of “La femme ingrate,” the hero, son of the king, returns after defeating the “Nigger.” His father, tyrant and jealous, unwillingly recognises his son’s achievements and appoints him as the new king. The son refers to his father as a “cruel Jew,” and a jealous tyrant who desires to marry his son’s beautiful wife. Frobenius recalls,

Cet homme par jalousie, a ordonné à ses files de tuer leurs épouses pour en manger le cœur, prétendent qu’il était gravement malade et que c’était le seule remède susceptible de le guérir ! Et maintenant, il veut épouser la jeune femme de son fils ! Il m’a nommé *agellid* a sa place. Tuez le juif cupide et cruel qui m’a arraché les yeux!<sup>132</sup>

Peterson explains that in modern and postmodern societies, Man is constantly pushed to see the “Nakedness” of the father, focusing on the masculine flaws and ignoring his positive role. This is the result of toxic masculinity that transforms every aspect of the patriarchy into a curse, despite the fact that we are all “inhabited by the spirit of the father” since Man is a “cultural construct.” In his lecture “The phenomenology of the Divine,” he explains,

the criticism that is directed towards our culture and the patriarch of our culture... We are constantly exposing its weakness and vulnerability and let’s say nakedness... There is nothing wrong with criticism, but the thing about criticism is the purpose of criticism is to separate the wheat from the chaff. It is not to burn everything to the ground. It is to say we’re going to carefully look at this. We’re going to carefully differentiate. We are going to keep what is good and we’re going to move away from what’s bad. To retain what’s good and to move towards it.<sup>133</sup>

---

<sup>130</sup> Ford, *The Hero with an African Face*, 77.

<sup>131</sup> Moore and Gillette, *Accessing the King*, 07.

<sup>132</sup> Frobenius, “La femme Ingrate,” 35. “This man out of jealousy, ordered his sons to kill their wives to eat their hearts, claiming that he was seriously ill and that it was the only remedy likely to heal him! Now he wants to marry his son’s young woman! He appointed me *agellid* in his place. Kill the greedy and cruel Jew who snatched my eyes.”

<sup>133</sup> Peterson, “The Phenomenology of the Divine,” 00:10:00 to 00:13:00.

### 3. The Electra Complex

In the Heroine's Journey, if the mother stands in the face of her son's desire to free himself from her, the father and the daughter have a bond that both find difficult to break. The bond is referred to by Jung as the Electra Complex, the daughter's version of the Oedipus complex. The daughter "develops a specific liking of the father, with a correspondingly jealous attitude towards the mother... who robbed her of her beloved father."<sup>134</sup> It is a "psychosexual competition" between the daughter and the mother for the possession of her father. Jung explains that the presence, absence, and the type of father, tyrant or good, the woman is born to regulate the relationship with her inner masculine and control the types of relationships the daughter would develop with the male. The daughter would probably choose a husband who is like her father. He clarifies this in his "Family Constellation" lecture,

What the forty-five-old woman lacks emotionally, love within her marriage, she seeks compensation for in the outside world, and for this reason, she is an ardent follower of the Christian Science movement. If the daughter follows this pattern she is behaving like her mother, looking for emotional satisfaction from the outside. ... Once she frees herself from her father and mother she will be like her mother, an inwardly dissatisfied suffering woman. She will thus be exposed to the great danger of falling a victim to brutality and of marrying a brute and inebriate like her father.<sup>135</sup>

The passage implies the complex influence of the negative father on his wife and then on the daughter who imitate the mother in the man she chooses. In some other cases, the image of the father stands between her and finding fulfilment with the male counterpart as every time she "began to fall in love, the image of her father arose disturbingly and so prevented her from adapting herself to a relationship with the man in question."<sup>136</sup> In the tale "La jeune fille courageuse," "The Brave Young Girl," the heroine leaves her husband to her father's home choosing to face the ogress and the lion rather than staying with him. The father welcomes his daughter and tells the young man that his daughter is courageous and that he is not worthy of

---

<sup>134</sup> Jung, "Freud and Psychoanalysis," para 347.

<sup>135</sup> Jung, "Experimental Researches," para 1006.

<sup>136</sup> *Ibid*, para 1012.

her love.<sup>137</sup> The daughter, unconsciously, rejects her husband because he is not like her father. In Tolkien's *The Two Towers*, Eowyn is reluctant vis-à-vis Faramir because she is blinded by the image of her adoptive father, obsessed with the battlefield and war. Until he becomes like her father figure, Faramir does not have a chance with her.

Peterson also agrees that the presence of the chaotic mother and the order of the father influence the female heroine.<sup>138</sup> Jung claims that, in some situations, the daughter feels that she understands her father more than her mother does.<sup>139</sup> Therefore, the heroine's relationship with her Animus is defined by her perception of her father as the source of order and the mother as the source of chaos, which leads to the sexual attraction towards the father and the rejection of the mother. This defines the girl's sexual development, and shapes her Animus and her relationship with men. When she marries, the girl looks for her father in the man she is about to marry.

Between the absence of biological mothers and the presence of the terrible mother in the image of the ogress, the heroines in "Le combat des Amazones" have a better relationship with their father and the male world. This is probably because of the representation of the heroines as Amazons.<sup>140</sup> However, it is the society and the cultural environment of the woman that defines the psychic performances. The "inner confusion" that the woman can go through is resolved thanks to the realization of the powers of the conscious and being aware of the impossibility of controlling the outer world. In other words, the real obstacle that can stop the woman from realizing and celebrating her mature feminine is herself and not the circumstances that have nothing more than a symbolic power that she reproduces. Wolff uses the concept of the Amazon to refer to the feminine warrior; the warrior energy is outgoing and oriented to action and public life which explains the heroine's inclination towards the father. In the tale of

---

<sup>137</sup> Frobenius, *Le Monstrueux*: "La jeune fille courageuse," 248.

<sup>138</sup> Peterson, *An Antidote to Chaos*, 59-60.

<sup>139</sup> Jung, "Two Essays in Analytical psychology," para 46.

<sup>140</sup> Wolff, "The Structural Forms," 02.

“Le grain magique,” the heroine, repeatedly, calls her father first and then her mother when in need of help. She also, builds, through the journey, a relationship of trust with her seven brothers.

The heroines, in “Le bélier rebelle” and “Avava inuva,” have a special relationship with their fathers. They are both their father’s companions. They both resemble, in many ways, Ezinma in Chinua Achebe’s *Things Fall Apart*, Okonkwo’s favourite child who has the privilege to access her father’s favours. In “*Avava Inuva*,” when arriving at the hut, *Yuva* jiggles her silver bracelets so that her father opens the door for her. The verses she pronounces are probably the most famous lines in the Kabyle/Amaziy oral tradition between the father and his daughter announcing her arrival,

Avava inuva! c’est moi, père !  
Fais tinter tes bracelets, Rova, ma fille !<sup>141</sup>

The tale is retold in one of the most famous lyrical poem “*Avava Inuva*” sang by Idir, released in 1976. His poem is a lullaby composed by Mohammed Benhamadouche, inspired by this Kabyle folk tale. Idir reports the words of *Yuva*,

Txilek ell iyi tawwurt a vava inuva  
Ccencen tizebgatin-im a yelli Yriva.<sup>142</sup>

What attracts my attention is that the absence of the mother as the primary feminine energy and the presence of the dominant masculine energy around does not restrict the role of the female heroine, *Yuva*. When the biological mother is absent, either because of death or because she is silenced, the father takes a prominent role as a positive figure in the heroine’s and hero’s journey. This relationship is a reminder of the relationship between Luna and her father Mr Lockwood in Rowling’s series and the heroine and the father in the tale “Le bélier rebelle.”

---

<sup>141</sup> Frobenius, “Avava Inuva,” 163. “Avava inuva! It’s me father! Clink your bracelets, Rova, my daughter”

<sup>142</sup> Idir, “Avava Inuva.” “Please open the door for me my father Inuva/ Clink your bracelets, my daughter Yriva.” The audio is available at <https://www.youtube.com/watch?v=NIO53TA8vhA>

In “Les sept soeurs abandonnées,” the youngest of the daughters is physically weak and not as beautiful as the rest of her sisters, but she is very smart, quick-witted and overflowing with kindness. She assumes that the best gift to offer her husband is two beautiful children, a boy and a girl. The boy will be as beautiful as the moonlight with silver stars in his hair and the girl with a golden sunbeam on her forehead.<sup>143</sup> The desire to have beautiful children, in the image of the moon and the sun, represents her inner desire to surpass and replace her mother. Her mother gave birth to an almost disabled, ugly child that she represents. By having beautiful and healthy children, she would replace her mother.

The absence of the father or even little or negative involvement in his daughter’s life “deeply wounds a woman’s sense of herself.”<sup>144</sup> In Tolkien’s work, Eowyn attempts to redefine herself in the face of maternal loss. She looks at her Uncle as her father and the man she desires to conquer. She looks at the masculine around her through him, desiring a brave warrior fighting to save his kingdom, which explains her infatuation with Aragorn and then her marriage to Faramir. They are, like her godfather, warriors and heirs.

In Arwen’s case, it is at a very early age that Elrond introduces his daughter to court. They, together, represent the standing peace of the kingdom, expecting his daughter to choose an honourable man of royal birth to marry and secure the kingdom. Arwen is trapped in the image of her father Elrond who is also incapable of looking at his daughter outside of his close cycle, controlling whom she would marry. He declares to Aragorn that his daughter will leave the world with him saying “when I depart, she shall depart with me, if she so chooses.”<sup>145</sup> Elrond seems disappointed by the man she chooses as it is upon her that rests the future of the kingdom. In the tale “Le combat contre le dragon,” the father is also disappointed by his daughter, assuming that she refuses to sacrifice herself to save the village.<sup>146</sup> In both cases, the father

---

<sup>143</sup> Frobenius, “Les sept sœurs abandonnées,” 201-202

<sup>144</sup> Murdock, *The Heroine’s Journey*, 78.

<sup>145</sup> Tolkien, “The Tale of Aragorn and Arwen,” 1389.

<sup>146</sup> Frobenius, “Le Combat contre le Dragon,” 106.

expects the daughter to submit her desires to her responsibilities. Tolkien writes about their last meeting saying: "... None saw her last meeting with Elrond her father, for they went up to the hills and there spoke long together, and bitter was their parting that should endure beyond the ends of the world."<sup>147</sup> This moment speaks volumes about the special link between the father and his daughter. Father-daughter moments are meetings of confession where they become companions.

### **III. Order Vs. Chaos: the Father Vs. the Mother in the Journey**

Jung writes that the aim of the Process of Individuation "is nothing less than to divest the self of the false wrappings of the persona on the hand, and the suggestive power of the primordial images on the other." The primordial images are the mother and the father. They are the parents that the journey captures through "conflict" between what Peterson calls Order and Chaos. Their role seems to be confrontational as they have different relationships with their progenitors, male and female. This distinction meets the gendered needs of both the male and the female, which seems to be a traditional or "primitive" way to look at the Initiation of the hero and the heroine.

Yet, Moore and Gillette stress the importance of gender-specific healthy initiation stating that "The premodern initiation rituals [...] provide boys and girls with workable blueprints for achieving gender-specific maturity and were based on mythic visions of the tribe's view of the best in human nature-their normative vision of the possible human."<sup>148</sup> This statement refers to the idea that the father should initiate the boy and the mother, the girl. In the same perspective, and representing two different energies that Man needs to discover, Ford focuses on this gendered perception of initiation saying that "we humans are born into knowledge of our

---

<sup>147</sup> Tolkien, *The Return of the King*, 1280.

<sup>148</sup> Moore and Gillette, *Accessing the Lover*, 28.

mother, but we must grow into knowledge of our father.”<sup>149</sup> The words of Moore, Gillette and Ford demonstrate the importance of both figures in the hero’s and the heroine’s journey.

In the selected narratives, the Male heroes and female heroines start the journey because they feel trapped in the image of their parents. The Kabyle male hero lives the sacred bond with the mother and the womb and then kills or replaces his father. Tolkien shows the intertwining between the presence of Gilraen as a mother and the absence of his father through Aragorn. Harry’s spiritual connection with his mother, in Rowling, kills his father who is replaced by the godfather. The Kabyle heroines’, Eowyn’s, Arwen’s and Hermione’s friendship with the male companion kills the mother or transforms her either to a weak, absent woman or a monster. In Ford’s words, the father figure pushes the hero to exile, in contrast, the mother is the one who desires to rescue him.

In *The Interpretation of Dreams* (1900), Freud states that “Perhaps we are all destined to direct our first sexual impulse towards our mothers, and our first hatred and violent wishes towards our fathers.”<sup>150</sup> It seems that neither the mother nor the father wants to free the son or the daughter to the opposite sex, which justifies the necessity of the journey. The shift from the comfort of the family life to the land of evil and danger is “a life changing path”<sup>151</sup> taking the hero and the heroine from being the “Mother’s son” or the “Father’s son” or “The mother(s daughter)” and “the father’s daughter” to the “SELF.” Refusing to liberate the children is the result of the parents’ fear of an empty life after they leave. To clarify this, Peterson gives the example of “The Sleeping Beauty” where the princess is born to the soft word of the parents and their over protection and prevent her to confront nature and the outside world that also stands for Mother Nature. She, as a result, grows to be overtly fragile waiting for the prince to rescue her.<sup>152</sup>

---

<sup>149</sup> Ford, *The Hero with an African Face*, 81.

<sup>150</sup> Freud, *The Interpretation of Dreams*, 223.

<sup>151</sup> Ford, *The Hero with an African Face*, 19.

<sup>152</sup> Peterson, “Adam and Eve: Self-Consciousness, Evil; and Death,” 01:24:00 to 01:28:00.

The positive father archetype encourages and guides the hero in the journey and blesses his passage and ensures the smoothness of the coronation; the negative father, on the other side, prevents the hero from finding his way home, and stands between his desires and the accomplishment of the journey. This can explain why, in most of the narratives, the father is dead and his role is either taken by the figure of the godfather or the guide. It is also worth mentioning that, either in his positive or negative form, the journey is meant to prepare the hero to replace his father.

Finally, if the king's energy represents the ultimate version of the masculine that the hero embraces with his coronation, the image of the mother is the image of ultimate female wholeness. Because the hero or the heroine is "the child of order and chaos"<sup>153</sup> after healing, they both release each other to the opposite sex: the son to the princess and the daughter to her lover, marking the complementary role of Chaos and Order. In Ford's perspective, they are "the voice of the spirit," the "worldly aims," the self and the soul seeking balance between two worlds.<sup>154</sup>

---

<sup>153</sup> Peterson, *Maps of Meaning*, 131.

<sup>154</sup> Ford, *The Hero with an African Face*, 56

## Chapter Eight

### “Engaging with the Past to Inspire the Future”

Now mythless man stands there, surrounded by every past there has even been, eternally hungry, scraping and digging in search for roots, even if he has to dig for them in the most distant antiquities. The enormous historical need of dissatisfied modern culture, the accumulation of countless other cultures, the consuming desire of knowledge-what does all this point to, if not to the loss of myth, the loss of a mythical home, a mythical, maternal womb?<sup>1</sup>

The images of myth must be the unnoticed but omnipresent, daemonic guardians under whose tutelage the young soul grows up and by whose signs the grown man interprets his life and his struggles; even the state knows of no more powerful unwritten laws than the mythical fundant which guarantees its connection with religion and its emergence from mythical representation.<sup>2</sup>

These are the words of Nietzsche, in *The Birth of the Tragedy* (1886), who expresses his dissatisfaction vis-a-vis the modern world and the Mythlessness into which Man fell after the decline of Christianity. He, then, stresses Man's need for myth to give the necessary spiritual grounding needed to maintain the psychological balance that neither industrialization nor technology can accomplish. Contrary to science that addresses the causes and the effects that can help us understand the workings of the natural world, the symbolic meaning of mythic narratives, in general, lays in their ability to give life meaning. The truths detected from the mythic journey, through literature, can speak to both the modern and the postmodern Man.

This chapter unites the feminine, the masculine, the tellers and the authors' experiences of the journey to understand the narratives in the postmodern context. It is simply, about the fruits of the journey in its local and universal dimensions. These fruits consist mainly of the attempt to voice and end the postmodern world's turmoil.

---

<sup>1</sup> Fredrick Nietzsche, *The Birth of Tragedy and Other Writings*, eds., Raymond Geuss and Ronald Speirs (Cambridge: Cambridge University Press, 1999), 109.

<sup>2</sup> Ibid, 108.

## I. The Journey of the Characters

Neumann views the hero's myth as the "dramatized" story of the emergence of the human consciousness out of the surrounding unconsciousness. It is the story of "maturation," which stands as a metaphor for the effective expansion of consciousness.<sup>3</sup> In Peterson's words, it is about facing "sub-dragons" and tolerating the danger through the road of trials. Thus, the journey "enables us to move forward as confident human beings in the face of chaos itself."<sup>4</sup> It protects from anxiety and death, while standing outside "the confines of the social contract."<sup>5</sup> The Monomyth, thus, is designed to guide Man to achieve spiritual growth.

### 1. Healthy Masculinity and Femininity

In *The Republic*, Plato writes that there is nothing "better for a city than for it to have its women and its men alike become as good as possible?"<sup>6</sup> It seems to me that being as good as possible is one way to coelenterate being the best version of the self. Jung explains that "People tend to look for the kingdom of God in the outer world rather than in their own souls. ... Individuation is not only an upward but also a downward process."<sup>7</sup> Subsequently, the triumph of the hero stands for the victory of the consciousness over the unconscious,<sup>8</sup> which is the result of the fight with the dragon "faced the dark ground of his self and thereby has gained himself."<sup>9</sup> The gained self-confidence, after the physical and spiritual journey, is the ultimate fruit, which expresses the uniqueness and the wholeness of the person.<sup>10</sup> The hero and the heroine grasp and unite the opposing contents:

Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too-as much of it as we can stand. This means conflict and open collaboration. That, evidently, is the

---

<sup>3</sup> Neumann, *The Origins*, xvi, 132.

<sup>4</sup> Peterson, "Images of Story Metastory," 02:29:48 to 02:29:48.

<sup>5</sup> Jordan B. Peterson, "Maps of Meaning 02: Puppets and Individuals (Part 01)," January 26th, 2017 Lecture Video at the University of Toronto, 00:13:00 to 00:17:00, <https://www.youtube.com/live/EN2lyN7rM4E?t=6735s>

<sup>6</sup> Plato, *The Republic*, books 05: lines 456 bc.

<sup>7</sup> McGuire and Hull, *Jung Speaking*, 202.

<sup>8</sup> Jung, "Archetypes and the Collective Unconscious," para 284.

<sup>9</sup> Jung, "Mysterium Coniunctionis," para 756.

<sup>10</sup> Roesler, C.G. *Jung's Archetype Concept*, 20.

way human life should be. It is the old game of hammer and anvil: between them the patient iron is forged into an indestructible whole, an “individual”.<sup>11</sup>

This finality leads to an inner accomplishment, named Apotheosis by Campbell. It is the moment the hero becomes a “god” or a godlike figure, taking the image of the Bodhisattva enclosing peace and pleasure, logic and feelings.<sup>12</sup> Peterson considers that the end of the journey stands for the attainment of the goal, which ultimately gives the hero and the heroine a form of maturity since the pursuit makes them better humans. He states: “There are two things that you want to do when you are pursuing something that is important and one of them is to get the thing that is important. But the other is to make yourself better at pursuing things.”<sup>13</sup>

This perception is Nietzsche and Jung’s view of the self, named “Übermensch” and “the Mandala,” as the most important realisation of the human potential and the main purpose of life’s journey.<sup>14</sup> This *union of the opposites* is the “cultivation and balance of all antithetical psychological impulses – both rational and irrational – within the personality.”<sup>15</sup> It unites life and death, the moon and the sun, the feminine and the masculine, good and evil, creating a consistent coherent existence within the psyche that would be visible to society.<sup>16</sup> Therefore, the journey allows the recognition of the best version possible of the self after the “inwardly” struggle with “the infantile milieu.”

This balance is symbolically built by different versions of the hero and heroine’s myth, through the narratives, who meet at the end of the Individuation Process. It is also built through the four houses in Rowling’s series. Hogwarts School of Witchcraft and Wizardry is composed of four houses, each emphasizing a particular energy: the brave, the loving, the witty, and the cunning which correspond to Moore and Gillette’s masculine and Wolff’s feminine energies. It

---

<sup>11</sup> Jung, “The Archetypes and the Collective Unconscious,” para 522.

<sup>12</sup> Campbell, *The Hero*, 139.

<sup>13</sup> Peterson, “Context and Background,” 02:17:00 to 02:22:00.

<sup>14</sup> Edward F. Edinger, *Ego and the Archetype: Individuation and Religious Function of the Psyche* (Boston: Shambhala, 1992), xiii.

<sup>15</sup> Huskison, *Nietzsche and Jung*, 03.

<sup>16</sup> Moore and Gillette, *Accessing the King*, 116.

is during the sorting ceremony that first year students are sorted to the houses. Gryffindor is the house of the brave and the chivalrous, which represents the Warrior energy. Hufflepuff is the house of the loving loyal, which is the energy of the Lover. Ravenclaw is the house of the witty minded, and wise, that is the Magician. Finally comes Slytherin, the house of the cunning where great kings are born.

In *The Order of the Phoenix*, the Sorting Hat tells the history of the foundation of Hogwarts by Godric Gryffindor, Rowena Ravenclaw, Helga Hufflepuff and Salazar Slytherin. These friends swore unity and faithfulness for the better of the magical world.<sup>17</sup> The Hat recalls;

The founder of our noble school  
Thought never to be parted  
United by a common goal,  
They had the selfsame yearning,  
To make the world's best magic school,  
And pass along their learning.  
"Together we will build and teach!"

However, when these four friends fall under the control of the shadow, they grow greedy and selfish, which the Hat explains in the following verses,

So, for instance, Slytherin  
Took only pure-blood wizards  
Of great cunning, just like him,  
And only those of sharpest mind  
Were taught by Ravenclaw  
While the bravest and the boldest  
Went to daring Gryffindor.  
Good Hufflepuff, she took the rest,  
And taught them all she knew,

The bipolar shadow leads to a misunderstanding that ends their friendship. Slytherin believed in blood purity and hated Muggle born wizards and witches. Ravenclaw admires the smart and Gryffindor the most courageous. Each house leader worked for its benefit forgetting their principal role. Rowling writes:

Feeding on our faults and fears.  
The houses that, like pillars four,  
Had once held up our school,

---

<sup>17</sup> "The Origins of Hogwarts School of Witchcraft and Wizardry," Harry Potter, December 10<sup>th</sup>, 2017, <https://www.wizardingworld.com/features/origins-of-hogwarts-school-of-witchcraft-and-wizardry>

Now turned up to each other and,  
Divided, sought to rule.  
And for a while it seemed the school  
Must meet an early end,  
What with dueling and with fighting  
And the clash of friend on friend

The Sorting Hat questions the idea of dividing the students into houses, suggesting that this may “bring the end” as maturity is in union. It says:

Still I wonder whether Sorting  
May not bring the end I fear.  
Oh, Know the perils, read the signs,  
The warning history shows,  
For our Hogwarts is in danger  
From external, deadly foes  
And we must unite inside her  
Or we’ll crumble from within  
I have told you, I have warned you...<sup>18</sup>

The union of four houses to defend Hogwarts in the last battle stands for the maturity that manifests through after journey. This unity represents the unity between the heart and the mind, logic and emotion, the Dionysian and the Apollonian visions of life, which the balanced human framed in the images of the Greek Apollo and Dionysus. Nietzsche writes:

I love the one whose soul is deep even when sounded, and who can perish of a small experience: thus he goes gladly over the bridge. I love the one whose soul is overfull, so that he forgets himself, and all things are in him: thus all things become his going under. I love the one who is free of spirit and heart: thus his head is only the entrails of his heart, but his heart drives him to his going under. I love all those who are like heavy drops falling individually from the dark cloud that hangs over humanity: they herald the coming of the lightning, and as heralds the perish.<sup>19</sup>

The myths of the hero and the heroine’s journey offer insights into comprehending the localized manifestations of femininity and masculinity, and their paths toward individuation. These perspectives significantly influence the universal standards of femininity and masculinity, transcending disparities to understand that the journey guides and enriches the postmodern understanding of Man. The journey, through Frobenius’s collection of the Kabyle

---

<sup>18</sup> Rowling, *The Philosopher’s Stone*, 189-191.

<sup>19</sup> Nietzsche, *Thus Spoke Zarathustra*, 8-9.

folk tales and the fantasy works of Tolkien and Rowling, provides a balanced approach, incorporating both masculine and feminine qualities.

Murdock explains the journey serves “the sacred marriage within,”<sup>20</sup> which is valid for both the male and female as the marriage of the opposing elements of the psyche manifests itself in the ceremony taking place at the end of the tales and the novels. In the Kabyle male heroes, Aragorn and Harry, equilibrium is created through their ability to balance their lover and warrior energies. Integrating the Anima, through the goddess as a positive feminine agent, allows the hero to tame his shadow warrior. The goddess, the princess or *taqcict* in the Kabyle folk tales, Arwen, Eowyn and Ginny, softens the male hero and helps him carry the load of the journey through her presence and support. She “can be greater than him [the hero], though she can always promise more than he is yet capable of comprehending. She lures, she guides, she bids him burst his fetters.”<sup>21</sup>

When it comes to the masculine energy, looking at the twenty-first century, the warrior energy is encouraged in both modern and traditional societies, the image of the lover; however, is either rejected or regarded as diminishing by the collective unconscious.<sup>22</sup> Thus, affirming and confirming masculinity without falling into the blind aggressiveness and fierce warrior is a way to reaffirm the lover energy and its role in building the mature masculine. Moore and Gillette explain maturity as the end of the boy energy that gives birth to manhood as “The infantile ego let go, fell into the unconscious, ... as Man psychology came on line and reorganised and restructured the personality.”<sup>23</sup> These stories are symbolic paths in which Man can find assurance in moving toward the unknown, as there is

---

<sup>20</sup> Murdock, *The Heroine's Journey*, 166.

<sup>21</sup> Campbell, *The Hero*, 106.

<sup>22</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 131-132.

<sup>23</sup> *Ibid*, 52.

feeling of security with which I follow the hero through his perilous adventures is the same as the feeling with which a hero in real life throws himself into the water to save a drowning man or exposes himself to the enemy's fire in order to storm a battery.<sup>24</sup>

This means that hero stories remind us of the necessity and the value of facing the perils of life. The stories of Kabyle male heroes, Aragorn and Thorin in Tolkien's, and Harry in Rowling are stories of heroes who learnt to tame the dipolar masculine and establish a better perception of the feminine.

Moore and Gillette argue that warriors are "SELDOM UNDERSTOOD"<sup>25</sup> as their rage is often taken for a weakness. Therefore, maturity is the ability to create balance and the condemnation of the toxic bipolar state of the masculine and the feminine that results in the Patriarchy; an institution built up by "boys" and based on fear of the feminine but also fear of real men. I quote: "Patriarchy is based on fear- the Boy's fear, the immature masculine's fear-of women, to be sure, but also fear of men. Boys fear women. They also fear real men."<sup>26</sup> Both the hero and the heroine are victims of the "machoism" or the "machismo" that rejects and suppresses the lover energy to avoid the stereotype of "the soft man," while the heroine has to imprison herself in the "myth of inferiority" rejecting and blaming the mother and the patriarchy. In this case, the presence of a healthy father figure is primordial in the hero's individuation and the mother archetype has to learn to let go of her son.

In the selected literature, the heroine emerges from the journey reconnected with the female and dealing with her Animus thanks to "The Man With Heart." The Kabyle female heroine in the folk tales, Arwen and Eowyn and Hermione come to recognise that wholeness is in a celebration of the feminine. Birch states, "the heroine realizes that she has been tricked"<sup>27</sup>

---

<sup>24</sup> Sigmund Freud, "Creative Writers and Day-Dreaming," in *On Freud's Creative Writers and Day-dreaming*, eds, Ethel Spector Person, Peter Fonagy and Servulo Augusto Figueira (New Heaven: Yale University Press, 1995), 425.

<sup>25</sup> Moore and Gillette, *Accessing the Knight*, IX.

<sup>26</sup> *Ibid*, xvii.

<sup>27</sup> Elise Birch, *Learning to Be: An Arts-Based Hermeneutic Understanding of My Heroine's Journey*. (Master of Arts in Art Therapy, Herron School of Art and Design Indiana University, 2019), 11. <https://scholarworks.indianapolis.iu.edu/server/api/core/bitstreams/bfe8d19a-854f-4e85-b05f-189a22f62806/content>.

as her inner masculine and the feminine are two related edges in the deep psyche. The heroine also emulates the male hero as they both face “the same hoops... to achieve success.”<sup>28</sup> She deconstructs the patriarchy to “demythologize her partner” and earn her “autonomy.” Both realize that their significance is considered only if they are together. Clearly, a better consideration of the self creates a better consideration of the other.<sup>29</sup>

## 2. The Sacred Marriage

When the trials are overcome, “the ultimate adventure is presented as a mystical marriage between the triumphant hero and the queen goddess of the world.”<sup>30</sup> It is a sacred union as the “heroines are found struggling with the gods they acquire (surrender), while heroes are found struggling for the goddesses they desire (acquisition).”<sup>31</sup> The ultimate struggle of the male and the female is to be joint and own each other as “a hero and a goddess” or “a heroine and a god.” They “symbolize all the pairs of opposites- light and dark, good and evil, positive and negative, north and south, east and west- that came into being with the created universe.”<sup>32</sup> Their marriage, in Jung’s words, is a “psychological relationship” between two *conscious* people.<sup>33</sup> They look the same, but put to contend and “include one another” where “ideally, the man should contain the woman and remain outside of her.”<sup>34</sup> Peterson explains that it is the reason why the oath of marriage is sacred since it requires acceptance of the other:

It is very difficult for individuals joining themselves together to become desperate enough to cease their hiding and avoidance, live in truth and repair themselves in the light cast by their joint existence. It is for this reason that both swear the dread now of permanence.<sup>35</sup>

This image is represented through *Asalas* and *Tigejdit* in the construction of the Kabyle traditional house standing for the union of the feminine and the masculine, the Anima and the

---

<sup>28</sup> Murdock, *The Heroine’s Journey*, 90.

<sup>29</sup> Campbell, *The Hero*, 69.

<sup>30</sup> Ibid, 101.

<sup>31</sup> Ford, *The Hero with an African Face*, 60.

<sup>32</sup> Ibid, 54-55.

<sup>33</sup> Jung, “Development of Personality,” para 325.

<sup>34</sup> McGuire and Hull, *Jung Speaking*, 404.

<sup>35</sup> Peterson, *Beyond Order*, 163.

Animus, through the vertical pillar planted on earth named *Tigejdit*, which represents the woman as the central pillar holding the house. *Asalas*, on the other side, represents the male. It is another pillar put horizontally on the vertical *Tigejdit* to hold the ceiling.<sup>36</sup> They are the sky and the earth and their union represents life.

Because of their complementary role, the hero and the heroine are meant to launch the journey to find each other. In the tale, “Les trois fils de l’agellid,” the three sons of the *agellid* marry the beautiful girls they liberate from the ogres in the underworld.<sup>37</sup> In “La fille de l’ogre,” the heroine and hero meet in the same story, each tracing the path towards each other. The heroine shows an interest in the young man, invited by her ogre father, desiring to keep him for herself. She steals her father’s magical stick and helps the young man accomplish the task assigned. In this case, the heroine replaces the tyrant masculine, in the image of her ogre father, with a softer controllable masculine in the image of the brave prince who dares to challenge her father.<sup>38</sup>

In both the tales of “*Nuja*” and “A la recherche de la belle Chartz,” the hero and the heroine meet their partners in similar circumstances; *Nuja* receives the prince at her mother’s home to leave with him and Chartz meets the hero at her father’s house. In both, it seems that the hero delivers himself, first, and then frees the heroine. However, an in-depth perspective demonstrates that they both use the other to liberate the self. Frobenius recalls, in “A la recherche de la belle Chartz,” for instance, that the hero stopped his wickedness since the moment he married Chartz.<sup>39</sup> Both heroines return from the journey with their partners.

Zipes explains that in the fantasy novel, spiritual maturation replaced marriage;<sup>40</sup> maturation is in the acceptance of the Anima and the Animus and marriage is an aspect of

---

<sup>36</sup> Bourdieu, *Esquisse d’une théorie de la pratique*, 67-68.

<sup>37</sup> Frobenius, “Les trois fils de l’agellid,” 200.

<sup>38</sup> Frobenius, “La fille de l’ogre,” 45-46, 54.

<sup>39</sup> Frobenius, “la recherche de le Belle Chartz,” 102.

<sup>40</sup> Zipes, *The Oxford Companion to Fairy Tales*, 151.

maturation. In *The Return of the King*, Tolkien celebrates the union of Arwen and Aragorn, which also represents the restoration of the lines of kings. Tolkien calls them, King and Queen. They are pictured sitting by the fountain, “while the Tree grew and blossomed” as they are crowned. Aragorn, wedded to Arwen, becomes the thirty-ninth heir of Isildur in the direct line. Marriage to the goddess allows the hero to serve and reunite both worlds. Rowling does not refer to the marriage; although, Harry and Heroine appear 19 years after the events at Hogwarts, married and with their children by the end of *The Deathly Hallows*. During all these years, Rowling writes that Harry’s scar “had not pained” him as “All was well?”<sup>41</sup>

Both the masculine and the feminine need each other “to achieve fullness of being.” The hero’s relationship with the female characters determines his perception and relationship with his own Anima and vice versa. Recognizing the feminine does not make the man less man or less masculine. On the contrary, Masculinity is reinforced by his inner feminine. Moore and Gillette write;

The royal marriage expresses the masculine need for the feminine (and vice versa) in order to achieve fullness of being. In a good relationship with a woman, in a union that throws a man’s masculine characteristics into sharp contrast with the feminine, a man can engender an intimate, enhancing relationship with his own anima. In doing so he sets up an ever more stable Center, between his masculine and feminine poles. [...] if a man consciously seeks to develop a relationship with his Anima at the same time that he seeks a deeper accessing of his masculine characteristics, he will find his masculinity affirmed and supported.<sup>42</sup>

### 3. The Beauty and the Beast<sup>43</sup> vs. the Amazon and the Prince

The sacred marriage in the selected sources can be reconstructed through the Beauty and the Beast and the Amazon and the Prince. The Beauty-and-the-Beast plot is the story of the “innocent” young woman who finds an aggressive male to be tamed into an intimate productive relationship. This is, according to Peterson, the real female heroine’s journey that takes the beauty and the beast pattern where

---

<sup>41</sup> Rowling, *The Deathly Hallows*, 620.

<sup>42</sup> Moore and Gillette, *Accessing the King*, 121.

<sup>43</sup> See Nassima Terki and Nadia Naar Gada, “The Heroine and Fulfilment in Leo Frobenius’s “Le Monstrueux”,” *Aleph* (2024), <https://aleph.edinum.org/12475>.

the roles all the principal roles are reversed: instead of the lover trying to win his bride, it is the bride trying to win her lover; and instead of a cruel father withholding his daughter from the lover, it is the jealous mother, Venus, hiding her son, Cupid, from his bride.<sup>44</sup>

The heroine's main objective is to civilise the beast who is a symbol of the "monstrous masculine."<sup>45</sup> In other cases, however, and referring to the notion of the Amazon as a female equivalent to the "beast" and an "aggressive female," the hero tames her into a positive relationship, as well.

In Frobenius' collection, the tale of "L'histoire des sept soeurs," "The Story of the Seven Sisters," recalls the eldest daughter leaving the house, while the father is absent, looking for water. After a long walk, she arrives at the palace of the seven ogres who are seduced by the extraordinary beauty of the heroine. The eldest is then obliged by her father to marry one of the ogres. On their wedding night, nevertheless, the heroine runs from the house with the help of an old woman. On her road, she meets an enormous snake who transforms into a handsome young man. They both end up living together.<sup>46</sup> This narrative is similar to "The Frog King, or Iron Henry," in the Grimm Brothers' Collection where a princess agrees to share her bed with a Frog who transforms into a handsome prince the next day.<sup>47</sup> Similarly, in Tolkien's, Aragorn is not properly a beast but an unknown traveller, living in the wild like a vagabond with an unclear identity. Arwen is the beauty. Through her marriage to Aragorn, she is the beauty taming the beast. Triumph, in this case, is related to winning the heart of the beast facing the "terrible mother" and "the tyrant father.

In the tale "Le combat des Amazones," the Amazons marry the seven sons of the ogres and their brother marries the ogre's sister and the nymph met through the journey. Frobenius recalls by the end of the tale as follows,

---

<sup>44</sup> Campbell, *The Hero*, 89.

<sup>45</sup> Peterson Lecture, 00:23:00-00:27:30.

<sup>46</sup> Frobenius, *Le Monstreux* : "L'histoire des sept sœurs," 177-185.

<sup>47</sup> Grimm Brothers, "The Frog King, or Iron or Iron Henry" in *The Complete First edition of the Original Folk and Fairy tales of the Brothers Grimm*, Trans. Jack Zipes (Princeton: Princeton University Press, 2014), 13-15.

Les sept jeunes filles, la merveilleuse sœur des ogres et la magnifique nymphe des eaux enfourchèrent leurs montures et partirent en direction du village de leurs parents. La, elles revêtirent leurs plus beaux atours, étoffes chatoyantes et bijoux somptueux. Elles épousèrent les sept fils d'*agellid*. Leur jeune frère prit comme première épouse la tres belle sœur des ogres et comme seconde épouse la mystérieuse nymphe, la créature sortie des eaux.<sup>48</sup>

The passage illustrates the Amazons' marriage to the sons of the king and of their brother to the daughter of the ogre and the nymph. Their marriage seems a marriage of opposites where each surrenders to the power of the other. Masculinity empowers the female, femininity provides her with an identity and a sense of being. It is thanks to his Anima, that the hero is taught to "keep the monster at bay." This symbolic union is "Balm of Gilead," which celebrates the cycle of life and order in the human quest.

Hermione, through the series, approaches two "beasts." The first is Viktor Krum, a Bulgarian seeker described as a "grumpy" "genius." Rowling writes: "Viktor Krum was thin, dark and sallow-skinned, with a large curved nose and thick black eyebrows. He looked like an overgrown bird of prey."<sup>49</sup> During the Quidditch World Cup, his name is associated with an "ear-splitting roar." The Yull Ball scene in *The Goblet of Fire* represents the dance between the beauty, Hermione, and the Krum, the beast.<sup>50</sup> The series concludes with Hermione taming Ronald, who appears more capable of having a productive relationship than Krum.

Wettan Kleindaum in his work *The War against the Amazons* (1983) explains that the myth of the Amazons is created by the patriarchy to solidify the male stereotype of the civilized man taming the female beast. He says: "The Amazon is a dream that men created, an image of a superlative female that men constructed" representing the myth of the beautiful, brave wild and desired woman who is "a suitable opponent for the most virile of heroes."<sup>51</sup> I would argue

---

<sup>48</sup> Frobenius, "Le combat des Amazones," 18. "The seven young girls, the wonderful sister of the ogres and the magnificent water nymph mounted their mounts and set off towards their parents' village. There, they put on the finest attire, shimmering fabrics and sumptuous jewels. Their young brother young brother took as his first wife the very beautiful sister of the ogres and as his second wife the mysterious nymph, the creature that came out of the waters."

<sup>49</sup> Rowling, *The Goblet of Fire*, 90.

<sup>50</sup> *Ibid*, 349.

<sup>51</sup> Kleinbaum, *The Amazons*, 01.

that, in the selected sources, being an Amazon refers to a different way of handling her relationship with the male, Animus. Taming the Amazon is a sign of maturity in the same way taming the beast is a sign of maturity for the female. This is a reversed role of the “handsome hero” seducing the “female beast.” Both patterns imply the movement of both the female and the male hero towards each other. The reversal of roles can be noticed in different tales in the Frobenius collection. It can also be noticed in Rowling through Hermione and Ronald.

The primary sources make the male heroes “the successful Alpha Males” who are “mature and physically powerful”<sup>52</sup> who provide, protect, and exhibit “manhood.”<sup>53</sup> The heroine contributes to the hero’s masculine maturity and the aggressive but productive male shapes the heroine. From a feminist perspective, De Beauvoir says: “it is in seeking to be made whole through her that man hopes to attain self-realization.”<sup>54</sup> Without this woman, the man will fall into nothingness. She is the positive incarnation of his lack. In other words, the patriarchy tames the woman to secure its power and the hero seduces her to join his “supernatural home”<sup>55</sup> and vice versa, the myth of the beauty and the beast demonstrates that the woman also seeks power and wholeness in taming the man. Thus, the journey offers them both the possibility to “rewire the self... by placing negative things in a positive context.”<sup>56</sup>

## II. The Journey of the Tellers and the Authors

The selected narratives, folk tales and fantasy, allude to the “coming of age” and “the bildungs tale” type of literature that follows the characters’ growth through the journey in which the hero and the heroine achieve individuation. Frobenius’s collection of the Kabyle folk tales, Tolkien and Rowling’s works follow the heroes and the heroines from their birth to maturity. The journey is the most important episode of their lives. The therapeutic outcome of the journey

---

<sup>52</sup> Moore and Gillette, *Accessing the Lover*, 56-58

<sup>53</sup> David D. Gilmore, *Manhood in Making: the Cultural Concept of Masculinity* (New Heaven: Yale University Press, 1990), 01.

<sup>54</sup> De Beauvoir, *The Second Sex*, 161.

<sup>55</sup> Campbell, *The Hero*, 110.

<sup>56</sup> Peterson, “Images of Story Metastory,” 00:39:00 to 00:42:00.

is in the ability to redirect the content of the unconscious and readjust its desires.<sup>57</sup> This idea is also discussed by Campbell as he writes:

The agony of breaking through the personal limitations is the agony of spiritual growth. Art, literature, myth and cult, and philosophy, and ascetic disciplines are instruments to help the individual past his limiting horizons into spheres of ever-expanding realisation. As he crosses threshold after threshold, conquering dragon after dragon, the stature of divinity that he summons to his highest wish increases, until it subsumes the cosmos. Finally, the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of form—all symbolisations, all divinities: a realization of the ineluctable void.<sup>58</sup>

Besides the characters and the readers, these narratives are therapeutic for the authors and the tellers.

### **1. Voicing Women's Agency through the Kabyle Folk Tales**

The Kabyle woman in the traditional society is prepared, since birth, to accept the superiority of the male as “tout est occasion de rappeler la supériorité du garçon.”<sup>59</sup> The art of storytelling becomes a way to voice her presence and incorporate her agendas despite the male power. Therefore, even in male hero's stories, the included female characters have an important role in the events. The old woman, for instance, is the announcer of the journey. The mother stands as the obstacle but also the blessing force that the hero needs. If she is a lover, the hero needs to recognise her and admit her in his realm to achieve individuation. The female's experience of the tale is definitely more revolutionary and taboos breaking and the tales are neither primitive nor boring domestic tales.

Yacine argues that because the traditional society favoured women's silence and domesticity, Kabyle women use folk tales as an indirect language, *lameun*, and a complex resistance tool to avoid confrontation while asserting untold truths and hidden forbidden desires.<sup>60</sup> Therefore, the tales are told to resist the patriarchy and toxic masculinities without

---

<sup>57</sup> Peterson, “The Phenomenology of the Divine,” 01:41:00-01:42:00.

<sup>58</sup> Campbell, *The Hero*, 176.

<sup>59</sup> Pierre Bourdieu, *Sociologie de l'Algérie* (Paris : Quadrige, 2012), 17. “every situation is an opportunity to recall the superiority of the boy.”

<sup>60</sup> Yacine, “L'art de dire sans dire en Kabylie,” para 08-20.

confrontation. “Brutal masculinities” transformed the father, the husband, and the brother, into ogres and mothers, stepmothers, and grandmothers into ogresses, as is the case in the tales “Nuja; la fille de l’ogresse” and “Avava Inuva.” The teller voices the silenced female characters’ desire to have different fathers, husbands or even different mothers. It can also mirror her desire for her husband rescuing her from her parents’ tyranny. In other cases, it is the brother who rescues her from the ogre husband.

Lacoste-Dujardin explains that the condition of women and the way both the masculine and the feminine interact at the domestic and public level is disturbed by integrating female characters who resist and refuse the patriarchal dominance and impose their narratives.<sup>61</sup> According to Merolla, it is only the absence of the male that makes the female characters the subject in the narratives as it starts either before marriage or after the death of the husband.<sup>62</sup> However, and in most of the tales, at least in Frobenius’s collection, the female characters construct their agency with and despite male hegemonic power. They are “narratives of identity”<sup>63</sup> that provide a breathing space where daughters, wives, and mothers are allowed what is forbidden in real life. Zerar gives the example of the “female monster” *Teryel* who stands for the Kabyle woman resisting and fighting the patriarchy.<sup>64</sup> She is one the most frequent characters in Frobenius’s collection and one of the most unconventional outcasts who resists the traditional patriarchal society and its shackles.

In addition to the making of *Teryel* to tame the patriarchy without disturbing the social order, the tales are excellent examples that show the Kabyle woman’s attempt to live their own fantasies. “La femme ingrate” and “La mere ingrate” are stories of two ungrateful women; the mother and the wife who leave their sons and the husbands to be with the ogre. In “La femme ingrate,” the young wife betrays her husband, despite being loving and supportive, and the

---

<sup>61</sup> Camille Lacoste-Dujardin, *Le conte Kabyle : étude ethnologique* (Alger : Bouchene, 1991).

<sup>62</sup> Merolla, “Oral Narratives,” 46.

<sup>63</sup> Cixous, “The Laugh of the Medusa,” 875-893.

<sup>64</sup> Zerar, “Female Monsters.”

ogress saves him.<sup>65</sup> In “La mere ingrate,” the mother betrays her son who is saved by the young girl who later becomes his wife. In both, betraying the masculine is allowed to liberate the self but also live the fantasy of the ogre. In both, the wife and the mother take advantage of their husband’s and son’s love to choose another partner. As unconventional as it may seem, the teller is teaching her daughter ways to manipulate the masculine and inverse its power at the right time. They show daughters ways to match the power of Patriarchy and motheriachy. In the tale of *Nuja*, the daughter’s rejection of her terrible mother opens a field of possibilities that the teller did not have access to. In “Le belier rebelle,” the heroine takes advantage of her father’s love to have access to public life.

Simon De Beauvoir states that because “for many women the roads to transcendence are blocked: because they *do* nothing, they fail to *make themselves* anything,”<sup>66</sup> the tales are an opportunity to make of themselves something. In other words, the narrative of leaving the house while *Teryel* is sleeping is not allowed in real life; but the teller breaks the taboo of the power of the monstrous mother living the dream of independence, pursuit of love and pleasure away from the control of the guardians of the *Nif*, the family honour. These tales are “autobiographical ethnography” that give access to the mother’s visions of themselves, their culture and allow insights to its components “*from the inside out* instead of *from the outside in*.”<sup>67</sup>

Through the tales, women make themselves mothers voicing their struggles to maintain their marriages and families in cases of infertility, considering that it is an “exclusively a female problem,” required for a steady marriage, at least in the traditional society.<sup>68</sup> This is demonstrated in both male and female journeys that often end with a celebration of a marriage

---

<sup>65</sup> Frobenius, “La mere Ingrate,” 21.

<sup>66</sup> Beauvoir, *The Second Sex*, 265.

<sup>67</sup> Simon J. Bronner ed, *The Meaning of Folklore: Analytical Essays of Alan Dundes* (Utah: Utah University Press, 2007), 55.

<sup>68</sup> Merolla, “Oral Narratives,” 44-45. Lacoste-Dujardin, *Des mères contre les femmes*,

or the birth of a male child. The Kabyle tale “Le fils nommé ‘pois chiche’,” “The son named ‘chickpea’,” illustrates the significance of motherhood and the male son. The teller assumes that a married couple is unhappy because the woman cannot conceive and bear children.<sup>69</sup> Desperate, the woman accepts to be the mother of a tiny “chickpea” to reaffirm her nature as a mother despite the deserted womb. It is often said in Kabyle, in case a woman has a “tiny” son that “he is as small as a chickpea,” in Kabyle “*Anct u eqa elhmms*” which means “tiny.” The desperate need to make the woman a mother transforms the chickpea into a male son that the couple adopted.

Finally, it seems that *Teryel* is the image of every terrible mother in the traditional society; however, by the twenty-first century, every shrew or untamed woman is “a *Teryel*” and every young girl who demonstrates submission is “a *Nuja*” and every father’s beloved girl is “a *Yuva*.” The Amazons are the ones challenging the gender roles, transforming into men and behaving “*am urgaz*.” The characters suggest the “consciously controlled pedagogical utilization” of the tales, to use Campbell’s words, to sustain certain beliefs. The variety of the tales stems from the freedom given to each narrator,<sup>70</sup> which allows mothers to teach their daughters ways to make better life choices. These tales are part of “the civilizing Process” of children<sup>71</sup> as they consider the universal fight between good and evil, authentic and symbolic for the listener and the teller.

## 2. Tolkien’s Rehabilitating War Tragedies

Throughout his writings, Tolkien argues the healing powers of fairy-stories calling them “recovery fairy-stories” that help “make us, or keep us childish.”<sup>72</sup> Looking at his biography, three elements shaped his art: the Catholic faith and the death of his mother, his interest in the

---

<sup>69</sup> Frobenius, *Le Fabuleux*: “Le fils nommé ‘pois chiche,’” 95

<sup>70</sup> Marie-Louise Teneze, “Du Conte merveilleux comme genre” in *Approches de nos Traditions Orales* (Paris : Maisonneuve et Larose, 1970)

<sup>71</sup> Jack Zipes, *Fairy Tales and the Art of Subversion* (New York: Routledge, 2006), xi.

<sup>72</sup> Tolkien, “On Fairy-Stories,” 146.

study of languages and literature, and finally the First World War. After the death of his mother, the church provided the emotional and spiritual consolation that he needed, an element that he incorporated in his work. In fact, his art does not contradict his faith as he combines elements of Christianity in his mythological world,<sup>73</sup> creating, in my sense, a balanced world of mythologies where God is present; however, “remains unseen.” Carpenter writes that “Tolkien cast his mythology in this form because he wanted it to be remote and strange, and yet at the same time not to be a lie.”<sup>74</sup> Tolkien found peace in the imaginary world he constructed. He says: “this strange people and these new gods, this race of unhypercritical lowbrow scandalous heroes, the more I read of it, the more I felt at home and I enjoyed myself.”<sup>75</sup> These words certify Eric S. Rabkin’s argument that “the messy” world gave birth to fantasy.<sup>76</sup>

Tolkien called himself a “young man with too much imagination and little physical courage,”<sup>77</sup> who served during the WWI (1914-1918) as a lieutenant at the Lancashire Fusiliers unit. Terrified of death and leaving his wife, he unwillingly joined the battlefield shortly after his marriage. Upon his “last leave,” he recalls, “Junior officers were being killed off, a dozen a minute, Parting from my wife then... was like a death.”<sup>78</sup> Tolkien recognises that his experience in the war has an impact on his characters. The warrior energy that characterizes his characters is seen in Thorin’s aggressiveness and physical “violence” being “frontally” facing life with no other direction than “forward.”<sup>79</sup> As an author who saw himself as a “coward,” Tolkien created the warrior he desired to be in his fantasy. Because of the war, he also lost two of his friends from the T.C.B.S.<sup>80</sup>

---

<sup>73</sup> See Farid Benmezal, “Adopting and Adapting Christian Elements in Wallace Stevens’ and J.R.R. Tolkien’s Writing,” *El’Bahith* vol 14/04 (2022), 303-313.

<sup>74</sup> Carpenter, *Tolkien: a Biography*, 106.

<sup>75</sup> Tolkien quoted in Carpenter, *Tolkien: a Biography*, 59.

<sup>76</sup> Eric S. Rabkin, *Fantastic Worlds; Myths, Tales and Stories* (Oxford: Oxford University Press, 1979), 03.

<sup>77</sup> Carpenter, *The Letters of J.R.R. Tolkien*, letter 43 to Micheal.

<sup>78</sup> Tolkien quoted in John Garth, *Tolkien and the Great War: The Threshold of Middle Earth* (Boston: Houghton Mifflin Company, 2003), 138. [https://archive.org/details/tolkiengreatwart00gart\\_0](https://archive.org/details/tolkiengreatwart00gart_0)

<sup>79</sup> Moore and Gillette, *King, Warrior, Magician, Lover*, 79.

<sup>80</sup> Garth, *Tolkien and the Great War*, 176.

From WWI trenches, he wrote his wife Edith, describing higher-ranking officers saying: “Gentlemen are non-existent among the superiors, and even human beings rare indeed.”<sup>81</sup> These words depict his disappointment with the race of Man, which explains the creation of other races like the Elves, the Dwarves and Hobbits as peaceful and honourable. In *The Fellowship of the Ring*, he describes the Hobbits saying:

Hobbits are an unobtrusive but very ancient people, more numerous formerly than they are today; *for they love peace and quiet and good tilled earth*: a well-ordered and well-farmed countryside was their favourite haunt. They do not and did not understand or like machines more complicated than a forge-bellows, a water-mill, or a hand-loom, though they were skilful with tools. Even in ancient days, they were, as a rule, shy ‘the Big Folk,’ as they call us, and now they avoid us with dismay and are becoming hard to find.... But Hobbit have never, in fact, studied magic of any kind, and their elusiveness is due solely to a professional skill that heredity and practice, and a close friendship with the earth, have rendered inimitable by bigger and clumsier races.<sup>82</sup>

Tolkien elaborates that the hole in the ground is “Not a nasty, dirty, wet hole, filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or to eat: it was a hobbit-hole, and that means comfort.”<sup>83</sup> The Hobbit’s house is comfortable, warm and welcoming; a clean house with carpets, “polished chairs,” and “pegs for hats and coats.” Gandalf guides Thorin and his companions from this comfort to start the journey. The setting in his works contrasts two worlds: Middle Earth as a peaceful Utopian and the world beyond as a world of anarchy and evil forces. Isabelle Pantin argues that Tolkien takes us to a world where people owned small pieces of land and a simpler lifestyle to criticise the industrial society.<sup>84</sup> In the Movie adaptation, New Zealand have been chosen as a filmic location, primarily for its “unbelievable vistas and scenic” nature, making it a “large village.”<sup>85</sup>

His engagement in WWI and his witness of the Battle of Somme<sup>86</sup> in 1916 resulted in an urgent need for new stories and “new myths to reinvigorate the twentieth century” that he tried

---

<sup>81</sup> Tolkien quoted in Garth, *Tolkien and the Great War*, 94.

<sup>82</sup> Tolkien, *The Fellowship of the Ring*, 1-2.

<sup>83</sup> Tolkien, *The Hobbit*, 11.

<sup>84</sup> Isabelle Pantin, *Tolkien et ses légendes : une expérience en fiction* (Paris : CNRS éditions, 2009), 13-25.

<sup>85</sup> Sarah Oliver, *An A-Z of JRR Tolkien’s The Hobbit* (London: John Blake, 2012), 136,157,

<sup>86</sup> July 1<sup>st</sup> to November 18<sup>th</sup>, 1916, in France where more than three million men fought and one million wounded or killed.

to cover through fantasy. In 1968, he wrote, “the war made me poignantly aware of the beauty of the world.”<sup>87</sup> The thousands of deaths and the “tortured earth” are images that he reconstructs in his *Legendarium* in an attempt to heal from the traumatic experiences of the war. In a letter to his son Christopher, discussing the kind of writing he is engaging in, he says: “So I took to ‘escapism’: or really transforming experience into another form and symbol with Mergoth and Orcs and the Eldalie.”<sup>88</sup>

In the forward to the second edition of *The Fellowship of the Ring*, the author explains the influence of the “shadow of the war” on the conceptualization of the novel. He wrote the first chapter, titled “Shadows of the past,” of the series in 1939.<sup>89</sup> The shadows are Aragorn’s shadows, but certainly Tolkien’s and humanity’s shadows. Through the author’s psychological turmoil, the journey, of Thorin, Aragorn, Arwen and Eowyn, voices the modern turmoil of war and moral values via the eternal fight between good and evil as the eternal teacher that transforms the self.

### **3. Rowling, Motherhood and Feminist Activism**

The success of the Rowling series and its introduction in the educational system sparked the anger of parents arguing that children identifying themselves with Harry is problematic since the books encourages paganism, violence and murder. Other authors like the British Anthony Holden showed concern when *The Prisoner of Azkaban* and *Beowulf* were nominated for the Whitbread Prize. According to the author, it would have been a “national humiliation” if Rowling’s novel won over Seamus Heaney’s translation of *Beowulf*.<sup>90</sup> What is interesting here is the juxtaposition between *Beowulf* as an Anglo Saxon mythic hero and Harry Potter. It

---

<sup>87</sup> Birzer, *Tolkien's Sanctifying Myth*, 02-03.

<sup>88</sup> Carpenter, *The Letters of J.R.R. Tolkien*, letter 73 to Christopher.

<sup>89</sup> Tolkien, *The Fellowship of the Ring*, xxviii.

<sup>90</sup> See Anthony Holden, “Harry Potter doesn’t cast a spell over me,” *The Observer*, June 26<sup>th</sup>, 2000, <https://www.theguardian.com/books/2000/jun/25/booksforchildrenandteenagers.guardianchildrensfictionprize2000>

is apparent that under this criticism is the belief that Harry Potter does not deserve attention, contrary to *Beowulf*. However, Harry's journey is every boy's journey when leaving to school.

In Rowling's case, her personal journey, marked by the challenges of being a single mother navigating welfare, significantly shaped her writing. Rowling's parents, Peter and Anne met for the first time at King's Cross just like Ginny and Harry. Rowling was fifteen when her mother was diagnosed with multiple sclerosis. She describes this event as the "the worst thing that ever happened" of her teenage years. She writes "I think most people believe, deep down, that their mothers are indestructible." Then, the death of her mother in 1990 "devastated" the family and it is during this period that she started writing the Harry Potter series. She writes: "Now, Harry's feelings about his dead parents had become much deeper, much more real."<sup>91</sup> Reading these words, one must understand Lily's representation in the Harry Potter series.

As a woman, Rowling reconstructed the woman's fight for liberation through the house-elves creatures that serve privileged wizarding families. In *The Chamber of Secrets*, Harry frees Dobby from the Malfoy family giving him a piece of garment. Winky, another house-elf, tells Harry that since Dobby gained his freedom, he wants to be paid for the work he is doing. A reality that seems shocking as she, firmly, adds; "House-elves is not supposed to have fun, Harry Potter. House-elves does what they is told."<sup>92</sup> Their slavery is rooted in their state of mind that they believe that they do not have the right to be happy about their freed lives. It is Hermione who voices the house-elves describing their state as slavery.

In *The Goblet of Fire*, she addresses Ron explaining "It is people like *you*, Ron, who prop up rotten and unjust systems, just because they're too lazy."<sup>93</sup> When Ron says that they are working like house-elves, Hermione raises her eyebrows to show how wrong the expression is. She founds the Society for the Promotion of Elfish Welfare since, and for centuries, nobody

---

<sup>91</sup> J.K. Rowling Biography in Rowling Official Site, <https://www.throwinglibrary.com/jkrowling.com/textonly/en/biography.html>

<sup>92</sup> Rowling, *The Goblet of Fire*, 84.

<sup>93</sup> *Ibid*, 106.

thought about doing something to end Elf slavery. She suggests that Elves, as fellow magical creatures, have to be represented at the Ministry of Magic. The law has to be reformulated to end their non-wand-use. Harry and Ron are both exasperated but amused at Hermione's engagement and enthusiasm to pursue justice.<sup>94</sup>

Later in *The Goblet of Fire*, Harry asks her: "When are you going to give up on the S.P.E.W" Hermione answers: "When house-elves have decent wages and working conditions," thinking about taking radical actions that will give real results.<sup>95</sup> The idea of leading the elves in a strike crosses Hermione's head, something that seems dangerous. Harry learns, through Dobby, that house-elves cannot speak their minds about their masters even when dead.<sup>96</sup> The creation of the house-elves is one brilliant way for Rowling to recall the history of the feminist and suffragist movement in the world. It is not a coincidence that Hermione holds the stage as the front leader of the activists.

### III. The Universal Quest for Meaning

By the 1980s, and in the mid of storm of change and encroachment of modernization, Mammeri called for the preservation of past voices. Although, he focused on the North African Amaziɣ heritage, his words resonate with human experiences worldwide, encapsulating the significance of safeguarding the spoken wisdom of ancestors. He writes:

Il était temps de happer les dernières voix, avant que la mort ne happe. Tant qu'encore s'entendait le verbe qui, depuis plus loin que Syphax et que Sophonisbe, résonnait sur la terre de mes pères, il fallait se hâter de fixer quelque part où il put survivre, même de cette vie demie-morte d'un texte couché sur les feuillets morts d'un livre.<sup>97</sup>

---

<sup>94</sup> Ibid, 188-189.

<sup>95</sup> Ibid, 271.

<sup>96</sup> Ibid, 310, 320.

<sup>97</sup> Mammeri, *Poèmes Kabyles anciens*, 10. "It was time to catch the last voices, before death took over. As long as the word was still heard which, from further than Syphas and Sophonisbe; resonated in the land of my fathers, we had to hasten to find somewhere where it could survive; even from this half-dead life of a text lying on the dead leaves of a book."

His words echo deeply with Peterson who advocates that the postmodern world can heal through the ancient narratives that protect Man from the unknown. He writes in *Maps of Meaning*,

Something we cannot see protects us from something we do not understand. The thing we cannot see is culture, in its intrapsychic or internal manifestation. The thing we do not understand is the chaos that gave rise to culture. If the structure of culture is disrupted, unwittingly, chaos returns. We will do-anything-to defend ourselves against that return.<sup>98</sup>

One way these narratives assist Man is in their attempt to restore the image of the woman as a mythmaker, restore the sacredness of Mother Nature and celebrate balanced visions of the elements of life and death.

### **1. Restore the Woman as a Myth-Maker**

In the 2009 TED talk “The Danger of the Single Story,” Chimamanda Ngowi Adichie highlights multiple narratives’ empowering and reparative potential and their role in preventing stereotyping and fostering diversity, creativity within any community. She says: “stories matter... Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity.”<sup>99</sup> These words justify why Man, whether through oral, written literature or other forms of arts like architecture and visual arts, reproduces stories and implements through them symbols. They are expressions of the multifaceted human psychology. Celebrating the universal dimension of myth through the Kabyle folk tales and the fantasy world of Tolkien and Rowling is a way to restore the place of the woman as a mythmaker. Jung writes in “Civilization in Transition” that

The woman always stands just where man’s shadow falls. ....the woman today is in the same process of transition as man.... Sometimes, when we look back at history, it seems as though the present time had analogies with certain periods in the past, when great empires and civilizations had passed their zenith and were hastening irresistibly towards decay. But these analogies are deceptive, for there are always renaissance.<sup>100</sup>

---

<sup>98</sup> Peterson, *Maps of Meaning*, xi.

<sup>99</sup> Chimamanda Ngowi Adichie, “The Danger of The Single Story,” TED talk, July 2009, [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story)

<sup>100</sup> Jung, “Civilisation in Transition,” para 236-237.

It may be understood that the will to power and centrality is often looked at as an uncompromising masculine cultural norm, as if there is an impossibility of looking at men or the masculine without considering his desire for power and dominance and thus excluding, at the same time, women or the feminine from this race. Mythologically, the woman is the myth maker; historically, however, the patriarchy appointed the male.<sup>101</sup>

Estella Lauter states that the woman is a mythmaker who allowed the revival and the survival of different images. They are the mouthpiece of the narratives that serve as a therapy but also a way to hear and heal their unheard wounds. Considering female texts is a way to put an end to the negative “cultural lenses” around women as powerless, manipulative, seductive and dependent.<sup>102</sup> The narratives’ significance is a response to anyone distorting the reliability and credibility of the female testimony that are, on the contrary, “Awakeners of the Psychic life.”<sup>103</sup>

Frobenius does not specify if his collection of tales are narrated by women. Yet, Lacoste-Dujardin states that the Kabyle oral tradition is mostly narrated by female tellers making the difference between domestic tales attached to the house and the family and male narratives that are, in contrast, more “political” since they have the advantage of having access to public life.<sup>104</sup> This implies that these tales are devoted to voice the women trapped in the domestic. It is a way to translate their “visions” into “ritual performances” “bringing the inner experience into life of the people themselves.”<sup>105</sup> The mythic belief, reality or dream, is best recorded through the narratives voicing feminist agendas

---

<sup>101</sup> Murdock, *The Heroine's Journey*, 53-54.

<sup>102</sup> Estella Lauter, *Women as Mythmakers: Poetry and Visual Art by Twentieth-century Women* (Indiana University Press, 1984).

<sup>103</sup> See Linda Fierz, “Women as Awakeners of Psychic life,” trans. Robert Sherwood (1950), <http://www.rhsherwood.net/Women%20as%20Awakeners%20of%20Psychic%20Life.pdf>

<sup>104</sup> Lacoste-Dujardin, *Contes de femmes*, 23.

<sup>105</sup> Campbell, *The Power of Myth*, 142.

Tolkien is indeed a “mythmaker” and his works are told from a male perspective. However, I find it interesting to consider the character of Galadriel in Peter Jackson’s film adaptation of the Trilogy of *The Lord of the Rings*. The Australian Cate Blanchett performs the role of Galadriel. She is the one who narrates the prologue that explains the creation of the One Ring and summarizes the history of Middle Earth.<sup>106</sup> Thus, Galadriel is given the role of the teller who introduces the story to the reader. The mood of the female storyteller is restored through the films. This is Jackson’s way of trying to rehabilitate the position of women as far as storytelling and myth making are concerned.

Finally, Rowling, as a female writer and thus a storyteller, created a world where myth embraced popular culture. Amy Sickles calls Rowling a “Mythmaker”<sup>107</sup> and writing *Harry Potter* equals the act of telling. Inside the novels, characters, especially females, take the role of the tellers. Hermione, for instance, often holds the floor as the storyteller and the one reviving the legends of the magical world, uncovering the mythic journey of other heroes and heroines. She is, in many instances, used by Rowling as a second narrator to explain the events and the stories to resolve the mysteries of the journey. Ronald and Harry become familiar with her referring to Hogwarts’s history to understand the background stories behind events occurring in the novels.

In *The Philosopher’s Stone*, when aged eleven, Hermione tells her first story: Nicolas Flamel and the Philosopher’s Stone.<sup>108</sup> After the death of Dumbledore, she inherits the original edition of *The Tales of Beedle and Bard* that looks “ancient...its binding was stained and peeling in places.” The collection is written in ancient Runes, which are symbols forming the Runic alphabet and language. Rufus Scrimgenour, the Minister of Magic, asks Hermione “Did you ever discuss codes, or any means of passing secret messages, with Dumbledore?” Hermione

---

<sup>106</sup> Peter Jackson, *The Lord of the Rings: The Fellowship of the Ring* (New Zealand: WingNut Film, 2001).

<sup>107</sup> Amy Sickles, *Mythmaker: the Story of J.K. Rowling* (New York: Chelsea House, 2008), <https://archive.org/details/mythmakerstoryof0000sick/page/n3/mode/2up>

<sup>108</sup> Rowling, *The Philosopher’s Stone*, 235-236

answers that she did not. Then, she adds: “if the ministry hasn’t found any hidden codes in this book in thirty-one days, I doubt that I will.”<sup>109</sup> Clearly, Dumbledore believed that Hermione could read symbols and understand hidden messages, and he was right. In *The Deathly Hallows*, both characters and readers come to understand the events of the whole series through Hermione who recalls “The Tale of the Three Brothers.” When she starts the story, Ronald mentions that his mother uses the word “midnight” instead of “twilight” that Hermione uses. Rowling captures the scene saying:

She opened the book, and Harry saw that the symbol they were investigating headed the top of the page, as she gave a little cough, and began to read. “*There were once three brothers who traveling along a lonely, winding road at twilight-*”  
“Midnight, our mum always told us,” said Ron, who had stretched out, arms behind his head to listen, Hermione shot him a look of annoyance.  
“Sorry, I just think it’s a bit spookier if it’s midnight!” said Ron.  
“Yeah, because we really need a bit more fear in our lives,”  
....  
“Go on, Hermione.”<sup>110</sup>

The atmosphere of the scene, mentioning the night sets the stage of a realist storytelling ritual where curious listeners surround the teller during a cold winter night. Rowling then reminds the readers, through Ronald, that mothers are the mythmakers.

After the events at Hogwarts, Hermione translates the Runes version of the collection of tales to English explaining that the tales are bedtime stories written for young wizards and witches that are as popular as “Cinderella” and “The Sleeping Beauty” in the Muggle world.

She writes of the introduction:

Beedle’s stories resemble our fairy tales in many respects; for instance, virtue is usually rewarded and wickedness punished. However, there is one very obvious difference. In Muggle fairy, magic and tends to lie at the root of the hero or the heroine’s trouble- the wicked witch has poisoned the apple, or put the princess into a hundred years’ sleep, or turned the prince into a hideous beast. In the Tales of Beedle and Bard, on the other hand, we meet heroes and heroines who can perform magic themselves, yet find it just as hard to solve their problems as we do. Beedle’s stories have helped generations of wizarding parents to explain this painful fact of life to their young children: that magic causes a much trouble as it cures.<sup>111</sup>

---

<sup>109</sup> Rowling, *The Deathly Hallows*, 100-101.

<sup>110</sup> *Ibid*, 331.

<sup>111</sup> Rowling, “The Tales of Beedle the Bard” (London: Bloomsbury, 2008), xi-xii.

The passage is extravagantly clear on the power of stories in both the Muggle and the magical world.

## 2. Mother Nature

Nature has always been, at least “in primitive culture” the temple of the soul, missing since the birth of industrialization and technology. The shift from “nature religion to a sociological religion” marked the disruption with the image of the mother as the sacred creator.<sup>112</sup> Lévi-Strauss states that “primitive people” or oral civilisations have a strong connection with their environment and the elements of nature.<sup>113</sup> It is demonstrated in the association of natural elements with divinities. In the Kabyle context, Savignac clarifies that the symbolism in the tales is closely related to Mother Nature. He says “La symbolique Kabyle... est plus terrestre, plus agraire, usant davantage de symbole que l'image descriptive, plus naturelle, plus ancestrale, plus animale, plus animiste, plus nourrie d'inconscient collectif, plus panthéiste.”<sup>114</sup>

Thus, when involved in Mythopoeia, or myth-making, tellers construct a cosmological system that is always built up on trying to restore the link with Mother Nature. Makilam explains that in the Kabyle imaginary, Mother Nature and the earth is like a woman, a creatrix, “La terre est véritablement considérée comme un être vivant dont l'évolution suit le meme cycle que celui de la vie humaine. Elle représente le ventre du monde d'où vient et naît la vie, semblable à la femme.”<sup>115</sup> Frobenius elucidates that this

conception of the world, of life and living has been preserved in the Kabyle myth and legend, handed down from one generation to the next. And of the legends perhaps none is more direct and charming for the ethnologist ... than that which deals with the creation of man and the first animals.<sup>116</sup>

---

<sup>112</sup> Campbell, *The Power of Myth*, 86.

<sup>113</sup> Lévi-Strauss, *Myth and Meaning*, 06.

<sup>114</sup> Savignac, *Contes Berbères de Kabylie*, 87. “The Kabyle Symbolism... is more terrestrial, more agrarian, using more symbols than descriptive images, more natural, more ancestral, more animal, more animist, more nourished by the collective unconscious, more pantheistic.”

<sup>115</sup> Makilam, *La magie des femmes kabyles et l'unité de la société traditionnelle* (Paris : L'Harmattan, 1996), 29. “The earth is truly considered a living being whose evolution follows the same cycle as that of human life. It represents the wind of the world from where life is born, like the woman.”

<sup>116</sup> Leo Frobenius and Douglas C. Fox, *African Genesis* (New York: Stackpole Sons, 1937), 24.

The conception of the world and the origins of Man are told in the second part of the first volume of Frobenius's collection entitled "The Creation Myths of the Universe and the Conception of the World," which contains twenty-five tales starting with the birth of the first human beings in the underworld. The first man and woman meet near the fountain and there they bore the first children to the world. They are "Le premiers Parents du Monde," "the First Parents of the World." The water source becomes the place of creation, which is a prevalent archetype in world mythologies. They are women's sacred places, isolated and used for bathing and laundry.

In "L'origine des moutons et la division de l'année," the ant explains to the villagers that the rams are offered as a sacrifice during the Muslim religious feast of l'Aid.<sup>117</sup> This explains the ability of the teller to harmonise the belief in *Yemmas n Dunit* as the creator and the new Muslim rituals. The connection with nature, then, is reinforced through the ant who taught *Yemmas n Dunit* to seed the first grains. The first daughters born of *Yemmas n Dunit* question the elements of nature like trees, plants and stones to know who created them. Frobenius recalls, "Or, autrefois, les arbres, les plantes et les pierres parlaient encore. Les jeunes filles, voyant les plantes, leur demandèrent : "Qui vous a créés?""<sup>118</sup> It is also from the underworld, "les tenebres," *tlam* in Kabyle, that emerged the wild buffalo and the heifer, *Izerzer* and *Taumats*, or *Tafunast*, that serve as the first companions of Man.<sup>119</sup> Here, the use of the *tlam*, is very similar to Chaos, in Greek and Roman Mythology. Other tales<sup>120</sup> explain the cosmological conception of the world before diving into the human world.

---

<sup>117</sup> Frobenius, "L'origine des moutons et la division de l'année," 42-45.

<sup>118</sup> Frobenius, "Les Premiers Parents du Monde," 28.

<sup>119</sup> Frobenius, *Sagesse* : "Le Premier buffle sauvage et l'origine des animaux sauvages," 36-40. "Now, in the past, trees, plants and stones still spoke. The young girls, seeing the plants, asked them: who created you?"

<sup>120</sup> "Les Premiers bovins domestiqués," "L'origine des moutons et la division de l'année," "La première culture de céréales," "Le premier conflit et l'origine des peuples," "La première mère du monde," "La Première éclipse du soleil et le premier sacrifice humain," "La mort de la Première Mère du Monde et les gelées de Janvier."

In the same way, Tolkien's *The Silmarillion* recalls the cosmological order of Middle Earth. The creation of the world "Ea" that can stand for the earth, the "Eru" is the creator. The "Valar" and the "Maiar" are angelic beings with supernatural powers. "Melkor" is Satan. Then there is Man, the Orcs, the Elves, the Hobbits and the beasts.<sup>121</sup> It is after the creation of this world that the events in *The Hobbit* and *The Lord of the Rings* take place. This organization is identical to Frobenius's collection of the Kabyle folk tales, where the events of the tales and the fantasy novels are constructed on a cosmological order where Mother Nature is the creative force.

Female Goddesses, explains Frazer, are often identified with nature and natural aspects like the moon, the sun and the earth.<sup>122</sup> The mother archetype is personified in different elements of nature like the cave, the sea, the forest and the caring animals. They are fertile, nurture, protect, give and preserve life as caretakers governed by 'the maternal instinct', the desire to create, protect life and provide mental, and spiritual sustenance. The relationship between Man and Mother Earth is a sacred bond that started in the womb. Campbell writes:

This woman with her baby is the basic image of mythology... When one can feel oneself in relation to the universe in the same complete and natural way as that of the child with the mother, one is in complete harmony and tune with the universe.<sup>123</sup>

This is exemplified in the belief that the fertility of the land is closely linked to that of the woman; "La fecondité des femmes entraine la fecondité des champs et la defondité du bétail; mais en retour elle est conditionnee par chacune d'elles."<sup>124</sup>

The tale "Le premier Conflit et l'origine des peuples," "The first conflict and the origin of peoples," describes the mother of the world becoming an old woman who acquired much experience that she does not need the ant. It seems that the ant, here, is the teacher of *Yemmas*

---

<sup>121</sup> Tolkien, *The Silmarillion*, 45.

<sup>122</sup> Frazer, *The Golden Bough*, 394.

<sup>123</sup> Joseph Campbell, *Transformations of Myth through Time* (New York: Harper and Row, 1990), 201.

<sup>124</sup> Jean Servier, *Les portes de l'année : Rites et Symboles* (Paris : Robert laffont, 1962), 57.

*n Dunit*. She also represents the wise mother archetype and a source of reassurance and care.<sup>125</sup> The image of *Yemmas n Dunit*, in this case, becomes associated with supernatural powers, having access to the underworld. The tale “La mort de la Première Mère du Monde et les gelées de Janvier” records the death of the mother of the world in the Kabyle oral tradition, frozen in the mountain in Haizer.<sup>126</sup> Frobenius recalls,

Au début, les pierres, le bois, l’eau et la terre étaient doués de parole. La Première Mère du Monde était, entre-temps, devenue très âgé ; elle avait acquis une grande expérience ; et n’avait plus à solliciter la fourmi : désormais, elle faisait tout toute seule. Elle était devenue la première setut, la première sorcière. c’est ainsi qu’après elle ; toutes les veilles femmes kabyles sont devenues des setut et le sont encore de nos jours.<sup>127</sup>

Lacoste-Dujardin classifies the Kabyle folk tales into the peasants’ or the villagers’ tales that are concerned with the society, the interaction between the sexes, and the relation between nature and culture; and “les contes citadins” as heroic tales of a political nature with individuals purchasing control and power. These city legends are masculine productions. They take place in palaces with socially privileged people, which is foreign to the Kabyle villagers.<sup>128</sup> Female tellers; however, often tell peasants’ tales where the natural world is the source, like the forest, the mountain, and the river, which are more than a setting for the characters and the events. They are symbolic entities; this is also the case in the fantasy novel.

As far as Tolkien is concerned, his interest in nature started early in his life with his mother teaching him botany as he developed a talent in landscape and tree drawing.<sup>129</sup> In 1911, he visited Switzerland, a place that Tolkien remembers as “a remarkable experience..., after a poor boy’s childhood.”<sup>130</sup> The long walks, the forest, the open fields, the Alps Mountains then

---

<sup>125</sup> Frobenius, “La première Culture de céréales” and “La première éclipse du soleil et me premier Sacrifice humain.”

<sup>126</sup> Frobenius, “La mort de la première Mère du Monde et les gelées de Janvier,” 58-59.

<sup>127</sup> Frobenius, “Le premier conflit et l’origine des peuples,” 51. “In the Beginning, stones, wood, water and earth were gifted with speech. The first Mother of the World had, in the meantime, become very old; she had acquired great experience; and no longer had to ask the ant: from now on, it did everything on its own. She had become the first *Settut*, the first witch. This is how after her; all old Kabyle women have become *Settut* and still are today”

<sup>128</sup> Lacoste-Dujardin, *Contes de femmes*, 16-18.

<sup>129</sup> Carpenter, *Tolkien: a Biography*, 27.

<sup>130</sup> Carpenter, *The Letters of J.R.R. Tolkien*, letter 306 to Micheal.

the postcard's reproduction of the *Der Beggeist*, also called "The Mountain Spirit,"<sup>131</sup> painting by the German artist Josef Madlener forged the first images of Middle Earth. The postcard represents a white, bearded old man wearing a long cloak and a round hat sitting on a rock in a picturesque natural setting, mixing the forest and the mountains in the background. Tolkien recognises that the postcard was behind the creation of Gandalf and Middle Earth.<sup>132</sup>

Middle Earth, with its Shire, the Misty Mountain, the forest Mirkwood, is the setting of the journey. Bag End, the underground dwelling, on the hill across the water, is the hobbit's house. Besides this peace, flat earth and calm boring living, there is Mirkwood the old, terrible dark forest protected by half men and half tree guardians, which are almost five metres tall. They are called Ents, a species of giant talking trees who receive the characters and protect them.<sup>133</sup> Treebeard of Fangorn is their leader, the strongest, the wisest and "the oldest living thing that still walks beneath the Sun and upon this middle-earth." It is only the Dwarves and the Orcs and the axe-bearer who ended the peace of the forest and thus pushed the trees to rebel.<sup>134</sup> Fangorn mentions that Gandalf is the only wizard who "really cares about trees."<sup>135</sup>

Tolkien writes

... saw groves of trees. But they were moving! Could it be that the trees of Fangorn were awake, and the forest was rising, marching over the hills to war? ... but the great grey shapes moved steadily onward. There was a noise like wind in many branches. The Ents were drawing near the crest of the ridge now, and all song had ceased. Night fell, and there was silence: nothing was to be heard save a faint quiver of the earth beneath the feet of the Ents, and a rustle, and shades of a whisper as of many drifting leaves. At last they stood upon the summit, and looked down into a dark pit: the great cleft at the end of the mountain.<sup>136</sup>

The selected texts are an ecologist's call for a better human-nature relationship. Bloom explains that Tolkien "met a need" of the environmentalists of the counterculture by the 1960s.<sup>137</sup> In

---

<sup>131</sup> See Index.

<sup>132</sup> Carpenter, *Tolkien: a Biography*, 61.

<sup>133</sup> David Day, *Tolkien: The illustrated Encyclopaedia* (London: Mitchell Beazley, 1991), 200.

<sup>134</sup> Tolkien, *The Two Towers*, 603.

<sup>135</sup> *Ibid*, 606.

<sup>136</sup> *Ibid*, 634-635.

<sup>137</sup> Harold Bloom, *Bloom's Modern Critical Interpretations J.R.R. Tolkien: The Lord of the Rings* (New York: Infobase, 2008), 02.

Frobenius's collection of the Kabyle tales, trees, animals and rocks used to have their language and could understand human language. It is also interesting that the old men are often shepherds who have the strongest connection with nature and guide the hero through its paths during the journey. On the importance of nature, Jung explains:

We all need nourishment for our psyche. It is impossible to find such nourishment in urban tenements without a patch of green or a blossoming tree. We need a relationship with nature. ... Our civilizing potential has let us down the wrong path. ... In a standardized apartment, in a standardized milieu, it is easy to lose the sense of one's own personality, one's individuality. ... I am fully committed to the idea that human existence should be rooted in the earth.<sup>138</sup>

It seems that a consistent connection with the natural world brings up a healthy psychic life; one of the reasons behind the postmodern psychological unrest is the break with Mother Nature that folk tales celebrate and the fantasy novels attempt to re-establish.

Rowling's fantasy world is definitely a return to nature as the temple of the soul. Hagrid's cabin is situated at the edge of the Forbidden Forest, a very symbolic image since Hagrid is the announcer of the journey and the keeper of keys and one of the few people who have access to the forest and befriending its strange and dangerous creatures. The forest is described as "black and silent" inhabited but old trees and home of Hippogriffs, Hagrid's giant bird, Aragog's family, a giant spider, werewolves and the centaurs. The forest is also grounded by "The valuable" the Whomping Willow tree. It is in the forbidden forest that Harry had the first sight of Voldemort in *The Philosopher's Stone*.<sup>139</sup> It is also there that Harry, Ron and Hermione hide while they are looking for the Horcruxes.

Consequently, in the selected texts, the forest is the place where the Heroes meet their shadows; the ogre, the dragon, Sauron and Voldemort, appear in the forest. They are the womb of transformation. In the final novel, Harry enters the Forbidden Forest to die. There he meets

---

<sup>138</sup> McGuire and Hull, *Jung Speaking*, 202-204.

<sup>139</sup> Rowling, *The Philosopher's Stone*, 315.

Sirius, his godfather, James and Lily, his father and mother and Remus. Inside the forest, Harry dies to be reborn and leaves it in Hagrid's arms.<sup>140</sup>

### 3. The Symbolic of the Mandala: The Balm in Gilead and the "Sinner's Cure"

Jung writes that "the primitive mentality does not invent myths, it experiences them" as "revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings, and anything but allegories of physical process,"<sup>141</sup> which can be absurd or "idle amusement for an unscientific intellect," as

Myths, on the contrary, have a vital meaning. Not merely do they represent, they are the psychic life of the primitive tribe, which immediately falls to pieces and decays when it loses its mythological heritage, like a man who has lost his soul. A tribe's mythology is its living religion, whose loss is always ad everywhere, even among the civilized, a moral catastrophe.<sup>142</sup>

The selected texts offer examples of an unlimited "reservoir of all the images rescored in human art" that constitutes a kind of "collective memory of the entire human race."<sup>143</sup> In other words, the story of one society is the story of another or the story of the whole humanity. The significance of the figure of the feminine and the masculine and their journey is a common image built up through the collective memory. My study of the journey, the archetype, male and female, and their dimension demonstrates that life force is conveyed in the union of opposites. In Nietzsche's perspective, they are the Apollonian and Dionysian impulses of the individual or the conscious, and the unconscious for Jung, "the *whole* of the personality,"<sup>144</sup> which also represents the feminine, and the masculine, the father and the mother in society.

Jung explains the Mandala as the archetype of "inner order... an arrangement of many aspects of the universe, a world scheme."<sup>145</sup> It appears as "spontaneously" denoting a centred "divine self, the totality or vision of God;"<sup>146</sup> an idea of completion and not perfection. The

---

<sup>140</sup> Tolkien, *The Deathly Hallows*, 599-600.

<sup>141</sup> Jung, "The Archetypes and the Collective Unconscious," para 261.

<sup>142</sup> Ibid.

<sup>143</sup> Moore and Gillette, *Accessing the Lover*, 37.

<sup>144</sup> Jung, "The Archetypes and the Collective Unconscious," para 315.

<sup>145</sup> McGuire and Hull, *Jung Speaking*, 327.

<sup>146</sup> Jung, "Aion," para 379.

cyclical image stands to the Mandala. This representation is also found in the Kabyle pottery where, usually two snakes meet to represent the feminine and the masculine.<sup>147</sup> It is also a representation of the cycle of life, rebirth and transformation.<sup>148</sup> This cycle is the Uroboros<sup>149</sup> also represented through the myth of the male hero and the female heroine's journey.

Peterson explains it as the unification of “the known the Great Father (explored territory and the familiar), and the unknown, the Great Mother (anomalous information and the unpredictable)... the single androgynous grandparent of the hero.”<sup>150</sup> It is also a representation of the snake or the serpent eating its own tail or of two snakes turning around each other. Campbell explains that this image is a representation of life as the serpent sheds its skin in renewal. The serpent is “constantly throwing off death and being born again.”<sup>151</sup> It is “a dual role, as agent and symbol of transformation, and as prime representative of fundamental, undifferentiated uroboric power.”<sup>152</sup>



**Figure 09: Big Pottery Plate.**<sup>153</sup>



**Figure 10: The Ring of Power.**<sup>154</sup>

This is defined in the Kabyle folk tales and can be noticed on the pottery and house decorations. Figure 09 represents a big serving plate called *Tavaqit*. On the borders, two snakes are inscribed. In some other examples, the borders are decorated with one snake biting its tail. Looking at ornament and at the traditional home decoration, Jean-Bernard Moreau explains that

<sup>147</sup> Mohamed Dahmani, *Ticrad: Tatouages de leur genèse à leur extinction* (Tizi Ouzou : Achab, 2023).

<sup>148</sup> Jean-Bernard Moreau, *Les Symboles Communs des peuples Agraire : Des Berbères aux Amérindiens* (Boudouaou : Dar Khettab, 2015), 36-37.

<sup>149</sup> One of the universal mythological images; See Index.

<sup>150</sup> Peterson, *Maps of Meaning*, 145.

<sup>151</sup> Campbell, *The Power of Myth*, 72

<sup>152</sup> Peterson, *Maps of Meaning*, 304.

<sup>153</sup> *Tavaqit* in Kabyle made by F. A in Maatkas.

<sup>154</sup> Peter Jackson Representation of the Ring in Adaptation of Tolkien's work.

the snake or the serpent, in addition to the moon, are symbols of the cycle of fertility. He links the moon to the feminine and the snake to the masculine and the phallic.<sup>155</sup> The snake also appears on tattoos.<sup>156</sup> In Peterson's words, "this snake is a creature of the spine, a storehouse of intrapsychic energy, whose activation leads to ecstasy and enlightenment."<sup>157</sup>

In Tolkien, the ring takes the significance of the cycle. The series is built up on the myth of the magical Ring of Power, also known as the Ring of Gyges that appears in *The Republic* by Plato.<sup>158</sup> On the ring, the phrase "ash nazg thrakatulik agh burzum-ishi krimpatul" is engraved to mean "One Ring to bring them all. One Ring to find them. One Ring to bring them all and in the darkness bind them." This sentence recalls the history of Middle Earth and the story of the Ring that was created by Lord Sauron. The ring is a magical object that gives power but brings death as well. The ring is a circle, referring to life and death. Tolkien writes in the epigraph,

Three Rings for the Elven-kings under the sky,  
Seven for the Dwarf-lords in the halls of stone,  
Nine for Mortal Men doomed to die,  
One for the Dark Lord on his dark throne  
In the Land of Mordor where the Shadowe lie.  
One Ring to rule them all, One Ring to find them,  
One Ring to bring them all and in the darkness bind them  
In the Land if Mordor where the Shadwos lie.<sup>159</sup>

In Rowling, the process is symbolically drawn through the Deathly Hallows. They are the three magical objects created by death, the Elder Wand, the Resurrection Stone and the Cloak of invisibility. "The tale of the Three Brothers" suggests three brothers trying to defy death and break the cyclic journey of life and death by owning the three magical objects that allow their owner to be the Master of Death.<sup>160</sup>

---

<sup>155</sup> Jean-Bernard Moreau and Mohamed Dahmani, *Les symboles de fertilité des poteries berbères d'Algérie* (Tizi Ouzou : Achab, 2019), 13.

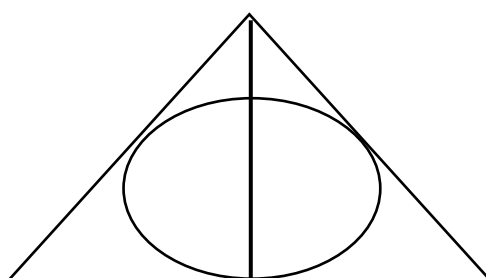
<sup>156</sup> Mohamed Dahmani, *Ticrad: Tatouages de leur genèse a leur extinction* (Tizi Ouzou : Achab, 2023).

<sup>157</sup> Peterson, *Maps of Meaning*, 305.

<sup>158</sup> Plato, *The Republic*, book 02: lines 359 abcde-360 abc.

<sup>159</sup> Tolkien, *The Lord of the Rings*,

<sup>160</sup> Rowling, *The Deathly Hallows*, 330-344.



**Figure 11: The Deathly Hallows.**<sup>161</sup>

These symbolic images celebrate the wisdom of past generation. Despite the fact that the twenty-first century is invaded by images, we have lost connection with the real images of the past. Campbell states: “We have lost the art in our society of thinking in images,” as “Our thinking is largely discursive verbal, linear.”<sup>162</sup> The images of the cyclic male hero and the female heroine’s journeys are stories of life and death. It is the Redemption story summarized in “The Cosmogonic Cycle,” which stands for the cycle of creation and destruction that is also a story of losing and finding the self or “the word’s coming to manifestation and subsequent return into the non-manifestation condition.”<sup>163</sup> It is “represented as repeating itself, world without end.”<sup>164</sup> The completed cycle of the journey is the Individuation Process told through the stories that transform. From these stories, identities are formed. They have been a “Map” for the past generations and they are perfectly capable to function for the present and future generations.<sup>165</sup>

In both “primitive” cultures and advanced civilisations, myth guides people across those “difficult thresholds of these of transformation that demand a change in the patterns not only of

---

<sup>161</sup> The Triangle as The cloak of Invisibility, The circle as the Resurrection Stone and the Elder Wand. The resurrection stone is also the philosophical stone that Voldemort was looking for. It is also then that Nagini, Voldemort’s Snake appears for the first time. It is also one of the Horcruxes that needs to be destroyed.

<sup>162</sup> Campbell, *The Power of Myth*, 93.

<sup>163</sup> Campbell, *The Hero*, 241-242.

<sup>164</sup> *Ibid*, 242.

<sup>165</sup> Peterson, “Images of Story Metastory,” 00:10:00 to 00:14:00, 01:38:00 to 01:42:00.

conscious but also of unconscious life.”<sup>166</sup> Accordingly, myth is “a necessity”<sup>167</sup> and has a positive impact on people’s lives in contrast to, what Campbell calls, fantasies like modern religions that “tends to tie it back.”<sup>168</sup> The “symbology”<sup>169</sup> of myth enriches literature that it becomes impossible to draw a line since all mythology is literature.

### **Conclusion**

Through this last part, I have demonstrated that the selected narratives create a confrontation between the parents and the hero and the heroine. The journey shakes the sacred relationship with the mother and drives the son and the heroine to Individuation. I have also argued that the mythic narratives of the hero and the heroine’s journey need to be told and retold to assist the postmodern Man search for meaning. Through these narratives, the Mandala is celebrated as a universal mature self away from the primordial images.

Then, I have shown that the myth of the journey is not only the journey of the characters but also that of the authors. The mature masculine and feminine are celebrated via the sacred marriage celebration, a union representing the Self. The narratives are an opportunity for the Kabyle woman to convey their experiences, struggles and hidden desires within the traditional society. It is also one way for Tolkien and Rowling to convey their personal struggles in the British society. The quest is also felt through the attempt to restore the woman as a myth-maker and argue the necessity of a healthier reconnection with Mother Nature. The worlds of the Kabyle folk tales, Middle Earth and Hogwarts are a refuge for the tellers, authors, listeners and readers shaping their consciousness and societal constructs. They picture the battle between good and evil; making good triumph. Though they seem subtle, they act as guiding forces in shaping perceptions, beliefs, and values of individuals from all ages.

---

<sup>166</sup> Campbell, *The Power of Myth*, 08.

<sup>167</sup> Mark Schorer, “The Necessity of Myth,” in *Myth and Mythmaking*, ed. Henry A. Murray (Boston: Beacon Press, 1969), 354-358.

<sup>168</sup> Campbell, *The Hero*, 10.

<sup>169</sup> Joseph Campbell, “Bios and Mythos: Prolegomena to a Science of Mythology,” in *Literature and Myth: Contemporary Theory and Practice*, ed. John B. Vickery (Lincoln: University of Nebraska Press, 1966), 15.

## General Conclusion

It is to be hope that experience in the years to come will sink deeper shafts into the obscure territory, on which I have been able to shed but a fleeting light, and will discover more about the secret worship of the daemon who shapes our fate.<sup>1</sup>

Ideas are, inevitably, a fatal confession, for they bring to light not only the best in us, but our worst insufficiencies and personal shortcomings as well. ... It is precisely the most subjective ideas which, being the closest to nature and to our essence, deserve to be called the truest.<sup>2</sup>

This present research consists of a comparative study of myth in the Kabyle folk tales and the fantasy novels of Tolkien and Rowling. To investigate this issue, I focused on the myth of the hero's and the heroine's journey in Frobenius's collection of the Kabyle folk tales, which includes four volumes: *Wisdom, the Fabulous, the Monstrous, and other Fabulous tales* in comparison to Tolkien's *The Lord of the Rings*, *The Hobbit* and *The Unfinished Tales of Middle Earth* and Rowling's *Harry Potter* series. The selected literature is a collection of folk tales and fantasy novels that are not mere anecdotes, but rich imaginative works that influence family pastimes, values, ethical codes, and are therapeutic in their content for the tellers, the authors and the readers alike.

Through these case studies, I emphasised the possibility of considering the issue of the universality of myth by investigating the myth of the male hero and the female heroine's journey, as two universal myths. Besides, I examined the main archetypal characters that accompanied the hero and the heroine in their symbolic paths, such as that of the father, mother and the guide. In the course of the analysis, I sought to demonstrate the continued influence and adaptability of the myth of the journey to narrate the psychological struggles of the characters and how they can be relevant to modern audiences. The different facets of this study is built upon Archetypal Criticism, as a cross-cultural border tool between different backgrounds.

The first major affinity noticed concerns the myth of the male hero's journey that goes through the three main stage: Departure, Initiation and Return. The comparative study reveals

---

<sup>1</sup> Jung, "Freud and Psychoanalysis," para 301.

<sup>2</sup> Ibid, para 770.

that the Kabyle folk tales, Tolkien and Rowling are male centred narratives where the Kabyle male hero, Thorin, Aragorn and Harry are heroes who act alone. They engage in a journey that contributes to their well-being and that of the community. Their quest represents a path to seek individuation, first; and then power. They reconcile the dynamic of the psyche, the Shadow and Anima, to celebrate their return. Their quest is also a path to replace the father. By combining Jung's notion of the Individuation Process with Campbell's, I examined the archetype of the Shadow, represented in *Wayzen*, Smaug, Sauron and Voldemort and shed light on the Anima, through the role of the female figures, mainly the mother and the lover, representing the Goddess and the Temptress. The analysis revealed that the male hero achieves Individuation when integrating the Shadow and healing his relationship with the Anima as a part of the road of trials. Subsequently, the female characters have an important role in the Male Hero's Journey.

The steps of the Female Heroine's Journey is the second affinity to which I have devoted the fourth chapter. Murdock's scheme represents an up and down axe where the female heroine awakens to a sense of emptiness that puts her in a state of constant melancholy, discomfort and denial looking for recognition. *Nuja*, *Yuva* and other nameless female characters in the Kabyle folk tales, Eowyn and Arwen in Tolkien, and Hermione in Rowling separate from the mother and seek power in the masculine world through masculine allies. However, the male world's recognition is empty of spiritual meaning. "Her value" as a female and as a woman is lost in the masculine world. The masculine recognition allows her to transform the journey from the journey to compete with the masculine to the journey to feel and celebrate the self. Her quest can be summarized in "the healing of the universal feminine wound." In this case, Jung's Individuation Process meets perfectly with the struggles of the journey as the archetypes of the Shadow and the Animus are represented through the mother and the lover. In the female

heroine's journey, the separation from the mother is essential to the beginning of the journey, healing; however, takes place with the heroine celebrating the feminine.

Thus far, both the male and the female journeys correspond to the psychic development and the way the archetypal trials, faced during the journey, have an impact on their individuation. The presence of both genders is primordial for the "Sacred Union" often represented in the mythic marriage that the Kabyle folk tales, Tolkien and Rowling celebrate at the end of their narratives. If the male hero moves from being the only divine child to being a King; the heroine moves from being "a girl to a goddess," only with the acceptance of the other. Consequently, it is only with her healing that the hero and the community heal.

The third major affinity that unfolded with the study of the male and female journey is the role of the archetype of the mother and father as primordial energies. They, positive or negative, define the journey's turning points at the departure and the return. I investigated the Oedipus, the Persephone Myth to illustrate and reveal the troubled relationship with the mother. The Initiation and the Passage Myth, the Myth of the Return of the King and the Electra Complex to uncover the role of the father.

As a central archetype, the spirit of the father is a representative of the king archetype. In the selected narratives, he is the central power who rules and keeps order. The *agellid*, the father, in the Kabyle folk tales, Thrain, Arathorn and James, in Tolkien and Rowling are representatives of the positive father archetype. They are supposed to transmit order to their people, but also and most importantly to their male sons. The male hero in the Kabyle tales, Thorin, Aragorn and Harry leave to honour or resist their fathers. Both cases are determined by the archetype of the father, the tyrant father "pushes" the son to leave while the positive "blesses" the son to leave. Thus, fathers have the responsibility to initiate their male sons. The absence of the father, during the journey, gives birth to the figure of the "old man," the godfather

or the teacher to replace the positive father archetype. When looking at the female heroine's journey, the father archetype is the ally to whom the female heroine deserts the mother.

By the end of the journey, the hero in the Kabyle folk tales, Aragorn, Thorin and Harry, in Tolkien and Rowling, become procreators representing the "axi mundi" dethroning the father. The negative father archetype is often transformed into the shadow that the hero attempts to surpass. As far as the representation of the mother, Freud, Jung, Campbell, and Peterson look at the mother as an obstacle to defeat. The analysis revealed that, in fact, the mother tames the hero and the heroine in both her negative and positive representations, which explains why the separation from the mother is an important step in the departure of both the hero and the heroine; they both leave to resist the mother.

The above-mentioned affinities do not exclude the presence of differences. The Individuation Process and the journey, male or female, are two faces of the same coin. It seems; nonetheless, that in the selected narratives, it is the responsibility of the male to rebel and be a hero to create a better world. The female heroine, on the other side, decides to rebel. It is a difference between destiny and choice, necessity and desire. Subsequently, the heroine's quest is much more interesting and deserves more interest. Additionally, If the awakening of the male hero is achieved by an external stimulus, the heroine's awakening is triggered from the inside.

The archetype of the hero and the heroine are the most important agents in their quest. The Kabyle male hero, *Mis u gellid* and Aragorn are warrior-lovers because they balance their warrior side without casting out the lover, and this is shown with the marriage thematic celebrated by the end of the tales and of *The Lord of the Rings*. I, then, called Harry the "steward of the community" and the humanitarian warrior in his desire of sacrifice for the good of all. Thorin, in *The Hobbit*; however, is the Warrior-King, consumed by his desire to avenge the death of his father and the invasion of his kingdom. Besides his death can be explained by the fact that he never fully succeeds in overthrowing his dark Shadow.

In addition, the distinctions in the archetype of the heroine correspond to the facets of the feminine psyche. The Kore-Trickster is the heroine desiring to be better than the mother. They combine the softness of the Kore but the trickiness and canniness of the Trickster, thus tracing their way through and despite the power of the mother. The Amazon-Hetaira is a representation of the female warrior who does not desire to be like her mother. These differences, as explained in the last chapter of my thesis, are linked to the fact that Kabyle folk tales are mostly narrated by women. Tolkien's works; however, are a product of an all-male world.

Modern societies have caused the connection between the father and the son and between the mother and the daughter to fade. It is then obvious that the "negative Patriarchy" as an "institution" is shaped by the immature masculine who denies the lover side in him, encourages the shadow, and transforms the relationship feminine/masculine from a therapeutic one into a relationship of control. These narratives take both the hero and the heroine from their mothers or fathers, put them in an adventure to reunite them with their Anima or Animus. The heroine and the hero become models and elders for others and their reconnection with marriage heals both. The "positive Patriarchy" celebrates the anima and protects. Again, here the absence of the female figure in Thorin's world complicates his individuation.

The female heroine's journey empowers women; however, this cannot be built on "trashing men"<sup>3</sup> and diminishing motherhood. The postmodern circumstances exert immense pressure on contemporary women, demanding a justification of their womanhood and femininity, paralleling the burden on men to prove their manhood. The definitions of masculinity and femininity are becoming increasingly nebulous and debates surrounding patriarchal societies and masculine machismo underscore how the patriarchal structure, detrimentally, impacts both genders. The emergence of movements like "HimToo" and

---

<sup>3</sup> The British journalist Piers Morgan talks about the 2023 *Barbie* movie. See [https://www.youtube.com/watch?v=Iobo\\_UJwwoE](https://www.youtube.com/watch?v=Iobo_UJwwoE)

subsequently “MeToo” sheds light on the toxicity and victimization inherent in both masculine and feminine realms

Myths are born out of the need to conduct societies through difficult “moments of transformation that demand a change in the patterns not only of conscious but also of unconscious.”<sup>4</sup> Subsequently, calling on myth in modern times is more than urgent. The myth of the journey is one example investigated, through the selection of the Kabyle folktales and the fantasy novels of Rowling and Tolkien, to explain that the struggle to find meaning in life is a universal issue. They are full of “déjà vu” situations of heroes and heroines struggling innately and in the physical world. The Kabyle folk tales, Tolkien and Rowling’s fantasy novels meet at the celebration of myth as a universal constituent of the ancient, modern, and postmodern Man’s collective unconscious.

Therefore, it is important to revive and retell these lessons, communicating universal myths that Man needs. It also highlights the fact that the African oral heritage refashions the idea of the “primitive” or the “mountain people.” There is a need “de reconstruire sur les ruines du passé” to go beyond the anxieties of the colonial past and create “a usable past” through orality to maintain an equilibrium the modern world is lacking and to restore the mythological traditions. This is relevant to many parts of the world where indigenous cultures face the danger of extermination or disappearance because the culture is based on orality, the presence of foreign dominating culture, or simply because of the dominance of the “Colonial Mind.” It is also valid in parts of the world torn by technology and shattered family values.

I am hoping the reader understands that I am not trying to westernize the Kabyle folk tales nor Kabyalise the fantasy works of Tolkien and Rowling. The main objective of the present comparative study is to reconsider the works as a part of one universal tradition. It is high time to build the Kabyle fantasy literature from the oral tradition and folk tales to make these texts

---

<sup>4</sup> Campbell, *The Hero*, 08

accessible to modern audiences, locally and universally. This study, while acknowledging its shortcomings, emerges from an ambitious scholarly endeavour to challenge processes of “demythization”, demonstrating that the “heroic self” is not reductive of others. The Kabyle folk tales represent the rich oral traditions of the Kabyle people in North Africa and the selected tales encapsulate the essence of Amaziy identity, societal norms, values, and the collective consciousness of the community. Similarly, Rowling and Tolkien are the greatest fantasy works that speak to all ages. Therefore, both folk tales and fantasy are the world’s literature that celebrate the repetitive universal quest of meaning. The same idea is celebrated by the Algerian Kabyle poet Lounis Ait Menguellet as he writes that human experiences are repetitive; you can just ask the old man, *Amyar Azemni*, Gandalf or even Dumbledore. He sings it as follows,

Amyar Azemni Mi itid nestqsa  
 D acu ay dd-iyini... D-acu id ay dd-yenna  
 Yennad... Ayen yadran Xas akken niden  
 Yedra-dd zick yakkan  
 Ur tesæid d-acu idd yenulfan.<sup>5</sup>

These words are a reminder of Campbell’s discussion with Moyers in *The Power of Myth*:

Campbell: ... All over the earth people recognize these images.  
 Moyers: They just wear different costumes when they appear at different times?  
 Campbell: Yes, It’s as though the same play were taken from one place to another, and at each place the local players put on local costumes and enact the same old play.<sup>6</sup>

In conclusion, the comparative study of myths in Kabyle folktales and fantasy novels illustrates how cultural and literary stories can transcend geographical and temporal boundaries. As part of a universal tradition, myths stand as a means to explain human experiences, in their individual and collective forms. The Kabyle folk tales, stem from oral traditions, which reflect the values and struggles of the people. They combine the supernatural with everyday life to convey moral lessons and communal wisdom. In a very similar way, the fantasy novels, while often set in entirely fictional worlds, draw heavily from various mythologies to construct

---

<sup>5</sup> Lounis Ait Menguellet, “Lounis ait Menguellet Amghar Azemni.” Youtube video (00:07:44). <https://www.youtube.com/watch?v=9yisxbvKGo> “Amyar Azemni.” “When we asked the old man/what does he tell us/ He said... what happened although in different way/ It happened already/Nothing is new.”

<sup>6</sup> Campbell, *The Power of Myth*, 64.

narratives that resonate with universal themes of heroism, transformation, and the quest for meaning. This proves the universality of storytelling, where the Kabyle oral tradition can be re-created and found in the imaginative realms of contemporary fantasy. The narratives, rooted in cultural contexts or reimagined in fantastical settings, can be used as important vehicles for understanding the complexities of the human condition.

That is said, in order to get new insights into the relationship between Kabyle folk tales and fantasy novels, further research as well as other approaches can be suggested. Because these texts are products of imagination that are meant to be told, the Reader-Response criticism can be an opportunity to investigate the listeners', readers' or audiences' experience of these texts and their role in meaning creation. An Ecocritical perspective can also explore the experience of the environment and the secrecy of nature in times when climate change is a universal anxiety. Besides, a Postcolonial Feminist and Historicist perspective is a way to include the feminine experiences in the Kabyle community, as characters and tellers, in the universal fight for recognition and liberation. Their voices are often lost while seeking to be heard against or through toxic masculinities and femininities of the traditional background through their different experiences of the historical changes that Algeria has been through like war. It is also an opportunity to look at the gender issue using the Queer theory. These perspectives, and many others, are research outlooks that would offer the folk tales and the fantasy the interest it deserves.

## SELECTED BIBLIOGRAPHY

### Primary Sources

#### Leo Frobenius's Collection of the Kabyle Folk Tales

Frobenius, Leo. *Contes Kabyles: Tome I Sagesse*. Translated by Fetta Mokran, La Calade: Edisud, 1921.

\_\_\_\_\_. *Contes Kabyles: Tome II Les Monstrueux*. Translated by Fetta Mokran. La Calade: Edisud, 1921.

\_\_\_\_\_. *Contes Kabyles : Tome III Le Fabuleux*. Translated by Fetta Mokran. La Calade : Edisud, 1921.

\_\_\_\_\_. *Contes Kabyles : Tome IV Autres Contes Fabuleux*. Translated by Fetta Mokran, La Calade: Edisud, 1921.

#### J.K. Rowling's Harry Potter Series

Rowling, Joanne Kathleen. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.

\_\_\_\_\_. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 1998.

\_\_\_\_\_. *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury, 1999.

\_\_\_\_\_. *Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2000.

\_\_\_\_\_. *Harry Potter and the Order of the Phoenix*. London: Bloomsbury, 2007.

\_\_\_\_\_. *Harry Potter and the Half-Blood Prince*. London: Bloomsbury, 2005.

\_\_\_\_\_. *Harry Potter and The Deathly Hallows*. London: Bloomsbury, 2007.

#### J.R.R Tolkien's Works

Tolkien, John Ronald Reuel. *The Hobbit*. London: George Allen & Unwin Ltd, 1966.

\_\_\_\_\_. *The Lord of the Rings: The Fellowship of the Ring*. London: HarperCollins. 1954.

\_\_\_\_\_. *The Lord of the Rings: The Two Towers*. London: HarperCollins. 1954.

\_\_\_\_\_. *The Lord of the Rings: The Return of the King*. London: HarperCollins. 1955.

\_\_\_\_\_. *The Unfinished Tales of Middle Earth*. Edited by Christopher Tolkien. London: HarperCollins. 1980.

\_\_\_\_\_. *The Silmarillion*. Edited by Christopher Tolkien. London: HarperCollins. 1977.

## Secondary Sources

### Sources on Theory, Analytical Psychology, the Archetype and Literary Criticism

Bailey, W. Lee. "Hero with an African Face." In *Encyclopaedia of Psychology and Religion*, edited by Leeming, D.A., Boston: Springer, 2014.  
[https://link.springer.com/referenceworkentry/10.1007/978-1-4614-6086-2\\_9063#Sec842](https://link.springer.com/referenceworkentry/10.1007/978-1-4614-6086-2_9063#Sec842)

Adler, Gerhard, ed. *C. G. Jung Letters: Volume I: 1906-1950*. London: Routledge, 1992.

McGuire, William and R.F.C.Hull, eds. *C.G. Jung Speaking: Interviews and Encounters*. Princeton: Princeton University Press, 1977

Campbell, Joseph. "Bios and Mythos: Prolegomena to a Science of Mythology." In *Literature and Myth: Contemporary Theory and Practice*, edited by John B. Vickery, 15-24. Lincoln: University of Nebraska Press, 1966.

\_\_\_\_\_. *Goddesses: Mysteries of the Feminine Divine*, edited by Safron Elisabeth Rossi. New World Library, 2013.

\_\_\_\_\_. *The Power of Myth*. York: Anchor, 1991.

\_\_\_\_\_. *Transformations of Myth through Time*. New York: Harper and Row, 1990.

\_\_\_\_\_. *The Hero with A Thousand Faces*. Princeton: Princeton University Press, 2004.

Campbell, Lori M. *A Quest of her Own: Essays on the Female Hero in Modern Fantasy*. Jefferson: McFraland and Company, 2014.

Cixous, Helen. "The Laugh of the Medusa." In *Signs*. Translated by Keith Cohen and Paula Cohen. Vol.1, no.04. (1976): 875-893.

Edinger, Edward F. *Ego and the Archetype: Individuation and Religious Function of the Psyche*. Boston: Shambhala, 1992.

Ellwood, Robert. *The Politics of Myth: a study of C. G. Jung, Mircea Eliade and Joseph Campbell*. New York: State University of New York Press, 1999.

Freud, Sigmund. *Introductory lectures on Psychoanalysis*. Translated by James Strachey. Edited by James Strachey and Angela Richards, Vol 01. London: Penguin, 1973.

\_\_\_\_\_. *The Interpretation of Dreams*, Translated by A. A. Brill. New York: the Macmillan Company, 1913.

\_\_\_\_\_. "Creative Writers and Day-Dreaming." In *On Freud's Creative Writers and Day-dreaming*, edited by Ethel Spector Person, Peter Fonagy and Servulo Augusto Figueira, (New Heaven: Yale University Press, 1995).

- Ford, Clyde W. *The Hero with an African Face: Mythic Wisdom of Traditional Africa*. N. York: Bantan, 1999.
- Frankel, Valerie Estelle. *From Girl to Goddess the Heroine's Journey through Myth and Legend*. Jefferson: McFarland & Company, London, 2010.
- Frye, Northrop. *Anatomy of Criticism*. London: Penguin Books Ltd. 1990.
- Gilmore, David D. *Manhood in Making: the Cultural Concept of Masculinity*. New Heaven: Yale University Press, 1990.
- Gilligan, Stephen and Robert Dilts. *The Hero's Journey a Voyage of Self-Discovery*. Wales: Crown House, 2009.
- Hyde, Lewis. *Trickster makes this world: Mischief, Myth and Art*. New York: Farrar, Straus and Giroux, 1989.
- Jung, C.G. *The Complete Works: Volumes 1-19*. Edited and Translated by R. Gerhard Adler and R.F.C. Hull. New York: Princeton University Press, 1970.
- Jurich, Marilyn. "The Female Trickster-Known as Trickster as Exemplified by Two American Legendary Women, "Billy" Tipton and Mother Jone." *Journal of American Culture*. 22, issue 01(March 2004): 69-75. <https://doi.org/10.1111/j.1542-734X.1999.00069.x>
- Lerner, Harriet. *Women in Therapy*. New York: Harper and Row, 1994. <https://archive.org/details/womenintherapy00lern/page/58/mode/2up?q=taught&view=thheater>
- Loroux, Nicole. "Aspasia, Foreigner, Intellectual." translated by Alex Ling, *Journal of Continental Philosophy*. 2, issue 1, (2021):09-32. <https://researchdirect.westernsydney.edu.au/islandora/object/uws:63461/>
- Molton, Mary Diana and Lucy Anne Sikes. *Four Eternal Women: Toni Wolff Revisited- A study in Opposites*. California: Fisher King Press, 2011.
- Moore, L. Robert, *The Archetype of Initiation: the Sacred Space, Ritual Process, and Personal Transformation*. Edited by Max J. Havlick, Jr. Xlibris Corporation, 2001.
- \_\_\_\_\_. "Masculine Initiation for the 21<sup>st</sup> Century: Facing the Challenge of a Global Brotherhood." Address to *The New Warrior Network*. Ontario, July 17<sup>th</sup>, 1995. Transcribed and edited by Rob Johnson, *Free Hawk*, 7/92. <https://www.crossroadscounselingchicago.com/wp-content/uploads/2013/03/Reclaiming-Sacred-Masculine.pdf>
- Moore, L. Robert and Douglas Gillette. *King Warrior Magician Lover: Rediscovering the Archetypes of the Mature Masculine*. Sand Francisco: Harper, 1990.
- \_\_\_\_\_. *The King Within: Accessing the King in the Male Psyche*. New York: William Morrow and Company, INC, 1992.
- \_\_\_\_\_. *The Lover Within: Accessing the King in the Male Psyche*. New York: William Morrow and Company, INC, 1993.

- \_\_\_\_\_. *The Magician Within: Accessing the Shaman in the Male Psyche*. New York: William Morrow and Company, INC, 1993.
- \_\_\_\_\_. *The Warrior Within: Accessing the Knight in the Male Psyche*. New York: William Morrow and Company, INC, 1992.
- Munoz, Oscar E. *Mythopetics: The Symbolic Construction of Human Identity*, translated by Nur Ferrante. Madrid: Mandala Ediciones, 2013.
- Murdock, Maureen. *The Heroine's Journey: Women's Quest for Wholeness*. Boston: Shambhala, 1990.
- \_\_\_\_\_. "Interview with Maureen Murdock." Interview by Mary Davis, *C. G. Jung Society of Atlanta Quarterly News* (Summer 2005). <https://maureenmurdock.com/maureen-murdock-interviewed-by-mary-davis/>
- Pearson, Carol S. *Persephone Rising: Awakening the Heroine Within*. New York: HarperElixir, 2015.
- \_\_\_\_\_. *The Hero Within: Six Archetypes with live by*. New York: Harper Collins, 1998.
- Peggy, Vermeesch. "Toni Wolff's Structural Forms of the Feminine Psyche." Jungian Psychology Space. August 2021. <https://www.cgjung.net/espace/jps/articles/peggy-vermeesch/toni-wolff-structural-forms-feminine-psyche/>
- \_\_\_\_\_. "The Need to Acknowledge the Archetypal within." Jungian Psychology Space. July 2021. <https://www.cgjung.net/espace/jps/articles/peggy-vermeesch/archetypal-forces/>
- Pelton, Robert D. "West African Tricksters: Web of Purpose, Dance of Delight" in *Mythical Trickster Figures*. Edited by William Huges and William Doty. Tuscaloosa: University of Alabama Press, 1993):122-140.
- Perry, John Weir. *Roots of Renewal in Myth and Madness*. San Francisco: Jossey-Basse Publishers, 1976.
- Peterson, Jordan B. *Maps of Meaning: The Architecture of Belief*. New York: Routledge, 1999.
- \_\_\_\_\_. *12 Rules of Life: An antidote to Chaos*. London: Penguin, 2018.
- \_\_\_\_\_. *Beyond Order: 12 More Rules for Life*. New York: Penguin, 2021.
- Roesler, Christian. *C.G. Jung's Archetype Concept: Theory, Research and Application*, Trans. Alexander Ulyet and Christina Roesler. London: Routledge, 2022.
- Rich, Adrienne. *Of Woman Born: Motherhood as Experience Institution*. New York: W.W.Norton, 1976. <https://archive.org/details/ofwomanbornmothe00rich/page/236/mode/2up?view=theater&q=stands>

- Rothenberg, Rose-Emily. "The Orphan Archetype." In *Reclaiming the Inner Child*, edited by Jeremiah Abrams. Los Angeles: J.P. Tarcher, 1990. 87-97. <https://archive.org/details/reclaiminginnerc00abra/page/n7/mode/2up?view=theater>
- Skigemann, Pia. *Where the Shadows Lie: A Jungian Interpretation of Tolkien's The Lord of the Rings*. Illinois: Chiron Publications, 2009.
- Stein, Murray. *Jung's Map of the Soul: An Introduction*. Chicago: Open Court, 1998.
- Thompson, Stith "Myths and Folktales." *The Journal of American Folklore*, 68, no. 270, (1955): 482-488. <http://www.jstor.org/stable/536773>
- Totosy de Zepetnek, Steven. *Comparative Literature: Theory, Method, Application*. Georgia: Radopi, 1998.
- Vogler, Christopher. *The Writer's Journey: Mythic Structure for Writers*. California: Michael Wiese Productions, 1998.
- \_\_\_\_\_. *Facing the Dragon: Confronting Personal and Spiritual Grandiosity*. Edited by Max J. Havlick, Jr. Illinois: Chiron Publications, 2003.
- Von Franz, Marie-Louise. "Jung and Society." In *In the Wake of Jung*, edited by Molly Tuby. Coverture Ltd, 1983.
- \_\_\_\_\_. *Archetypal Patterns in Fairy Tales*. Colorado: Shambhala, 2017.
- Walker, Steven F. *Jung and the Jungians: an Introduction*. London: Routledge, 2002.
- Wolff, Toni "The Structural Forms of the Feminine Psyche." Translated by Paul Watzlawik, Zurich: C. G. Jung Institute, 1956.

### **References on Understanding Myth, Literature and Anthropology**

- Barthes, Roland. *Image-Music-Text*, Translated by Stephen Heath. London: Fontana Press, 1977.
- \_\_\_\_\_. *Mythologies*. Translated by Annette Lavers. New York: Hill and Wag, 1972.
- Benedict, Anderson. *Imagined Communities: Reflections on the Origins Of Nationalism*. London: Verso, 2006.
- Burnett, Leon, Sanja Bahun and Roderick Main, eds. *Myth, Literature, and the Unconscious*, London: Karnac Books Ltd, 2013.
- Cuddon, J. A. ed, *The Penguin Dictionary of Literary Terms and Literary Theory*. Revised by C.E. Preston. Penguin Books: London, 1992.
- De Zepetnek, Steven Totosy. *Comparative Literature: Theory, Method, Application*. Georgia: Radopi, 1998.
- Edwards, Lee R. *Psyche as Hero: Female Heroism and Fictional Form*. Middletown, CT: Wesleyan UP, 1984.

- Eliade, Mircea. *Myth and Reality*. Translated by Willard R. Trask. New York: Harper & Row, 1963.
- Frazer, James George. *The Golden Bough: A Study of Magic and Religion*. The Floating Press, 2009.
- Gilbert K., Chesterton. *The Everlasting Man*. London: Hodder and Stoughton, 1926.
- Goldstein, Joshua S. "Female Combatants." In *The Encyclopaedia of War*. Edited by Gordon Martel. Black well Publishing Ltd, 2012.
- \_\_\_\_\_. *Work, War and Gender: How Gender Shapes the War System and Vice Versa*. Cambridge: Cambridge University Press, 2001.
- Huskinson, Lucy. *Nietzsche and Jung: The Whole self in the Union of Opposites*. Hove: Brunner-Routledge, 2004.
- Jarette, James. ed, *Nietzsche's Zarathustra: Notes of Seminar given in 1934-1939*. London: Routledge, 1989.
- Johnson, Robert A. *She Understanding Feminine Psychology*. Sydney: HarperCollins, 1989.
- Lauter, Estella. *Women as Mythmakers: Poetry and Visual Art by Twentieth-century Women*. Indiana University Press, 1984.
- Larue, Gerald A. *Ancient Myth and the Modern Life*. California: Centerline Press, 1988.  
<https://archive.org/details/ancientmythmoder0000gera/page/n1/mode/2up>
- \_\_\_\_\_. *Ancient Myth and the Modern Man*. New Jersey: Prentice-Hall, Inc, 1975.  
[https://archive.org/details/unset0000unse\\_f1f5/page/n3/mode/2up?q=Ancient+myth+and+modern+man](https://archive.org/details/unset0000unse_f1f5/page/n3/mode/2up?q=Ancient+myth+and+modern+man)
- Leeming, David A, Kathryn Madden and Stanton Marlan, eds. *Encyclopedia of Psychology and Religion*. New York: Springer, 2016.
- Lévi-Strauss, Claude. *Myth and Meaning*. London: Routledge Classics, 2001.
- \_\_\_\_\_. *Structural Anthropology*, Translated by Claire Jacobson and Brooke Grundfest. New York: Basic Books, 1963.
- Littleton, C. Scott. *The New Comparative Mythology: An anthropological Assessment of the Theories of Georges Dumezil*. Berkeley: University of California Press, 1966.
- Luke, Helen M., *Woman: Earth and Spirit, The feminine in Symbol and Myth*. New York: Crossroad, 1984.
- Malinowski, Bronislaw. *Magic, Science and Religion and Other Essays*, selected and with an introduction by Robert Redfield. Illinois: The Free Press, 1948.
- \_\_\_\_\_. *Myth in Primitive Psychology*. West Port: Negro University, 1974.
- Murray, Henry. ed, *Myth and Mythmaking* Boston: Beacon Press, 1969
- Neumann, Erich. *Amor and Psyche: The Psychic Development of the Feminine*. London: Routledge, 1956.

- \_\_\_\_\_. *The Origins and History of Consciousness*. Translated by R. F. C. Hull  
London: Routledge, 2002.
- Nietzsche, Frederick. *Thus Spoke Zarathustra*. Edited by Adrian Del Caro and Robert Pippin.  
Translated by Adrian Del Caro. Cambridge: Cambridge University Press, 2006.
- \_\_\_\_\_. *The Birth of Tragedy and Other Writings*, edited by Raymond Geuss  
and Ronald Speirs. Cambridge: Cambridge University Press, 1999.
- Norman, Austin. *Meaning and Being in Myth*. University Park, 1990.
- Otto, Rank. *The Myth of the Birth of the Hero*. Translated by F. Robbins and Smith Ely Jelliffe.  
New York: The Journal of Nervous and Mental Diseases Publishing Company, 1914.
- Perry, John Weir. *Lord of the Four Quarters; Myths of the Royal Father*. New York: G.  
Braziller, 1966.
- Rissman, Rebecca. *Women in War*. Minnesota: Abdo Publishing, 2017.
- Schorer, Mark “The Necessity of Myth.” In *Myth and Mythmaking*. Edited by Henry A. Murray.  
Boston: Beacon Press, 1969.
- Schrempp, Gregory and William Hansen, eds. *Myth: A New Symposium*. Indiana: Indiana  
University Press, 2002.
- Sharp, Daryl, *Jung Lexicon: A Primer of Terms and Concepts*. 1991.  
<https://archive.org/details/jung-lexicon-...-a-primer-of-terms-and-concepts>.
- Stone, Merlin. *When God was a Woman*. New York: Doubleday, 1976.
- Thompson, William Farris. *Flash of the Spirit*. New York: Random House, 1983.
- Van Genne, Arnold. *The Rites of the Passage*. Translated by Monika B. Vizedom and Gabrielle  
L. Caffee with an introduction by Solon T. Kimball. Chicago: The University of Chicago  
Press, 1960.
- Watt, Ian. *Myths of Modern Individualism*. Cambridge: Cambridge University Press, 1996.
- Wright, Kartheryn. *The New Heroines: Female Embodiment and Technology in 21<sup>st</sup>-century  
Popular Culture*. Santa Barbara: Praeger, 2016.

### **Sources on the Kabyle Folk tales**

- Africanus, Leo. *The History and Description of Africa and of the Notable Things Therein  
Contained*. Edited by Robert Brown. Cambridge: Cambridge University Press, 2010.
- Africanus, Leo. *The Voice of Africa*. Translated by Rudolf Blind. London: Hutchison & Co,  
1913.
- Amrouche, Taos. *Le grain magique*. Alger: Hibr, 2017.
- Amrouche, Jean Mouhoub. “Quelque réflexions sur la poésie orale en Kabyle” Conference Novembre  
29th, 1954 at Collège Philosophique de Paris. In *Lumières sur l'amé berbère par un homme de  
la parole*, edited by Rejane et Pierre le Baut. Blida: Tell, 2012.

- Bounfour A. and D.Merolla, "Contes." In *Encyclopédie Berbère*, Peeters Publishers, 1994: 2081-2088. <https://doi.org/10.4000/encyclopedieberbere.2324>.
- Frobenius, Leo and Douglas C. Fox, *African Genesis*. New York: Stackpole Sons, 1937.
- Haberland, Eike with a Foreword by Léopold Sédar Senghor, *Leo Frobenius 1873-1973: An Anthology*, translated by Patricia Crampton. Wiesbaden: Hans Meister KG, 1973.
- Herland, Eike. "Leo Frobenius: The Man who Explored Africa's Soul." *The UNESCO Courier*, (October 1973): 14-23. <https://unesdoc.unesco.org/ark:/48223/pf0000051827>.
- Lacoste-Dujardin, Camille. *Contes de femmes et d'ogresse en Kabylie*. Paris : Editions Karthala, 1972.
- \_\_\_\_\_. *Des mères contre les femmes*. Alger, Bouchene: 1990.
- \_\_\_\_\_. *Dialogue de femme en ethnologie*. Paris, La Découverte: 2002.
- \_\_\_\_\_. *Dictionnaire de la culture berbère en Kabylie*. Paris, La Découverte: 2005.
- \_\_\_\_\_. *Le conte Kabyle : étude ethnologique*. Alger : Bouchene, 1991.
- Mahdi, A. *Recueil de contes Kabyles*. Boghni: Editions Mehdi, 2009.
- Mammeri, Mouloud. *Contes berbères de Kabylie : Machaho ! Tellem Chaho*. Paris: Bordas, 1980.
- \_\_\_\_\_. *L'hellil du Gourara*. Paris : La Maison des Science de l'Homme, 1984.
- \_\_\_\_\_. *Poèmes Kabyles anciens*. Tizi Ouzou : Editions Mehdi, 2009.
- Marchand, Suzanne. "Leo Frobenius and the Revolt against the West." *Journal of Contemporary History*, 32 no.2 (1997): 153-170. [https://www.jstor.org/stable/261238?read-now=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/261238?read-now=1#page_scan_tab_contents).
- Merolla, Daniela. "Oral Narratives, Gender-Related Views, and Historical Context Kabyle Storytellers and Oral Narratives." *Artikelen* 1 no.2 (1998): 42-64.
- \_\_\_\_\_. "Gender and Community in the Oral and in the Written Tradition." *L'Uomo* 1 no.2 (1996): 149-167. <https://hal.science/hal-01505061/document>.
- Moulieras, Auguste. *Légendes et contes Merveilleux de la Grande Kabylie*. Edited by Ernest Leroux. Paris: Publication de l'école des Lettres d'Alger, 1893.
- Naar Gada, Nadia and Nassima Terki, "Lunja, the Female Trickster of the Kabyle/Amazigh Mythological Tradition." *Sinestesieonline* XI, n.34 (2022). <https://sinestesieonline.it/wp-content/uploads/2022/02/gennaio2022-09.pdf>.
- Terki, Nassima and Naar Gada Nadia, "The Heroine and Fulfilment in Leo Frobenius's "Le Monstrueux"." *Aleph*. (2024). <https://aleph.edinum.org/12475>.
- Yacine, Tassadit. "L'art de dire sans dire en Kabylie." *Cahiers de littérature orale* no. 70 (2011) : 01-15. <https://journals.openedition.org/clo/1271>.

Zerar, Sabrina. "Female Monsters in Kabyle Myths and Folktales: their Nature and Functions." *El-Khitab* no.10, (2012): 23-50. <https://revue.ummt0.dz/index.php/khitab/article/view/957/790>.

Zwernemann, Jurgen. "Leo Frobenius and Cultural Research in Africa." *Research Review Institute of African Studies* 3. no.2 (1967): 2-20. <https://n2t.net/ark:/85335/m5x34qt7p>.

### Sources on Tolkien

Benmezal, Farid, "Adopting and Adapting Christian Elements in Wallace Stevens' and J.R.R. Tolkien's Writing," *El'Bahith* vol 14/04 (2022): 303-313. <https://www.asjp.cerist.dz/en/article/219143>.

Berglund, Gwen. "The Female Presence in Tolkien's Masculine World." Marquette University: e-Publications@Marquette, 2017. <https://epublications.marquette.edu/cgi/viewcontent.cgi?article=1015&context=english4610jrrt>

Bloom, Harold, ed. *Bloom's Modern Critical Interpretations J.R.R.Tolkien: The Lord of the Rings*. New York: Infobase, 2008.

Bradley, Birzer, J. J. R. R. *Tolkien's Sanctifying Myth: Understanding Middle Earth*. Wilmington, DE: ISI Books, 2002.

Bramlett, Perry C. *I am in Fact a Hobbit: An Introduction to the Life and Works of J.R.R. Tolkien*. Macon: Mercer University Press, 2003.

Carpenter, Humphrey. *J.R.R. Tolkien: a Biography*. Boston: Houghton Mifflin Company, 1982.

Day, David. *Tolkien: The illustrated Encyclopaedia*. London: Mitchell Beazley, 1991.

Garth, John. *Tolkien and the Great War: The Threshold of Middle Earth*. Boston: Houghton Mifflin Company, 2003. [https://archive.org/details/tolkiengreatwart00gart\\_0](https://archive.org/details/tolkiengreatwart00gart_0).

Goldie, David. *The Cinematographic Adaptations of the Novels of J. R. R. Tolkien, C. S. Lewis and J. K. Rowling*. 2015.

Hammouda, Mounir. "Le Hobbit et le Monomythe : un héros des mille et un visages." *Djoussour El-Maaréfa* 07, no. 05 (2021): 644-660. <https://www.asjp.cerist.dz/en/article/172497>

Hatcher, Melissa McCrory. "Finding Woman Role in *The Lord of the Rings*." *Mythlore: A Journal of J.J.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature* Vol. 25: No. 3 (2007): 43-54.

Kechan, Ana. "A Jungian View of J.R.R. Tolkien's *The Lord of the Rings*." *Turkish Studies-Language and Literature* 15 no.1, (2020): 297-304.

Laszkiewicz, Weronika. "J.J.R. Tolkien's portrayal of Femininity and its Transformation in Subsequent Adaptations." *Crossroads: A Journal of English Studies* 4, no.11 (2015): 15-28.

- Letters between Lewis and Tolkien, published May 05<sup>th</sup>, 2016 letters from January 12<sup>th</sup>, 1926 to April 29<sup>th</sup>, 1929. <https://clickhole.com/these-letters-between-c-s-lewis-and-j-r-r-tolkien-she-1825120808/>
- Oliver, Sarah. *An A-Z of JRR Tolkien's The Hobbit*. London: John Blake, 2012.
- Pantin, Isabelle. *Tolkien et ses legendes : une experience en fiction*. Paris : CNRS editions, 2009.
- Purtill, Richard L. *J.R.R. Tolkien: Myth, Morality, and Religion*. San Francisco: Harper and Row. 1984.
- Robb, Brian. J and Paul Simpson. *Middle-earth Envisioned: The Hobbit and the Lord of the Rings: On Stage and Beyond*. Race Point Publishing, 2013. [https://books.google.dz/books?id=Nds\\_AQAAQBAJ&pg=RA1-PA179&redir\\_esc=y#v=twopage&q&f=false](https://books.google.dz/books?id=Nds_AQAAQBAJ&pg=RA1-PA179&redir_esc=y#v=twopage&q&f=false).
- Rosebury, Brian. *Tolkien: A Cultural Phenomenon*. New York: Palgrave Macmillan. 2003.
- Tolkien, Christopher, ed. *The Monsters and Other Essays*. London: George Allen and Unwin, 1983.
- Unerman, Sandra. "Dragons in Twentieth Century." *Folklore* Vol. 113, No. 1. Francis and Taylor, Ltd Apr., 2002.
- Wayne G. Hammond and Christina Scull, *The Lord of the Rings: A Readers' Companion*. London; HarperCollins, 2005.
- Wettstein, Martin. "Old Norse Elements in the work of Tolkien." October 2002. 04, in [https://www.academia.edu/228734/Norse\\_Elements\\_in\\_the\\_work\\_of\\_J\\_R\\_R\\_Tolkien](https://www.academia.edu/228734/Norse_Elements_in_the_work_of_J_R_R_Tolkien)

### **Sources on Rowling**

- "Stephen King's Review of Order of the Phoenix." <https://groups.google.com/g/alt.fan.harry-potter/c/RsLuEV3xcfU?pli=1>
- "The Origins of Hogwarts School of Witchcraft and Wizardry." Harry Potter. December 10<sup>th</sup> 2017. <https://www.wizardingworld.com/features/origins-of-hogwarts-school-of-witchcraft-and-wizardry>
- Gagne, Elizabeth. "Malfoy, Draco: Exploring Toxic Masculinity in Harry Potter." Virtual Graduate Research Symposium at North Carolina University, 2021. <https://www.uncp.edu/sites/default/files/2021-04/Gagne%2C%20Elizabeth.pdf>
- Guanio-Uluru, Lykke. *Ethics and Form in Fantasy Literature Tolkien, Rowling and Meyer*. London: Macmillan, 2015.
- Kellner, Rivka Temima. "J.K.Rowling's Ambivalence towards Feminism: House Elves – Women in Disguise – in the "Harry Potter" Books." *The Midwest Quarterly* 51, no.4 (2010): 367-385. <https://www.proquest.com/openview/6044ed064ee6306e7e917bf81fcfe841/1?pq-origsite=gscholar&cbl=41210>

- Laurie Lee, Yiyin. "Alternative Heroism for the Postmodern Age: J. K. Rowling's Harry Potter Series." *Wenshan Review of Literature and Culture* 7 no.1 (2013): 65-92.
- Lyubansky, Mikhall. *Harry Potter and the Word that shall not be Pronounced*. Edited by Neil Mulhonlland. *The Psychology of Harry Potter*. Dallas, Texas: Benbella. 2007.233-246.
- Nikolajeva, Maria. "Harry Potter and the Secrets of Children's Literature." *Critical Perspectives on Harry Potter*, edited by Elizabeth E Heilman. New York: Routledge, 2009.
- Noel-Smith, Kelly. "Harry Potter's Oedipal Issues." *Psychoanalytic Studies* 03, (2001): 199-207. [https://www.pschoanalysis-and-therapy.com/human\\_nature/free-associations/harrypotter.html](https://www.pschoanalysis-and-therapy.com/human_nature/free-associations/harrypotter.html)
- Rowling Biography in Rowling Official Site. <https://www.therowlinglibrary.com/jkrowling.com/textonly/en/biography.html>
- Rowling, J. K. "J. K. Rowling at Carnegie Hall Reveals Dumbledore is Gay; Neville Marries Hannah Abbot, and Much more." Posted by Edward TLC (October 20<sup>th</sup>, 2007). <https://www.the-leaky-cauldron.org/2007/10/20/j-k-rowling-at-carnegie-hall-reveals-dumbledore-is-gay-neville-marries-hannah-abbott-and-scores-more/>
- Rowling, J. K. "Dolores Umbridge" (August 10<sup>th</sup>, 2015). <https://www.wizardingworld.com/writing-by-jk-rowling/dolores-umbridge>
- Rowling, J. K. "Interview with Rowling." Interview by Christopher Lydon, *The Connection WBUR Radio* (12 October, 1999). <http://www.accio-quote.org/articles/1999/1099-connectiontransc2.htm>
- Rowling, J. K. "J.K. Rowling talks about writing Harry Potter and the Goblet of Fire," interview by Jeff Jensen (August 4<sup>th</sup>, 2000). <https://ew.com/books/2000/08/04/jk-rowling-harry-potter-and-goblet-fire/#:~:text=You%20have%20Voldemort%2C%20a%20raging,shadow%20of%20the%20strongest%20person.>
- Rowling, J. K. "J.K.Rowling Interview." interview by Evan Solomon, *BCNewsWorld: Hot Type* (July 13, 2000). <http://www.accio-quote.org/articles/2000/0700-hottype-solomon.htm>
- Rowling, J. K. "The Leaky Cauldron and MuggleNet Joanne Kathleen Rowling: Part Two." Interview by Anelli Melissa and Emerson Spartz. *The Leaky Cauldron* (16 July 2005). [http://www.accio-quote.org/articles/2005/0705-tlc\\_Mugglenet-anelli-2.htm](http://www.accio-quote.org/articles/2005/0705-tlc_Mugglenet-anelli-2.htm)
- Rowling, J.K. "Rowling's Biography." Rowling Official Website. <https://www.therowlinglibrary.com/jkrowling.com/textonly/en/biography.html>
- Saidel, Eric "Sirius Black: Homme ou Chien." In *Harry Potter: Mythologie et Univers Secrets*. editosr, William Irwin and Gregory Bassham. New Jersey: Original Books, 2011.
- Sexton, De Collen A. *J. K. Rowling*. Minneapolis: Twenty-First Century Books, 2008.

Sickles, Amy. *Mythmaker: the Story of J.K. Rowling*. New York: Chelsea House, 2008.  
<https://archive.org/details/mythmakerstoryof0000sick/page/n3/mode/2up>

Zipes, Jack. *Sticks and Stones the Troublesome Success of children's literature from Slovenly peter to Harry Potter*. New York: Routledge. 2002.

### **Sources on the Berber and Algerian History and the African Oral Tradition**

Arezki, Djamel. *Fièrè Kabylie : contes, légendes et cosmogonie Tamazight-Français*. Alger : Tafat, 2017.

Basset, André. "Littérature Berbère." In *L'histoire des littératures : I Littératures anciennes, orientales et orales*. Paris, 1955.

Basset, Henri. *Essai sur la littérature des Berbères*. Alger, 1920.

Bellil, Rachid. *Anthologie Amazigh d'Algérie : Kabylie*. Alger : CNRPAH, 2017.

Bourdieu, Pierre, *Esquisse d'une théorie de la pratique*. Paris, Seuil, 2000.

\_\_\_\_\_. *Masculine Domination*. Translated by Richard Nice. Stanford, Stanford University Press, 2001.

\_\_\_\_\_. *Sociologie de l'Algérie*. Paris : Quadrige, 2012.

Brett, Micheal and Elizabeth Fentress, *The Berbers*. Massachusetts: Blackwell, 1996.

Brouse, Lucienne. *Beauté et identité féminine : Lewcan*. Boumerdes : Dar Khettab, 2012.

Camps, G. and S. Chaker. "Anzar." In *Encyclopédie Berbère*, Peeters Publishers, 1989: 795-798. <https://journals.openedition.org/encyclopedieberbere/2554>

\_\_\_\_\_. "Ammon." In *Encyclopédie Berbère*, Peeters Publishers, 1986: 596-599. <https://journals.openedition.org/encyclopedieberbere/2477?gathStatIcon=true&lang=en>

\_\_\_\_\_. "Athena." In *Encyclopédie Berbère*, Peeters Publishers, 1989: 1011-1013. <https://journals.openedition.org/encyclopedieberbere/1211>

\_\_\_\_\_. "Bélier a sphéroïde," In *Encyclopédie Berbère*, Peeters Publishers, 1991: 1417-1433. <https://journals.openedition.org/encyclopedieberbere/1511>

Dallet, J-M. *Dictionnaire Français-Kabyle*. Paris : SELAF, 1985.

Ferre, Lux "Neith." *Occult World* (November 13<sup>th</sup>, 2017). <https://occult-world.com/neith/>

Goodman, Jane E. "Writing Empire, Underwriting Nation: Discursive Histories of Kabyle Berber Oral texts." *American Anthropologist* 29, no.01 (2008): 86-122.

\_\_\_\_\_. *Berber Culture on the World Stage*. Bloomington and Indianapolis: Indiana University Press, 2005.

- Gsell, Stephane. *Croyances Berbères : introduction à la mythologie des Berbères*, Alger : Tafat, 2013.
- Haddadou, Mohand Akli. *Guide de a Culture Berbère*. Bejaia: Talantikit, 2013.
- \_\_\_\_\_. *Dictionnaire de Tamaziyt : Parler de Kabylie*. Alger : Berti, 2014.
- Hammou, Meryem. *Du sens dans des contes Kabyles de Leo Frobenius*. Paris: Edition Universitaires Européennes, 2018.
- Hanachi, Jugurtha. "Le Signe de Tanit." *Inumiden*. 03 Aout 2017. <https://www.inumiden.com/signe-de-tanit/>
- Herodotus, *The Histories*, Translated by C.C. Macaulay, introduction, noted and revision by Donald Lateiner, New York: Barnes and Noble Classics, 2004.
- Homer. *The Iliad*. Translated by Caroline Alexander. London: Harper Collins, 2015.
- \_\_\_\_\_. *The Odyssey*. Translated by Robert Fagles, Introduction and notes by Bernard Knox. England: Penguin Books, 1996.
- Huygie, G. *Dictionnaire Français-Kabyle*. L. & A. Godenne, 1903.
- Kateb, Yacine. *Parce que c'est une femme*. Paris : Des femmes, 2004.
- Le Glay, M. "Caelistis." In *Encyclopédie Berbère*, Peeters Publishers, 1992: 1696-1698. <https://journals.openedition.org/encyclopedieberbere/1896>
- Lounes, Abderrahmane. *Anthologie de la littérature algérienne d'expression Kabyle*. Rouïba : Editions ANEP, 2002.
- Makilam, *La magie des femmes Kabyles et l'unité de la société traditionnelle*. Paris: L'Harmattan, 1996.
- Mattingly, D. J. "The Laguatan: a Libyan Tribe Confederation in the Late Roman Empire," *Libyan Studies* 14 (1983): 96-108. <https://www.columbia.edu/itc/history/conant/Mattingly.pdf>
- Moreau, Jean-Bernard and Mohamed Dahmani, *Les symboles de fertilité des poteries Berberes d'Algérie*. Tizi Ouzou: Achab, 2019.
- \_\_\_\_\_. *Les Symboles Communs des peuples Agraire : Des Berberes aux Amerindiens*. Boudouaou : Dar Khettab, 2015.
- \_\_\_\_\_. *Les grands symboles méditerranéens dans la poterie algérienne*. Alger : SNED, 1976.
- Ibn Khaldoun, *Histoires Des Berbères Et des Dynasties Musulmanes De l'Afrique Septentrionale*, Translated by William Mac-Guckin de Slane, Vol 01 .Alger : BERTI, 2018

Imache, Chabane *A le (re)découvert de la Kabylie profonde : Rites, traditions et symboliques des gestes pratiques*. Tizi Ouzou : La pensée, 2011.

Picard, André. *Textes Berbères dans le parler des Irjen : (Kabylie-Algérie)*. Alger : La typolitho et Jules Carbonel, 1958.

Salluste. *Bellum Iugurthinum : La guerre de Jugurtha*. Translated by A. Ernout. 1865, Paris : Les belles Lettres, 1969.

Seghore, Leopold Sedar. “ Les leçons de Leo Frobenius” *Présence Africaine* no. 111 (1979) : 142-151. [https://www.jstor.org/stable/24350072?read-now=1&seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/24350072?read-now=1&seq=1#page_scan_tab_contents)

Servier, Jean. *Les portes de l'année : Rites et Symboles*. Paris : Robert Laffont, 1962.

Smyrnaeus, Quintus. *The Fall of Troy*, Translated by A.S. Way and edited by G.P. Goold. Cambridge: Harvard University Press, 1913.

Soyinka, Wole. “This past must address its Present: the 1986 Nobel Lecture.” *Statements* no. 03, (1988). <https://archive.org/details/thispastmustaddr0000soyi/page/16/mode/2up?q=leo+&view=theater>

Teneze, Marie-Louise “Du conte merveilleux comme genre” in *Approches de nos Traditions Orales*. Paris : Maisonneuve et Larose, 1970.

*The Dissertations of Maximus Tyros*. Translated by Thomas Taylor. London: Whittingham, 1804.

### **Books on Mythology, Folklore, Folk Tales, Fairy Tales and Fantasy**

Apeleius. *The Golden Ass*. Translated and with an introduction and notes by E. J. Kenney. London: Penguin. 2004.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and the Importance of Fairy Tales*. New York: Vintage Books edition, 2010.

Bloom, Harold., ed. *Modern Fantasy Writers*. New York: Chelsea House Publishers, 1995.

Stableford, Brian. *The A to Z of Fantasy Literature*. Lanham: The Scarecrow Press, Inc, 2009.

Bronner Simon J., ed. *The Meaning of Folklore: Analytical Essays of Alan Dundes*. Utah: Utah University Press, 2007. In

Bulfinch, Thomas. *Myths of Greece and Rome*. London: Penguin Books, 1979.

Caitlin Anne Campbell. “Heros and Heroines: A Feminist Analysis of Female Child Protagonists” In *The Epic Fantasies of George MacDonald, C.S. Lewis, And Philip Pullman*. Vancouver, September 2009.

- Cubitt, Geoffrey. "Introduction: Heroic Reputations and Exemplary Lives" In *Heroic Reputations and Exemplary Lives*, edited by Geoffrey Cubitt and Allen Warren, Manchester: Manchester UP, 2000.
- Daniel MacGoy, *The Viking Spirit: An Introduction to Norse Mythology and Religion*. CreateSpace Independent Publishing Platform, 2016.
- Diop, Ismahan Soukeyna *African Mythology, Femininity, and Maternity*. Daker: Palgrave, 2019.
- Dundes, Alan. *The Study of Folklore*. New Jersey: Prentice Hall, 1965.
- Finnegan, Ruth. *Oral Literature in Africa*, Cambridge: Open Books Publishers, 2012.
- Foley, John Miles. ed. *Teaching Oral Traditions*. New York: Modern Language Association, 1998.
- Jackson, Anthony. *Reconstructing Architecture for the Twenty-first Century: an Inquiry into the architect's World*. Toronto: University of Toronto Press, 1995.
- Julia, Briggs. *A Woman of Passion: The Life of E. Nesbit, 1858-1924*. New York: New Amsterdam Books, 1987.
- Julius Caesar's War Commentaries*, translated by W. A McDvitte and W.S.Bohn. Blackmask Online, 2001.
- Hesoid, *The Homeric Hymns and Homerica*, with an English Translation by Hugh G.Evelyn-White. London: William Heinemann, 1914.
- Lethaby, W.R. *Architecture, Mysticism and Myth*. New York: Macmillan & Co., 1892.
- Nortwick, Van Thomas. *Imagining Men: Ideals of Masculinity in Ancient Greek Culture*. Praeger Series on the Ancient World, 2008.
- Laszkiewicz, Weronika. *Exploring Fantasy Literature*. Krakow: 2019.
- Leach, Maria and Jerome Fried, *Standard Dictionary of Folklore: Mythology and Legend, Fairy tales*. New York: Funk and Wagnalls, 1972.
- Leeming, David A. and Margareth A. Leeming. *A Dictionary of Creation Myths*. New York, Oxford University Press, 1995.
- Lincoln, Bruce. "The Rape of Persephone: A Greek Scenario of Women's Initiation." *Harvard Theological Review* 72 no.3 (1979): 223-235. <https://www.jstor.org/stable/1509722>
- Macculloch, John Arnott. "Celtic Mythology." In *The Mythology of All Races*, edited by Louis Herbert Gray and George Foot Moore Boston: Marshall Jones Company, 1916.
- Marr, Andrew. *A History of Modern Britain*. London: Macmillan, 2007.
- Martin, Philip. *A Guide to Fantasy Literature: Thoughts on Stories of Wonder and Enchantment*. Wisconsin: Crickhollow Books, 2009.

- Mendlesohn, Farah. *Rhetorics of Fantasy*. Middletown: Wesleyan University Press, 2008.
- Newbyn, Zahra. *Greek Myths in Roman Art and Culture: Imagery, Value and Identity in Italy, 50BC-AD 250*. Cambridge: Cambridge University Press, 2016.
- Ordóñez, Elizabeth J. “‘Diario De Una Maestra’: Female Heroism and the Context of War.” *Letras Femeninas*, vol.12, no.1/2, (1986): 52–59. *JSTOR*, [www.jstor.org/stable/23021798](http://www.jstor.org/stable/23021798). Accessed 18 Oct. 2020.
- Rabkin, Eric S. *Fantastic Worlds; Myths, Tales and Stories*. Oxford: Oxford University Press, 1979.
- Philip Freeman, *Celtic Mythology: Tales of Gods, Goddesses, and Heroes*. Oxford: Oxford University Press, 2017.
- Plato. *The Republic*. ed. G.R.F. Ferrari. Trans. Tom Griffith. Cambridge: Cambridge University Press, 2003.
- Propp, Vladimir. *Morphology of the Folktale*. Translated by Laurence Scott. Austin: University of Texas Press, 1968.
- \_\_\_\_\_. *Theory and History of Folklore*. Translated by Arianda Y. Martin and Richard P. Martin edited with an introduction by Anatoly Liberman. Minneapolis: University of Minnesota Press, 1997.
- Rayor, Diane J. “Homeric Hymn to Demeter.” *Grand Valley Review* 18 no1 (1998). <http://scholarworks.gvsu.edu/gvr/vol18/iss1/15>
- Roman. Luke and Monica Roman. *Encyclopaedia of Greek and Roman Mythology*. New York: Facts on File, 2010.
- Rabkin, S. Eric. *Fantastic Worlds; Myths, Tales and Stories*. Oxford: Oxford University Press, 1979.
- Schanoes, Veronica L. *Fairy Tales, Myth, and Psychoanalytic Theory: Feminism and Retelling the Tale*. Routledge, 2016.
- Sherwood Fow, William. *Greek and Roman*, in Louis Herbert Gray and George Foot Moore, *The Mythology of All Races*. Boston: Marshall Jones Company, 1916.
- Bulfinch, Thomas *Myths of Greece and Rome*. London: Penguin Books, 1979.
- Silverstein, Paul A. Martyrs and patriots: ethnic, national and transnational dimensions of Kabyle Politics. *The Journal of African Studies*, London: Routledge, 2007.
- Sturluson, Snorri. *The Prose Edda: Tales from Norse Mythology*, Translate by Jean I. Young, Berkeley: University of California Press, 1965.
- Sturluson, Snorri. *The Poetic Edda*. Translated by Benjamin Thorpe. Michigan, The Northvegr Foundation, 2004.

*The Epic of Gilgamesh*, Translated and with an introduction by Andrew George. London: Penguin, 1999.

Zipes, Jack. *Creative Story Telling Building Community Changing Lives*. New York: Routledge, 1995.

\_\_\_\_\_, ed, *The Oxford Companion to Fairy Tales*. Oxford: Oxford University Press, 2000.

\_\_\_\_\_. *Fairy Tales and the Art of Subversion*. New York: Routledge, 2006.

Clute, John and John Grant, *The Encyclopaedia of Fantasy*. New York: Palgrave Macmillan, 1997. [https://archive.org/details/encyclopediaoffa0000palg\\_f8j1/mode/2up](https://archive.org/details/encyclopediaoffa0000palg_f8j1/mode/2up).

Carter, Lin. *Imaginary Worlds: The Art of Fantasy*. New York: Ballantine Books, INC, 1973.

## Lectures

### The Psychological Significance of the Biblical Stories: Genesis (Lecture Series)

Peterson, Jordan B, “Lecture: Biblical Series IV: Adam and Eve: Self-Consciousness, Evil; and Death” (02:32:46) May 30<sup>th</sup>, 2017 Lecture Video at the University of Toronto in <https://www.youtube.com/watch?v=Ifi5KkXig3s>.

\_\_\_\_\_, “Lecture: Biblical Series VIII: The Phenomenology of the Divine,” (02:40:45) July 27<sup>th</sup>, 2017 Lecture Conference Video in <https://www.youtube.com/watch?v=UoQdp2prfmM&t=4431s>

### Maps of Meaning: The Architecture of Belief (Lecture Series)

Peterson, Jordan B, “Maps of Meaning 01: Context and Background.” Lecture Video at the University of Toronto, 02:31:26, January 16<sup>th</sup>, 2017. [https://www.youtube.com/live/I8Xc2\\_FtpHI?t=4031s](https://www.youtube.com/live/I8Xc2_FtpHI?t=4031s)

\_\_\_\_\_, “Maps of Meaning 02: Puppets and Individuals (Part 01).” Lecture Video at the University of Toronto, 02:23:33, January 26<sup>th</sup>, 2017. <https://www.youtube.com/live/EN2lyN7rM4E?t=6735s>

\_\_\_\_\_, “Maps of Meaning 03: Puppets and Individuals.” Lecture Video at the University of Toronto, 02:26:55, January 30<sup>th</sup>, 2017. <https://www.youtube.com/live/Us979jCjHu8?t=91s>

\_\_\_\_\_, “Maps of Meaning 04: Marionettes and Individuals.” (Part 03) Lecture Video at the University of Toronto, 02:12:26, February 08<sup>th</sup>, 2017. <https://www.youtube.com/watch?v=bV16NEWld8Q&t=314s>

\_\_\_\_\_, “Maps of Meaning 07: Images of Story and Metastory.” Lecture Video at the University of Toronto, 02:11:5, March 6<sup>th</sup>, 2017. <https://www.youtube.com/watch?v=F3n5qtj89QE>

\_\_\_\_\_, “Maps of Meaning 09: Patterns of Symbolic Representation.” Lecture Video at the University of Toronto, 02:16:49, March 29<sup>th</sup>, 2017. <https://www.youtube.com/watch?v=yXZSeiA14PI>

\_\_\_\_\_, “Q & A 2018 10 October.” YouTube live Video, 01:23:55, October 19<sup>th</sup>, 2018. <https://www.youtube.com/live/la8gCrT7U7o?feature=share>

### **Other YouTube Sources**

“Joseph Campbell and the Power of Myth with Bill Moyer (Full Series)” released in 1988, PBS series  
[https://www.youtube.com/results?search\\_query=joseph+Campbell+and+Bill+Mayer+Script+of+the+interviews+in+https://billmoyers.com/series/joseph-campbell-and-the-power-of-myth-1988/](https://www.youtube.com/results?search_query=joseph+Campbell+and+Bill+Mayer+Script+of+the+interviews+in+https://billmoyers.com/series/joseph-campbell-and-the-power-of-myth-1988/)

Adichie, Chimamanda Ngozi “The Danger of the Single Story.” TED talk. 00:18:32. July 2009. [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story)

Ait Menguellet, Lounis “Lounis ait Menguellet amghar azemni.” Youtube video (00:07:44). <https://www.youtube.com/watch?v=9yisbxvKGo>

Idir, “Avava Inuva.” Youtube video (00:04:27). <https://www.youtube.com/watch?v=NIO53TA8vhA>

Idir, “Cetuduyi.” Youtube video (00:07:14). <https://www.youtube.com/watch?v=UcF4jLyIdAk>

Idir, “Uifigh Duru di Lqa3a,” Youtube video (00:04:18). <https://www.youtube.com/watch?v=-OaqUdfex4>

Interview with Djamel Laced, «Quand l'écrivain Djamel Laced explique et ravive « La Main Du Juif » septembre 04th, 2023 <https://le-tizi-toucourt.blog4ever.com/editionle-prestigieux-ecrivain-djamal-laced-explique-et-ravive-la-main-du-juif-1>

Steve Beaumont, “Tolkien’s The Lord of the Rings- a Catholic Worldview” Telefilm, 00:56:10, 2011. <https://www.youtube.com/watch?v=wjCfb35jqZ0>.

Vernon, Jamie, “The Real Lesson from Beauty and the Beast.” An excerpt from *The Joe Rogan Experience*, Joe Rogan episode 1933 with Jordan Peterson, 00:05:27, 29<sup>th</sup> January 2023. <https://www.youtube.com/watch?v=otNNtTybTLU>

### **Unpublished MA and PhD Dissertations**

Amalia, Frida. “Archetypal Hero as Reflected in Harry Potter’s Character J.K. Rowling’s Harry Potter Heptalogy.” Thesis., University of Malang, 2014. <http://etheses.uin-malang.ac.id/8627/1/10320100.pdf>

Applewhite, Victoria Laine. “The Boy who Lived: An Examination of the Hero’s Journey in J. K. Rowling’s Harry Potter Series.” PhD diss., University of Mississippi, 2010. [https://egrove.olemiss.edu/cgi/viewcontent.cgi?article=3305&context=hon\\_thesis](https://egrove.olemiss.edu/cgi/viewcontent.cgi?article=3305&context=hon_thesis)

- Baker, Katie L. "Harry Potter: A Hero of Mythic Proportions." Thesis., State University of New York, 2011.  
[https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?params=/context/english\\_theses/article/1000/&path\\_info=auto\\_convert.pdf](https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?params=/context/english_theses/article/1000/&path_info=auto_convert.pdf)
- Beatty, Bronwyn, "The Currency of Heroic Fantasy: The Lord of the Rings and Harry Potter from Ideology to Industry." PhD Thesis, Massey University, 2006.  
<https://mro.massey.ac.nz/server/api/core/bitstreams/02f1af3c-1496-462d-be8a-629473e53c98/content>
- Birch, Elise. *Learning to Be: An Arts-Based Hermeneutic Understanding of My Heroine's Journey.* Master Thesis., Indiana University, 2019.  
<https://scholarworks.indianapolis.iu.edu/server/api/core/bitstreams/bfe8d19a-854f-4e85-b05f-189a22f62806/content>
- Bronwyn, Beatty. "The Currency of Heroic Fantasy: The Lord of the Rings and Harry Potter from Ideology to Industry." PhD diss., Massey University, 2006.  
<https://mro.massey.ac.nz/server/api/core/bitstreams/02f1af3c-1496-462d-be8a-629473e53c98/content>
- Faria, Paula Soares. "The Journey of the Villain in the Harry Potter Series: An Archetypal Study of Fantasy Villains." PhD diss., University of Minas Gerais, 2008 in  
[https://repositorio.ufmg.br/bitstream/1843/ECAP-7LQEGY/1/paula\\_complete\\_thesis.pdf](https://repositorio.ufmg.br/bitstream/1843/ECAP-7LQEGY/1/paula_complete_thesis.pdf)
- Gates, Kellynn. "Harry Potter and Evolving Hero Archetype." Graduation thesis, Regis University student Publications, 2009.  
<https://epublications.regis.edu/cgi/viewcontent.cgi?article=1491&context=theses>
- Gustafsson, Jakob. "Gender Roles in the Harry Potter Novels." Research Paper. University of Karlstads, February 2020. <https://www.diva-portal.org/smash/get/diva2:1396213/FULLTEXT01.pdf>
- Halpé, Aparna. "Between Myth and Meaning: The Function of Myth in Four Postcolonial Novels." PhD diss., University of Toronto, 2020.  
[https://tspace.library.utoronto.ca/bitstream/1807/26507/1/Halpe\\_Aparna\\_201011\\_PhD\\_thesis.pdf](https://tspace.library.utoronto.ca/bitstream/1807/26507/1/Halpe_Aparna_201011_PhD_thesis.pdf)
- Havirova, Tereza. "Fantasy as a Popular Genre in the Works of J.R.R Tolkien and J.K. Rowling." Master's thesis, Masaruk University, 2007.  
<https://is.muni.cz/th/cn231/m.a.pdf>
- Hennelly, Kevin R. "The Psychological Roots of Political and Ideological Violence: A Jungian Perspective." Research Paper, Kellogg Institute, 1987.  
[https://kellogg.nd.edu/sites/default/files/old\\_files/documents/095\\_0.pdf](https://kellogg.nd.edu/sites/default/files/old_files/documents/095_0.pdf)
- Hoffman, Sarah. "The Hero's Journey: A Postmodern Incarnation of the Monomyth." Honors Theses., University of Southern Mississippi, 2012.  
[https://aquila.usm.edu/cgi/viewcontent.cgi?article=1038&context=honors\\_theses](https://aquila.usm.edu/cgi/viewcontent.cgi?article=1038&context=honors_theses)

- Jedlinka, Miluse. "Mythical and Cultural Archetypes in J.R.R. Tolkien" MA Thesis., Marsaryk University, 2011, [https://is.muni.cz/th/a3t0y/thesis\\_final\\_jedlinska.pdf](https://is.muni.cz/th/a3t0y/thesis_final_jedlinska.pdf)
- Kopke, Diandra. "Women as Heroes in Selected Fantasy Novels." Master Thesis., University of Fort Hare, 2014. <https://libdspace.ufh.ac.za/server/api/core/bitstreams/ad9e1e0d-31e9-48c9-a5f1-385c7863be53/content>
- Levin, Christoffer. "The Hero's in J.R.R Tolkien's The Hobbit, or, There and Back Again." (2015-2016). <https://www.strategicplay.com/upload/documents/hobbit-and-heros-journey.pdf>
- Maslak, Antonia. "The Fantasy Literature Archetypes in the Harry Potter." MA thesis., J.J. Strossmayer University of Osijek, 2020. <https://repozitorij.ffos.hr/islandora/object/ffos%3A5075/datastream/PDF/view>
- Portenier, Loral Lee. *The Heroine's Journey Art and Healing*, PhD thesis., Saybrook University San Francisco, 2011. [https://www.academia.edu/2552989/The\\_Heroines\\_Journey](https://www.academia.edu/2552989/The_Heroines_Journey)
- Ronda, Anita Phillips Bailey. "Harry Potter: A Modern Day Hero." Thesis., Missouri, 2006. <https://fr.slideshare.net/slideshow/medc-6000-bailey-ronda-harry-potter-thesis-sp206/22972718>
- Sorensen, Johnanna. "Archetypes in J. K Rowling Harry Potter Series." Thesis., Goteborg universitet, 2013. [https://gupea.ub.gu.se/bitstream/handle/2077/35062/gupea\\_2077\\_35062\\_1.pdf?sequence=1&isAllowed=y](https://gupea.ub.gu.se/bitstream/handle/2077/35062/gupea_2077_35062_1.pdf?sequence=1&isAllowed=y)
- Tsatsa, Filipa. "Gender Roles in Harry Potter: Stereotypical or Unconventional." Thesis., Gothenburg University, 2013. [https://gupea.ub.gu.se/bitstream/handle/2077/33244/gupea\\_2077\\_33244\\_1.pdf?sequence=1&isAllowed=y](https://gupea.ub.gu.se/bitstream/handle/2077/33244/gupea_2077_33244_1.pdf?sequence=1&isAllowed=y)
- Vehkomaki, Anu. "Mythological Archetypes in the Legendarium of J. R. R. Tolkien and J.K. Rowling's Harry Potter Series." Master Thesis, The University of Oulu, 2020. <http://jultika.oulu.fi/files/nbnfioulu-202011183137.pdf>

## INDEX

### 1. The Kabyle Folk Tales

#### From *Sagesse* Volume that is Wisdom

“L’origine des moutons et la division de l’année”: “The origin of the sheep and the division of the year,”

“La mort de la Première Mère du Monde et les gelées de Janvier”: “The death of the First Mother of the World and the frosts of January.”

“La premier mère du monde”: “The first mother of the world,”

“La première culture de céréales” : “The first cereal crop,”

“La Première éclipse du soleil et le premier sacrifice humain”: “The first eclipse of the sun and the first human sacrifice”

“Le premier conflit et l’origine des peuples”: “The first conflict and the origin of peoples,”

“Les Premiers bovins domestiqués”: “The first domesticated Cattle,”

#### From *The Fabulous* Volume

“*Aaqqa Yessawalen*”: “The Magical Grain”

“Avava inuva, ou l’histoire de Rova et du lion”: “Avava inuva, or the story of Rova and the lion”

“Le bélier rebelle”: “The rebellious ram”

#### From *The Monstrous* Volume

“A la recherche de la belle Chartz”: “In search of the Beautiful Chartz”

“La Femme ingrate”: “The Ungrateful Spouse”

“La fille de l’ogre”: “The Ogre’s Daughter”

“La jeune fille courageuse”: “The Brave Young Girl,”

“La mere ingrate”: “The Ungrateful mother,”

“Le combat contre le dragon”: “The Fight against the Dragon ”

“Le Combat des Amazones”: “The Battle of the Amazons”

“Le tueur d’ogres”: “The Ogres’ Slayer”

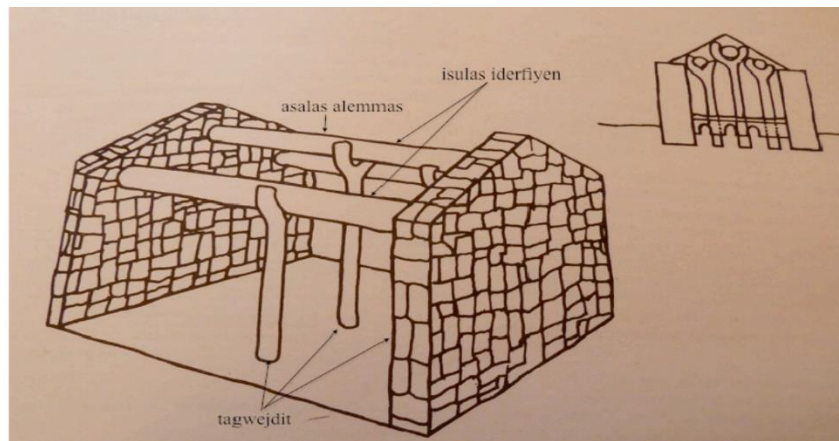
“Les soeurs mariees”: “The Married Sisters”

“Les trois fils de l’agellid”: “The Three Sons of the King”

“M’hmed Aserdun chez l’ogre”: “M’hmed Aserdun at the Ogres”

“Nuja, la fille de l’ogress”: “Nuja, The Ogresse’s Daughter

## 2. Iconic Representations



**Figure 01: The Main Structure of the Traditional Kabyle House.** Asalas and Tagejdit as the main pillars of the house. Source: Charly Guibbaud, *La Maison Kabyle*, <http://lestizis.fr/Maison-Kabyle/La%20Maison%20Kabyle.pdf>



**Figure 02: The Greek Heracles:** The Marble statute Hercules Farnese by Glycon of Athens was made around the 4<sup>th</sup> century AD. It is a copy of an older version made in bronze by Lysippos. It depicts the muscular man leaning on his club with the skin of the Nemean lion draped over it. On his right hand, behind his back, three golden apples, which he had stolen from the Garden. in <https://www.royalacademy.org.uk/art-artists/work-of-art/cast-of-the-farnese-hercules>



**The Roman Hercules** The representation of Hercules fighting Achelous transforming to a serpent present in the Louvre:

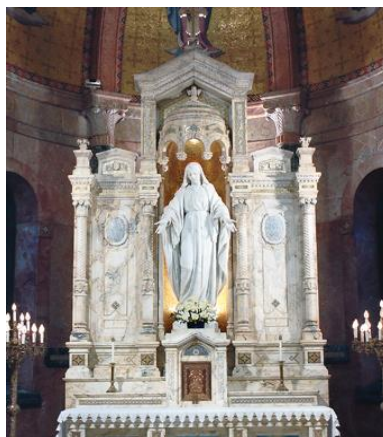
[https://web.archive.org/web/20200611155621/http://cartelfr.louvre.fr/cartelfr/visite?srv=car\\_not\\_frame&idNotice=556](https://web.archive.org/web/20200611155621/http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not_frame&idNotice=556)



**Figure 03: Achilles fighting Memnon.** He is the hero of the Trojan War, mostly famous for the fight against Hector. He is often depicted as a well-built, fierce warrior, skilled at the sword and the javelin. This is visual representation of the most famous episode of the Trojan War depicted on a Pottery Vase. The original collection is available in the national Archaeological museum in the Netherlands. The Illustration used here is uploaded by Jona Lendering. <https://www.livius.org/pictures/a/graeco-roman-mythology/achilles-and-memnon/>



**Figure 04: Hercules fighting Antaeus:** The painting represents the fight between Antaeus and Hercules where he has to raise him for his mother Gaia to beat him. The figure here is a 1634 oil painting by Francisco de Zurbarán. <https://www.museodelprado.es/en/the-collection/art-work/hercules-fighting-with-antaeus/b50a7459-d674-4ce1-8da7-ecbe3120b9c9>.



**Figure 05: Our Lady of Grace** Anonymous, “Our Lady of Grace” <https://miraculousmedal.org/the-message/our-lady-of-grace/>. The statue was mentioned around

1152 at Ipswich in Suffolk, England and then taken to Nettuno, Italy, in 1538, after the Reformation.



**Figure 06: The Venus of Willendorf.** The Venus of Willendorf's image in <https://www.britannica.com/topic/Venus-of-Willendorf>



**Figure 07: Der Berggast by Josef Madlener** [https://tolkiengateway.net/wiki/Der\\_Berggeist](https://tolkiengateway.net/wiki/Der_Berggeist)



**Figure 08: First Known Representation of the Uroboros Egyptian Museum, Cirao:** Material from the tomb treasure of King Tutankhamun, 18<sup>th</sup> dynasty, New Kingdom of Egypt, [https://en.wikipedia.org/wiki/Ouroboros#/media/File:C3%84gyptisches\\_Museum\\_Kairo\\_2016-03-29\\_Tutanhamun\\_Grabschatz\\_09.jpg](https://en.wikipedia.org/wiki/Ouroboros#/media/File:C3%84gyptisches_Museum_Kairo_2016-03-29_Tutanhamun_Grabschatz_09.jpg)

## Résumé

Cette thèse intitulé “ le mythe dans les contes populaire kabyles et les romans fantastiques de Tolkien et Rowling : Une étude Comparative. ” examine le mythe dans un contexte interculturel à travers la collection de contes populaires kabyles de Leo Frobenius et les auteurs de romans fantastiques anglais, à savoir John Ronald Reuel Tolkien et Joanne Kathleen Rowling, en explorant les structures narratives, thématiques et la signification de ces œuvres littéraires. Ecrites dans des milieux culturels différents et issus de traditions littéraires distinctes, la comparaison porte sur le recueil de Frobenius, intitulé *Les Contes Kabyles*, en quatre volumes (1921), traduits par Mokran Fetta (1997), *Le Hobbit* de Tolkien (1966), *La Trilogie du Seigneur des Anneaux* (1954-1955) et *Les Contes inachevés de La Terre du Milieu* (1980), aux côtés de la série *Harry Potter* (1997-2007). Le mythe universel du voyage de l'héro et de la héroïne sont les principales compassant qui vont guider mon analyses. Pour ce faire, l'interaction entre les caractéristiques locales et universelles est soulignée pour démontrer universality du mythe du voyage et la notion d'archétype. Cette étude comparative tire ses outils théoriques du cadre de la critique littéraire comparée, des théories du mythe, de la psychologie analytique et de la critique archétypique, plus précisément, le concept de “Monomythe” de Joseph Campbell et le “Processus d'individuation,” “l'Inconscient collectif” et “l'Archétype” de Carl Gustav Jung. L'analyse comparative révèle que les contes populaires kabyles, Tolkien et Rowling, sont bâtis sur le mythe du voyage du héros masculin et de l'héroïne féminine. Le héros masculin des contes kabyles, Thorin et Aragorn dans Tolkien et Harry dans Rowling représentent l'archétype du l'héro-guerrier. Leur parcours n'est pas seulement un chemin vers le pouvoir, célébré avec le mythe du Retour du Roi, mais c'est aussi un Processus d'Individuation. Un chemin similaire est emprunté par Nuja, Yuva et d'autres héroïnes féminines sans nom dans les contes populaires kabyles, Eowyn et Arwen dans Tolkien et Hermione dans Rowling. Elles illustrent la complexité du parcours de l'héroïne féminine. Leur parcours se présente comme une quête de reconnaissance et de réconciliation avec le moi féminin. Cette étude dévoile également une relation complexe entre le héros/héroïne et l'archétype du père et de la mère. Le voyage se termine par la célébration du mariage mythique célébrant “ l'Union sacrée,” une connotation du pouvoir de guérison du voyage et du mythe au sens large dont l'homme moderne a besoin pour se rétablir. Ces récits mythologiques reflètent les croyances et les valeurs sociétales. Les contes populaires kabyles sont une source fondamentale de la littérature orale nord-africaine. Les œuvres de Tolkien et Rowling s'inspirent de la mythologie européenne, des traditions anglo-saxonnes et nordiques. Les textes sélectionnés résumant également les thématiques de l'amitié, de l'identité et des complexités morales du bien contre le mal. Ces problématiques sont communes aux textes sélectionnés ce qui certifie l'universalité de l'expérience humaine et “ la quête de sens.”

تساهم هذه الأطروحة في فهم الطرق التي يتقاطع بها الفولكلور والأساطير والروايات المعاصرة، مما يوفر نظرة ثاقبة للقوة الدائمة لسرد القصص عبر الثقافات والأزمنة. وهو يدرس الأسطورة في سياق متعدد الثقافات من خلال مجموعة ليو فروبينيوس للحكايات الشعبية القبايلية ومؤلفي الروايات الخيالية الإنجليزية، وهم جون رونالد رويل تولكين وجوان كاتلين رولينج من خلال استكشاف الهياكل السردية والعناصر الموضوعية والأهمية الثقافية لهذه الأعمال الأدبية. والتي تم إنتاجها في خلفيات ثقافية مختلفة وصدرت من تقاليد أدبية متميزة.

تدور المقارنة حول مجموعة فروبينيوس بعنوان *Les contes Kabyles* ، في أربعة مجلدات (1921)، ترجمة مكران فينا (1997)، و *The Hobbit* لتولكين (1966)، وثلاثية سيد الخواتم (1954-1955) وحكايات غير مكتملة. الأرض الوسطى (1980)، إلى جانب سلسلة هاري بوتر (1997-2007). من خلال وضع هذه الأعمال جنبًا إلى جنب، تتمثل المهمة الرئيسية في دراسة الأسطورة العالمية للرحلة والسعي، مع الاعتراف أيضًا بالسرد الثقافي المتميز الذي يشكل رواية القصص. وللقيام بذلك، تم التأكيد على التفاعل بين السمات المحلية والعالمية لإثبات أن العنصر المحلي لأي ثقافة هو مكون عالمي يتجاوز الاختلافات من خلال أسطورة الرحلة ومفهوم النموذج الأصلي. وتستمد هذه الدراسة المقارنة أدواتها النظرية من إطار النقد الأدبي المقارن ونظريات الأسطورة وعلم النفس التحليلي والنقد النموذجي. وبتعبير أدق، يتم تطبيق مفهوم جوزيف كامبل عن "المونوميث" و "عملية التفرد" و "اللاوعي الجماعي" و "النموذج الأصلي" لكارل غوستاف يونغ. يكشف التحليل المقارن أن الحكايات الشعبية القبايلية، مثل تولكين ورولينج، مبنية على أسطورة رحلة البطل الذكر والبطل الأنثى. يمثل البطل الذكر في الحكايات الشعبية القبايلية، ثورين وأراجورن في تولكين وهاري في رولينج النموذج الأصلي للبطل المحارب. رحلتهم ليست فقط طريقًا إلى السلطة، يتم الاحتفال به بأسطورة عودة الملك، ولكنها أيضًا عملية تفرد. تم اتباع مسار مماثل من قبل نوجا وأوفا وغيرهما من البطلات غير المأهولة في الحكايات الشعبية القبايلية، وإيوين وأروين في تولكين، وهيرميون في رولينج. كلهن بطلات يوضحن مدى تعقيد رحلة البطل. تمثل رحلتهم سعيًا للاعتراف والتمكين، ولكن الأهم من ذلك هو المصالحة مع الذات الأنثوية. تكشف هذه الدراسة أيضًا عن علاقة معقدة بين البطل/البطلة والنموذج الأصلي للآب والأم. تنتهي الرحلة بالزواج الأسطوري الذي يحتفل بـ "الاتحاد المقدس"، وهو دلالة على القوة العلاجية للرحلة والأسطورة بالمعنى الأوسع التي يحتاج الإنسان الحديث إلى التعافي. من الأمور المشتركة بين هذه الروايات الأسطورية حقيقة أنها تعكس معتقدات السكان الأصليين والقيم المجتمعية. في حين تمثل الحكايات الشعبية القبايلية مصدرًا أساسيًا للأدب الشفهي في شمال إفريقيا، فإن أعمال تولكين ورولينج مستمدة من الأساطير الأوروبية والتقاليد الأنجلوسكسونية والإسكندنافية. تتضمن النصوص المختارة أيضًا موضوعات متشابهة مثل الصداقة والهوية والتعقيدات الأخلاقية للخير مقابل الشر. هذه القضايا مشتركة بين النصوص المختارة التي تشهد على عالمية التجربة الإنسانية و"بحث الإنسان عن المعنى".

## Agzul

Tazrawt-a n ugemmir-nay tesseneq tamidrānt/Tamiṭulujit (mythology) deg yiwen n wadeg n yidles s ttawil n wammud n tmucuha tiqbayliyin n Leo Frobenius d yimeskaren n wungalen n usnulfu (Fantasy) n teglizit, wigi d John Ronald Reuel Tolkien d Joanne Kathleen Rowling, s ttawil n unadi yef isntalen n tmacahut, d tyessa n tsenselkimt d wazal adelsan n yidrisen-a iseklanen. Yura-t deg temnaḍin tidelsanin yemxalafen yerna seg wansayen iseklanen yemgaraden, axeddim-agi n Frobenius (Les Contes Kabyles), yesḡan kuḥ n yidlisen (1921), i d-yessuqel Mokran Fetta (1997), *Le Hobbit* n Tolkien (1966), d *La trilogie n Seigneur des Anneaux* (1954-1955), Timucuha ur nekfi ara n *La Terre du Milieu* (1980), d Harry Potter (1997-2007). Tamayt/ tmacahut n inig n ugellid d tgellid d iferdisen igejdanen ara d-yesbedden leqdic-inu. Tazrawt-agi n usniles tessufey-d allalen-s n tizri seg tizriwin n tamiṭulujit, n tmussni n tanefsit d tazyent n arkitip, ladya tiki n “Monomythe” n Joseph Campbell d “Individuation Process,” “The Collective Unconscious” akked “the Archetype” n Carl Gustav Jung. Tasleḍt n userwes tettbeggin-d belli timucuha tiqbayliyin, Tolkien d Rowling, bnant yef tmucuha n inig n wergaz d tmeṭṭut, yal yiwen s iḡewwiqen-is. Agellid deg tmucuha tiqbayliyin, Thorin d Aragorn deg Tolkien d Harry deg Rowling d l’archetype n amḥaddi. Tikli-n sen mačči kan d abrid yer udabu, yettwasfugul s Tuḡalin n Ugellid, macca yesken-d dayen abrid yar umdan (Processus d’Individuation). Abrid n *Nuja*, Ḡuwa, d tiyaḍ ur nesei ara isem, deg tmucuha tiqbayliyin, Éowyn d Arwen deg Tolkien d Hermione deg Rowling icuba abrid n Mis u agellid. Ttbeginen-ed inig n tmeṭṭut i yeččuren d aḡewwiqen d uguren i qqenen yer tanefsit. Tikli-n sen d anadi yef usnirni d uselḡu d yiman n tmeṭṭut. Tazrawt-a tesskanay-d dayen assay ixuṣṣen gar agellid d tgelledt (The hero/the heroine) d archétype n u babat akked teyemmat. Inig-a yettkemmil s tmeyra am “Tadukli Taqdimt”, d ayen ay d-yesskanayen tazmert n tujjya n inig yehwaj wemdan atrar i lmend n ussehḡiber. Timucuha-agi ttbeginen-d tikiwin d wazalen n tmetti. Timucuha tiqbayliyin d llsas n tsekla timawit n Tefriqt n Ugafa. Tiran Tolkien d Rowling ttwaḡerzen seg tmidrānt/Tamiṭulujit n Urupa, seg leḡwaed n tmussni n Anglo-Saxon-akked Yinurdiyen. Iḡrisen yettwafernen ssumren-d dayen isentalen n tdukli, n tmagit d tmuyliwin n tmussni n lxiḡ mgal cceḡ. Timsal-a ttwasemrasent deg yidrisen yettwafernen, d wid ay d-yesbanen tayellist n tirit n umdan d “unadi yef unamek.”