

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**



**URSULA K. LE GUIN'S FANTASY WORLD IN THE FIRST *EARTHSEA*
TRILOGY EMBEDDED IN KABBALAH**

THESIS

Çiğdem YILMAZ

**Department Of English Language And Literature
English Language And Literature Program**

Thesis Advisor: Assist. Prof. Dr. Timuçin Buğra EDMAN

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DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis.

Çiğdem YILMAZ

FOREWORD

I would like to express my appreciation to my supervisor; Assist. Prof. Dr. Timuçin Buğra Edman for her academic guidance. I also would like to thank my family and friends who always support me on anything.

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URSULA K. LE GUIN'S FANTASY WORLD IN THE FIRST *EARTHSEA* TRILOGY EMBEDDED IN KABALAH

ABSTRACT

From primitive times to modern times, human minds have always wondered mysterious and paranormal entities, and they have questioned the power behind all of these mysterious things. In time, having knowledge of cabbalistic entities including the specific language have related with witches. So, this thesis proposes to illustrate the first three *Earthsea* novels (a *Wizard of Earthsea*, *the Tombs of Atuan*, and *the Farthest Shore*), which are enriched by fantastic, rich details of occultist customs and kabbalist features, and were inspired by many myths, and histories from the East and West about magic and witchcraft. Furthermore, this report aims to show the connections among symbols, specific names called "true names", the power of language, an equilibrium between nature and magic, a reflection of witches being good or bad under the power of alchemy, reincarnation, astrology and telepathy in the first three *Earthsea* books, and how Guin harmoniously demonstrated occultist features and fantastic literary elements in the *Earthsea* series. This thesis purports to utilize an analysis of occultism through the ways that Le Guin constructed the selected novels involving occult tradition. Le Guin demarcated her fantastic novels in such a way that their storylines were intertwined within the fantasy elements that are filtered through the occult notion(s). Therefore, while assessing a meticulous analysis on Le Guin's first three *Earthsea* books (*The Wizard of Earthsea*, *The Tombs of Atuan*, and *The Farthest Shore*), a reader can come across the stems of alchemy, and through one of the novels, might disembark at a part which is filled with occult elements rather than mere sorcery and magic.

Keywords: *Kabbalism, Occultism, Le Guin, Fantastic Novel*

KABALAYA YERLESTİRİLMİŞ İLK YERDENİZ ÜÇLEMESİNDE URSULA K. LE GUIN'İN FANTASTİK DUNYASI

ÖZET

İlkel zamanlardan modern zamanlara insanlar gizemli ve olağandışı varlıkları her zaman merak etmiştir ve bu gizemli varlıkların ardındaki gücü sorgulamıştır. Zamanla bu gizemli şeyler hakkında bilgi sahibi olma ki buna kullandıkları özel dilde dahil olmak üzere cadılarla eşleştirilmiştir. Bu çalışmada, hem okültizm gelenekleri ve kabalizm özellikleri üzerinden fantastik edebiyat elementleri değerlendirilmiş hem de Doğu ve Batı'daki birçok mitolojiden alıntılanan büyü ve cadı aktivitelerinin tarihçelerinden ilham alınarak 'ilk yerdeniz üçlemesi' incelenmiştir. Aynı zamanda ilk yerdeniz üçlemesindeki semboller arasındaki ilişki, dilin gücü, doğa ve büyü arasındaki denge, telepati, astroloji, reenkarnasyon ve simya ilminin gücü altında iyi veya kötü olma kavramlarını gösterilmesi ve Le Guin'in okültizm ve fantastik edebiyat elementlerini nasıl uyumlu bir biçimde bu üçlemde kullandığının tespiti amaçlanmıştır.

Anahtar Kelimeler: *Kabala, Okültizm, Le Guin, Fantastik Edebiyat*

1. INTRODUCTION

Renowned as an author of fantasy, science fiction, other fictional genres and poetry, Ursula K. Le Guin had announced her voice around the world with her first three *Earthsea* novels- *A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1970), and *The Farthest Shore* (1972); these are praised as masterpieces of fantastic literature. These first books in the *Earthsea* series mostly constituted “true names” that came from the Old Speech related to theory of Kabbalism and Occultist notions, and they were featured by emphasizing the equilibrium of the universe. Raised by an anthropologist father, Le Guin wisely introduced the reader to the history of magic, myths and their correlation using its language through her narration, setting and characters in the first novels of *Earthsea*. This thesis aims to itemize how Kabbalism and occultist notions were embedded in them.

To begin with, this thesis presents a historical and theoretical background that is directly related to the books. Surrounded by various cultures, myths, theories, and even including psychology, Le Guin had created the magical world of “Earthsea” (Algeo, 1982, p.60). Primitive humans have always felt threatened by the unexplained sources and powers of the universe which are beyond their understanding. They weren’t able to challenge lightning, rain, wind, the Sun, the stars, rivers, mountains, lakes, forests, or the sky. There were also unexplained and mysterious illusions and delusions which made them wonder about the reality of this universe. They desired to learn and discover what these peculiar things were. Early humans began to interrogate mystical, secret, hidden forms, shadows, things, and images. Their egos made them believe they were surrounded by supernatural creatures, and powers which were composed for the wholeness of this universe.

These peculiar sources actually were part of reality for them, just like humans, animals, the sky and plants (Schertel, 2009, pp:15-19). These paranormal things were called “mana” (Schertel, 2019, p.18). This mana consisted of signs and symbols in uncertain forms. Therefore, early humans recognized that these

forces were also part of the universe as well. Primitive humans thought that these signs and peculiar things were known only by the chosen ones, who were “mages”. These “mages” were the shamans of the first tribes, the priests and kings of Egypt, other priests, Renaissance “amateurs”, and more modern humans of correlated sciences.

Mages were known as the people of science to seek the reality of the universe and solve problems. They were the ones who understood the signs and hidden knowledge behind the letters. They had the hidden knowledge of their words so they could change stone, bread, or even a bird into something else (Davies, 2017, pp:30-31). These mages claimed to have innate power, so for centuries, the clever and talented ones were sent to wizard schools to learn the science of magic. For instance, red Indian witches from Cumana, known as the *Piaches*, were selected from 12-15-year-old boys who were the most eligible and skillful to learn the art of magic (Schertel, 2009, p.20). Le Guin used these historical facts when she created the *Earthsea* series. From the first book, *A Wizard of Earthsea*(1968), Le Guin has pictured the main protagonist, Ged, as a young boy who had congenital magical powers (which he inherited from his aunt), for when he spoke, some words in the Old Speech came out. The reader at that point would understand that Ged had a talent over magical words.

Skilful Ged was taken as an apprentice by one of the great wizards, Ogion; then Ged went to a school at Roke, where the all of the wizards learnt the art of magic and the words from the Old Speech to perform their arts. Le Guin described the school of wizards as:

“The School on Roke is where boys who show promise in sorcery are sent from all the inner lands of Earthsea to learn the highest arts of magic. There they become proficient in the various kinds of sorcery, learning names, and runes, and skills, and spells, and what should and what should not be done and why. And there, after long practice, and if hand and mind and spirit all keep pace together, they may be named wizard, and receive the staff of power. True wizards are made only on Roke (Le Guin, 2014, p.19).”

Wizards in the school of Roke learned all kinds of sciences and arts, and they became masters in each category, such as the weather, changing of forms, names, and alchemy. The most significant thing wizards learned was the words from the Old Speech, because these words came from a creation language, and having knowledge of each thing on Earth gave pure power for doing anything to

that thing. Le Guin exemplified at the beginning of *A Wizard of Earthsea* (1968), when Ged controlled sheep with the sacred words, and when the Master Hand said the true name of rock to change it into diamonds. True names are the essence of each thing. Magic and language always have correlated with each other, because it was clear that common language had no power for magical activities.

Wizards knew the sacred and hidden language to perform their art. Foucault who is a literary critic and theorist, explained the relationship between the language and the magic by evaluating it as a field of science:

“The world is covered with signs that must be deciphered, and those signs, which reveal resemblances and affinities, are themselves no more than forms of similitude. To know must therefore be to interpret: to find a way from the visible mark to that which is being said by it and which, without that mark, would lie like unspoken speech, dormant within things (Foucault, 1994, p.32).”

From these sentences, it is understood that Foucault expressed that the signs are hidden behind the letters, so the wizards should catch glimpses of the universe through the hidden symbols behind words. Therefore, the art of magic was also considered to be a field of science. From the beginning of humanity, many people have accepted magic as the work of demons, while others have claimed it to be a science that correlates with astronomy, geometry, chemistry and social sciences (Schertel, 2009, p.49). In its own way, occultism simply researches these things which it considers to be hidden, sacred, magical and mysterious. Occultism comes from the Latin word for “to uncover”. Occultism indicates hidden “facts” that its followers claim ordinary science cannot solve with the known scientific knowledge. Occultism provides an equilibrium between what is thought to be the material and eternal worlds. Occultism’s aim is to uncover what it considers to be reality by involving spiritual things into scientific facts. The occult connects with various supernatural, paranormal and mystical forms, such as sorcery, astrology, reincarnation, Kabbalism, and magic (Melton, 2001, pp:6-7).

This thesis aims to analyse how Le Guin used occultist elements and features through the first three *Earthsea* novels by a rich historical and theoretical framework. Le Guin successfully integrated occultist elements into the *Earthsea* series by examples from ancient cultures’ sorcery, claimed hidden realities, letter symbols, and unformed shadows to unexplained disbalances. Moreover,

the reader witnesses that magic was considered to be a field of science, as occultism suggests, so there was a school of wizards where each wizard learns all kinds of “sciences”. Occultism under the Kabbalistic perspective suggests that there is a balance between the material world and spiritual world, as problem solvers, the wizards stood for protecting this balance. Le Guin showed consequences of disbalances all over “Earthsea” throughout the series, and she created the balance of “Earthsea” with the main source of magic - the language. Through detailed narration that is integrated by these occultist and kabbalist elements and notions, Le Guin created the unique, fantastic world of “Earthsea”. The most significant anthropological and historical knowledge that Le Guin embedded into the first *Earthsea* books was the theory of Kabbalism. Kabbalism is defined as a field of science, according to the Occultist field. This thesis aims to present how Kabbalism is directly embedded in the first *Earthsea* novels. When these three books are analysed successfully, it is seen that they are a fantastic example of Kabbalism. Kabbalism, in short, “was born from the of Jewish mystique and religious philosophy. Kabbalah means (as it was said) tradition or hearsay, that is to say a system of thought which was not given directly on the Old Testament, but existed alongside it as oral tradition (Schertel, 2009, p.48).”

Kabbalism suggests that it was born when *Yahweh* created the universe from his words. That’s why the Hebrew letters carry holy and valuable significance. This dissertation presents that in the first three *Earthsea* novels, Le Guin had created her fantastic masterpieces over a Kabbalistic understanding of not only letters, but also the ten sephirot of the Tree of Life, which are constituted in a perfect balance through opposite words. In the first *Earthsea* books, Le Guin had emphasized the power of words and the Old Speech, just like in Kabbalism. Everything, even the balance of “Earthsea”, was controlled by the power of true names. The Old Speech was a creation language of “Earthsea”. Like the creation in Jewish mysticism, “Earthsea” was created by the Old Speech of Segoy. Segoy, as a creator, named each thing to constitute “Earthsea” from waters. He created each thing’s real “essence” by words (Le Guin, 2014, pp: 155-156). The creation of “Earthsea” by means of the language of a creator is obviously

parallel with Kabbalism's perspective of creation and the language position over it. Kabbalist and occultist writer Idel expressed that,

“Language was regarded as instrumental in the process of the creation of the world and as a natural component of reality. This emphasis on the constitutive nature of language is widespread in all forms of Jewish mysticism. Language and its elements reflect, according to another important kabbalistic view, the divine structure by way of symbolism and by virtue of an organic link between the symbol and the object it symbolizes. Consequently, the mystic is able to affect the divine structure by the proper use of language. This approach is characteristic of the theosophical-theurgical Kabbalah, as represented in the Zohar and Lurianic Kabbalah (Idel,1992, p.44).”

From this segment, it is understood that Le Guin perfectly used the main point of Kabbalism in the first three *Earthsea* novels. This thesis purports to show how Le Guin embedded the theory of Kabbalism into them.

In the first chapter of this dissertation, an anthropological background of Ursula K. Le Guin is presented to associate with the first three books of *Earthsea*. Through the background of the narrator and the brief history of magic, occultism and Kabbalism, *A Wizard of Earthsea(1968)* is analysed according to the power of words, names and language. In the first book of the *Earthsea* series, Le Guin focused on the power of names and the equilibrium between life and shadows from a kabbalistic perspective. She wisely presented characteristics of kabbalism from its beginning to ending. Le Guin presented Ged's journey to reach reality and wisdom, just like the Tree of Life in Kabbalism. The Tree of Life is believed as the journey of a soul to reach reality by passing ten sephirot of God. In *A Wizard of Earthsea(1968)*, Le Guin revealed fragment of this journey. Ged had defeated his pride and broken the balance between the world of living and world of shadows. He failed at the sixth sephirot, *Tiphareth*, on the Tree of Life because of his pride, which is thought to be the opposite of wisdom. As a consequence of his arrogant acts, he tried to provide the balance again.

In the second chapter of this thesis, *The Tombs of Atuan(1970)* is analysed according to Kabbalistic and occultist notions. In this book, Le Guin shows the results of imbalances between women and men, light and dark, and life and death, which were provided by words. The Kabbalism diagram, known as the Tree of Life, was built on the concept of balance through dualistic ideas and

forms. The Tree of Life is a path of a soul with two choices in each step. If a soul could reach *Kether*, the creator, then they could reach the reality of the universe (Fortune, 2000, pp:56-58). In *The Tombs of Atuan* (1970), Le Guin presented Tenar, who was the protagonist to choose light or darkness, as well as Ged, to choose peace and disbalance. Moreover, Le Guin used an equilibrium between light and darkness through Tenar and Ged, and their uniting provided balances at the end.

In the last chapter of this thesis, *The Farthest Shore* (1972) is discussed and analysed according to Kabbalistic and occultist-dominant notions and features. Le Guin presented the consequences of pride and thirst for power again. She focused on the equilibrium of “Earthsea” that is supported by the language. Unlike the first book of series, in *The Farthest Shore* (1972), Cob had an ambitious role and broke the wall between life and death by using the Old Speech for his benefits. Le Guin revealed the path of Ged on the Tree of Life, as well as consequences of understanding power. She presented the real aim of magic, which was providing the balance that Ged created perfectly, as in the perspective of kabbalism.

2. THE THEORETICAL BACKGROUND

2.1 A Brief History of Magic

From ancient Mesopotamia's Babylonian and Assyrian Empires, ancient Sumer, Mesopotamia, and ancient Anatolia to modern Western nations, paranormal, unexplained and fear-invoking entities have been at the core of the different communities. Those supernatural and mystical things have always fascinated human's minds throughout each century. They have wondered what those peculiarities could mean. Throughout the ages, those mystical and peculiar things have been defined as magic - a concept which came from the ancient Greek mythology and practices involving "magos" (a.k.a. "mages"). *A mage was one type of person who claimed to practice magic.* Magic was seen as a key of the universe to learn about reality. Occultist works actually were a part of science including medicine, sorcery, physics and literature. Magical activities had a deeper meaning, unlike today's popular cultures. It was a science to seek the reality behind everything around them that they could not explain. Moreover, people have always wondered how magic is correlated with science, myths, nature, economics, health and religion. Is there a specific language for witchcraft or some meanings beyond the spoken and known words? Through the beginning of the first primitive tribes, it was believed that magicians, witches, the occultists, the alchemists and sorcerers knew a secret language and meanings of words beyond what regular human beings could understand or see. They were accepted as scholars, philosophers, scientists, astrologers and the people of Gods (Schertel, 2009, pp:15-20). According to Occultist writer, Schertel, a magician, or a wizard/witch, is an envoy who has the power and strength to rule the spiritual and ephemeral worlds. They are a mediator who derived equilibrium between earthly and moral knowledge. They are a kind of a chosen one (2009, p.22-25).

Mages in different civilizations and languages cover the definition of the well-educated persons who are not only interested in spells, spiritual and non-human things, but also in science, health, astronomy and many other things in the more

logical field. Therefore, in Greek literary text such as the *Odyssey*, in the Old Testament and other parts of the Holy Bible, and in many recorded cuneiform scripts in ancient civilizations, magical practices and its usages in daily life were included. When we investigate the history of witches and witchcraft, the real definition and usage could be understood clearly on contrary of popular culture illustration.

Integration of wizardry as well as demonism began around entire countries and lands at the almost same time. It was around 500 B.C which the year was marked as the culmination of the “magical consciousness”. At that time, Lao Tse worked with magical activities in China and was a leading member of a certain illuminated mystic group in India, the Buddha accomplished Brahmanism (that is again related witch mystic and magical aspects); in Persia, Zoroaster restructured the older magic and built his sect, which could not verb and noun, except in today's Bahai and Mazdaznan. In Palestine, throughout that the time when envoys were in operation and standing in sharp distinction to the magic orientated “Yahweh” cult of the recent Jews and in the business of putting railings against concrete, the first philosophers in Greece also were in a relationship with the first primitive magical activities and symbols, and they helped to lead up to Renaissance European mentalism. In America, many texts, which were written in Spanish, proved that the locals practiced magical activities. In any event, the Spanish conquerors confirmed that Native Americans believed in the reincarnation of a legendary religious former leader who had fought against black magic supporters, just like Jewish envoys (Schertel, 2009, pp: 43-44).

Many recorded texts written in cuneiform were rediscovered by scholars and scientists just to release the mystery behind magical performances and meanings as well. As Davies mentioned in his book, *The Oxford Illustrated History of Witchcraft and Magic*, many ancient magical texts touched on cures of illnesses, astrological facts and star’s actions, planets, their understanding of nature, spiritual creatures, deaths and many things that related with each other. Witchcraft texts were supposed to give simple solutions to some illness, such as indigestion, strokes, facial palsy, childhood convulsions, and fevers. For instance, “If someone has pains between his shoulders and his teeth are

bleeding, he has a disease of the lungs and has been given an enchanted drink” says a text from the first millennium BC (2017, p.3).

Moreover, the ancient men investigated the stars and planets, their actions and appearance to understand nature and the signs of God (Davies, 2017, p.3). Another ancient nation, ancient Egypt, also had interests in magic. Heka is the name of an Egyptian magic notion which implies magical spells. Furthermore, a pharaoh himself was sometimes referred to as “wr-hekaw-pw”- someone great in magic (Davies, 2017, pgs. 9 and 6). Pharaohs were also known as divine creatures, so magic and religion attached to each other firmly without considering only evil practices. Moreover, Egypt scientists were interested in alchemy to investigate sections of science. Actually, the term “alchemy” derives from Egypt in the 3rd or 4th century B.C. from the Egyptian words, “Khem” or “khm”.

The Jewish community has also practiced magic and witchcraft. There are many words in Hebrew in their Old Testament, such as *askhartum* (“magician”), *mekashef* (“sorcerer”), *Khober* (“caster” of spells), *qosem* (“diviner”), *me'onem* (“soothsayer”), *shoelob* (“necromancer”), *yidon* (“wizard”), *ashaf* (“exorcist”), and *holem* (“interpreter of dreams”). There are many written texts in Hebrew such as the *Sepher ha-Razim* (the Book of Mysteries), which contains magical information and spells (Davies, 2017, pp:14-18).

Because the word “magic” comes from the Greek word “*mageia*”, Greek concepts of magic and wizardry and activities under the term of “*mageia*” is essential. The word is derived from the best known *pharmakides* (“magician”), Medea, the daughter of the king Aeëtes, a skilful sorcerer under the rule of Hekate, an Olympian goddess of magic and darkness. The story goes back to the myth of “Jason and the Argonauts”, in which Jason gets married Medea to utilize her power of magic and sorcery and take the golden fleece with the intent to use its magic to take his crown back without getting hurt at all. From the myth of the golden fleece to Homer's epic *Odysseus*, many occultist activities occur in many texts and frameworks of Greek mythology, and since the Greek word “*pharmakeia*” includes love poisons, spells, and using of herb in magical performances, the occult Greek mythology uses those aspects. For instance, the occultist writer, Davies, gave an example in *Odysseus*. In Homer's epic, the magician Circe used a combination of *pharmakeia* and *mageia* to turn

Odysseus' men into pigs, and Odysseus was given a magical root to protect him from Circe's spells (2017, p.19).

Furthermore, *Telecines*, known as magicians and sea demons in Greek Mythology who, according to later writers, were able to change shape, cast the evil eye, use *pharmakeia* to produce poisons, and employ *mageia* to render places infertile or summon up natural disasters. (2017, p.20). Curses and spells for raising the dead, recalling a heroic spirit, or dismissing evil ghosts were used by professional Greek magicians in nearly the 6th century B.C. The Greek tablets recording these were written long before the Mesopotamian and Egyptian cuneiform records. Moreover, Greek writer and poet Ovidius mentioned creation of earth and transformation in his famous book, *The Metamorphoses* which were the subjects of magic and they were described according to kabbalistic perspective by magic's instrument; language. He emphasised the power of words in creation in his book. *The Metamorphoses* is an important example for the role of magic in creation and transubstantiation. Besides, by his book, Ovidius strengthened the idea of witches just like Medea (Amsler,2007,pp:396-398).

Romans interlarded the concept of magic in many ways. In *Magic and Magicians in the Greco- Roman World*, the writer mentioned that the famous Roman writer, Pliny the Elder, referred to a school of magic in his book, *Naturalis Historia*. Dickie also mentioned a story of freedman Chresimus who used spells of *veneficia* (acts of poisonous magic), to grow his crops and was accused by his neighbors as a consequence of his occult act (2001, pp:137-139).

Davies mentioned that the Romans wrote any curse-tablets (*defixiones*), and amulets (*remedium*) to protect from themselves from evil spirits and diseases. It is seen that magic performances in every part of Romans' lives were very widespread. The Romans converted some concepts of magical activities in their ancient world after the Egyptians, Jews and Mesopotamians. The supreme change was an altering of the accepted sex of the magicians in history- such records began with Greek magicians such as Magae and Circe. Davies suggested that magic was largely in the hands of men, and even in Greek literature there was much talk of priests, soothsayers, professional magicians, and itinerant healers and hucksters, all of whom were evidently male. With Rome, however,

we can discern the beginnings of female magicians who would in later times be referred to as “witches” (2017, pp:25-30).

The Roman lyric poet, Horace, also recorded witch figures in his poems. He depicted the witches as having as hair with snakes, and being dark and scary creatures, such as in VIII 23-50, Witchcraft:

“I’ve seen Canidia myself, wandering barefoot
With her black robe tucked up, and dishevelled hair,
Howling with the elder Sagana: pallor making them
Hideous to view. They scraped at the soil with their nails,
Then set to tearing a black lamb to bits with their teeth” (Kline, 2000)

In the Roman perspective, witchcraft and magical activities were portrayed as detrimental and evil performances which could be made by satanic spirits and demons who possess female magicians or witches. Maybe these thoughts affected the Christian concept of magic in the Medieval Ages. After the demolishing of the Great Roman empire, Christianity expanded over the lands. Pagan Europe converted to Christianity. The Catholic Church gained wealth and became the strongest institution of the age by ruling almost each kingdom in Europe through scholastic doctrines and oppression. However, Dr. Ernst Schertel asserted in his book that Catholicism was preceded by ancient Egyptian magical activities and doctrines. In other words, Catholic principles just came from Egyptian magical rituals with its sacrifices, and figures of God and Satan. Furthermore, the Catholic church deducted pagan magical activities as black art and being of Satanic thoughts. Lectatnius stated that the Catholic church thought of magic as demonic and of the pagan demons. So, the Catholic church created good magic and magic to take advantage of magic’s benefits. Black magic comes from Satanic gods, and white magic is derived from Catholic doctrines (2009, pp:46-47).

The Catholic church norms forbade magical practices. They described all pagan rituals of magical activities, words, and sacrifices as demonic and a rejection of the Christian god. However, in the Middle Ages, from vulgar to nobles, magical practices could be used in everyday life. “... early medieval sources describe how words or incantations were used to transform everyday objects like knots, bread, cloth and even grass into magical tools.” (Davies, 2017, p. 31).

There were two foremost brands of magic- *sortilegium* (“sorcery”), which is a transformation of objects into different versions such as diamonds and golds,

and *maleficium* (“evil practice”) that was described as harmful actions causing illness and death. All kind of magic is described as harmful and dangerous activity. However, the witchcraft name actually came from European ancestors- the Anglo-Saxon word “Wicca”, which means the savant and fighting against evil powers. Also, they believe that God is the protector of the witches. “The deity is usually represented as having three faces: The Maid, the Mother and the Wise Ancient- in other words the New Moon, Full Moon and the Waxing and Waning Moon”. The main problem that the Catholic church has had against witchcraft actually depends on their male god who has a horn. That image of God of Anglo-Saxons has caused the Christian church to see it as an emblem of Satan (Haining, 1971, pp:17-18). Christian authorities put many laws to consummate magical activities, such as peculiar language to use in enchantments and rituals, charms to protect people, bewitched performances to cure people or resurrect the dead and enamour each gender (Davies, 2017. pp:30-31).

Even magical activities included all kind of physical sciences, just like medicine and astronomy; it was screened as supernatural and devilish to put their norms over nations by rejecting old traditions and sciences. Furthermore, in the eleventh century, the Catholic church sent an army during a period known as the Crusades to take back their holy land, Jerusalem, from the Muslims. The Crusaders were bribed with gold in exchange for a guarantee of forgiveness for their sins and assurance that they could live in Heaven after death. These Crusades caused Christian Europeans to discover Classical (Greek and Jewish), Islamic (Arabic) literature, and science and technology. Therefore, many European scholars and thinkers, writers and artists began to look back and celebrate the art and culture of ancient Greece and Rome. Many Greek, Jewish and Arabic texts, called “classic texts” translate into Latin, (which was the language of Catholic church) and vernacular languages such as English, French, and German.

Therefore, Europe encountered magical texts. “The ensuing extraordinary influx into Europe of Magic texts from the Greek, Arabic and Jewish traditions transformed the status of late medieval magic from an illicit activity into a branch of knowledge” (Davies, 2017, p.32). In this way, magic was taken as more austere and knowledge and art were emphasized the under the term of

magic. Even the Catholic church was against the magical practices; texts proving this were studied in universities by scholars and philosophers. Therefore “Medicine, philosophy, cosmology, geometry, astronomy and the occult sciences (alchemy, astrology, magic, and divination)” surfaced in Europe and raised the curiosity of magic among people (Davies, Owen 32-33).

One of the most important works involving this, *Picatrix*, emphasized the equilibrium among magic, religion and natural philosophy. “For the author of the *Picatrix*, the practitioner of magic was a perfect philosopher (*philospheus perfectus*) who had mastered natural philosophy, metaphysics, arithmetic, geometry, music and astronomy. This exemplary magician had acquired his wisdom from a study of cosmos and of books, but he derived his power from celestial spirits and from the planets dominant in his nativity.” (Davies, 2017, p. 34).

A *Picatrix* witch or mage composes current fantastic literature wizards in a way. Fantastic literature witches and wizards from Ged to Harry were created like those in *Picatrix* to know the perfect balance between the nature and magic, and of course the results of the disorder of balance. In the Reformation period, the Catholic church faltered their power, in consequence of their corruption on the spiritual life of community and superstitions over religion to accumulate their wealth. Moreover, magic and witchcraft increased to be seen as detrimental works day by day in Europe.

Many theological texts, doctrines and literary works were generated as diabolic and also magic trials were associated with people who worshipped Satan through sexual relationships, dark rituals about harming people with witchcraft, and destroying soil. Shortly, anything bad that happened in that time was thought to be connected to witchcraft and magic.

In this age, the meaning of magic changed into something malignant by diverging from its original description that dealt with science, astrology, medicine and religion, and it became recognized as dark and evil and to only belong to satanic people who sold their souls to demons. This process reached its peak point when *Malleus Maleficarum*, the “Hammer of Witches”, was published by writer Heinrich Institoris, who was accepted as a demonist. This book was accepted as a handbook of witches who passed the dark side. *Maleficarum* caused the beginning of witch-hunting around the world.

Maleficium was determined as a black magic and something sinful, including evil trials, spells, shape shifting, sorcerer, flying in the air and meeting at sabbaths, and having sexual intercourse with the devil (Smith, pp.85-117).

Therefore, between the 15th century and the beginning of the 18th century, people were accused of exercising magical activities under the *Maleficium*. The Catholic church used witch trials according to its authorization against everyone who was seen as an enemy politically, religiously, and socially. Witches could be “young children, teenagers, adults, the elderly men and woman, simple folk and members of elite, magistrates, Catholic priests, protestant ministers, gypsy and a vagrant” (Davies, 2017, pp:98-99). Shortly, mages could be chosen from anyone if they acted against the church and its authority. Witch hunting turned into a political instrument. Many priests and lords gained wealth, power, political and social reputation as a soldier of the Catholic church.

Magical practices lost their original meaning under the stereotypes that the church created. The new image of witches and witchcraft turned into something superstitious, such as witches flying around, eating human flesh, feeding snakes, doing harmful spells, and giving sacrifices to Satan. The real mages who were perceived as scientists, naturists, astrologers, physicians, and wise men from the early ages transformed into devil persons who were tempted by Satan. Through the art and texts, they were pictured as sons and daughters of demons. Their aim was to show magic and witchcraft as destructive, satanic and harmful to humanity and Christianity through witch hunting and trials.

Throughout the eighteenth and nineteenth centuries as we know as the Enlightenment Period, there were many scientific and social revolutions in Europe, especially in England. Society demolished the scholastic thinking and chose free thinking on any subjects, basically depending on humanity and nature. On account of the massive rise in literacy, many scientists and philosophers turned back to the old ages to understand the blind point in history.

After the rise of the printing press, books of magic from the medieval and middle ages surfaced and spread quickly all-around Europe. Many scientists tried to learn alchemy to enrich their information about the elements and the world. Some scientists wondered about the secret form of letters, words and symbols to reveal unknown hidden secrets about universe.

The new modernist world turned towards questioning and learning more and more each day. They wanted to find the secret doors of the universe hidden by the ages. This new thinking included science, religion, nature, astrology and unknown or misidentified occultist activities; so, occultist activities became popular again to understand the mystery of the physical and spiritual worlds.

People started to question the religion. Church, and superstitions of the Middle Ages regarding their image of witches and witchcraft after the publication of one of the most important works of the modern period about witchcraft, *The Three Books of Occult Philosophy*, by an important occult philosopher, alchemist and physician, Heinrich Cornelius Agrippa von Nettesheim (Miles, 2008, pp:433-434).

This book was seen as one of the attracting books to rename the concept and vision of magic and mages. Moreover, this book proposed the “Christian concept of the *Kabbalah*”) into the agenda. According to Agate; *The Kabbalah* was a mystical Jewish tradition which deals with the hidden meanings of the Jewish texts and symbols in their Old Testament. It is a belief in the supernatural power of language (Davies, 2017, p.195).

According to Jewish tradition, the Hebrew letters, symbols and numbers were created by God and include a secret code to understand the unsolved scientific problems and the universe. The Jewish language was thought as the first creative language, so, many scholars think that it consists of a hidden fact. This idea opened a new perspective of magic and witchcraft from the old times to the modern period.

This concept influenced the occultist activities. People turned into the hidden meanings of language and believed in the power of words and language. In the eighteenth century, thanks to mass published books and texts about occultist studies, magic took part in their understanding of science and nature. Witches regained their identity as being scientists, healers, and astrologers who try to keep the balance between the universe and mortal world. Paola Zambelli stated Portia’s definition of Natural Magic in his book, *White Magic, Black Magic in the European Renaissance*:

“Magic is nothing else but [a] survey of the whole course of Nature. For whilst consider the heavens, the stars, the elements, how they are moved, and how they are changed, by this means we find out the hidden

secrecies of living creatures, of plants, of metals (Zambelli, 2007, p. 61).

“

This idea shows that magic is relevant in any subjects, such as literature, science, astronomy and math as well. From Paola's perspective, magic could be seen as a section among science disciplines, not a separate unrealistic field.

In the Renaissance period, after translating the Greek, Egyptian, Jewish and Arabic classical texts into vernacular languages, many scientists began to study alchemy again to understand the unknown and unexplained facts about the universe. In the Modern Age, many philosophers, and scholars believed in Cornelius Agrippa and kabbalist occultist philosophers. They accepted the power of spells, words, and some letters and symbols having a divine power to reveal the secrets of universe.

Though, there were different opinions about magic and witches around some people. They claim that they are just twisters who make imaginary performances to fool society. Peter Lamot claimed in his article, “Modern Magic, the Illusion of Transformation, and How It Was Done”, that magic is unrealistic and that witches are just knaves (2016, p 40).

Occultist philosophers and believers were divided into two categories: those who saw magic as unrealistic and mythical, and those who believed in magic. For instance, Reginald Scott, in his book, a *Discovery of Witchcraft*, described magicians as illusionists, fibbers and fictional characters (1970, p.66). Moreover, according to anthropologists Tylor and Frazer, magic was just a rudimental study and field when there were no scientific activities. (Davies, p. 228-229). Those who thought of magic as mythical and unrealistic declined that they were pagan or engaged in primitive activities before the rules of science.

Moreover, non-believers of magic have argued that people followed the natural events along witch magic and spells. According to non-believers, people believe in magic because of coincidental solutions and learned information through years. For instance, when a person had a fever, a wise man or a witch gave that person an herbal mixture and was able to cure it (Davies, 2017, pp:227-230).

Meanwhile, in the land of America, witchcraft and other magic was described as the possession of Satan over young girls and women, which is consistent with the Puritanism perspective, superstitions and moral norms; the frailty and the strength of American women; the virtuosity of England colonist society, the

suppression of the government; abusiveness of humanistic thoughts. Shortly, magic was then considered as a mixture of all of these (Gibson, 1970, pp:2-5).

The Catholic church and American government used this created image over people and started witch hunting. Especially in Salem and then the rest of the country, they examined every girl and woman for symptoms like vomiting and fever. They defined it as a plague of the bewitched. Many people, especially women, were executed in the witch trials without providing any right of defense. However, in 1585, the English explorer John White found out in his explorations to America that in North Carolina, native American healers wore special costumes which were distinct from regular native Americans and had specific dance moves with them to cure their patients with spells and to dispel demons (Davies, 2017, p.227).

They were examples of American witches. Unlike many European doctrines, they were just men of science. These studies and evidences show that American witchcraft was based on healing activities. Yet, the European perspective changed American witchcraft according to their benefits and showed the American witches to be followers of Satan. Therefore, magic and witchcraft were represented as evil performances just for political aspects; the society rejected to introduce or analyse native American magic rituals.

After the '60s, magic and witchcraft expanded over lands and were turned into popular culture through novels, books and movies. Especially as mentioned in former sections, American modern witchcraft also includes followers of Wicca (a Pagan religion); that idea came from English followers to America. The Wicca concept's founder was an English anthropologist, Gerald Gardner. There were two main Wicca witches in American witchcraft history, Raymond Buckland and Sybil Leek. They generated English magic into new American popular culture (Haining, 1972, pp:102-103).

Moreover, in the USA, witchcraft turned into a new form. They identified magic according to American traditions, social and moral norms, and perspectives. Magic earned a new identity in the USA after horrible witch trials. When the magic world became popular in America, it turned into a cultural and social case through years. Unlike the European perspective, being a witch and interested in magic in America correlated with only women in the '60s; that also

connected with feminist movements in the same year period. Actually, the American government stimulated feminist movements by political exploitation.

Even through many books and texts, there were limited and not enough information about witchcraft in American history because of worries about religion and the welfare of government. After the Salem trials and political definition and suppressions, in the modern USA, the witch image turned into a rational and pleasant image through one of the popular series, *Bewitched*, created by Sol Sacks, and the series of *Earthsea* by Ursula Le Guin.

Between the eighteenth and nineteenth centuries, the world turned to logical and functional ways of thinking, so people found magic and magic activities as superstitious and unrealistic. Many thoughts arose about magic being just a falsification used to obtrude something by corrupted people. There were too many thoughts about witchcraft, but people didn't really know the real facts and activities about witchcraft.

At the end of the nineteenth century, a new branch of science was born to investigate the constituted societies and cultures' religion, custom, traditions and language. Shortly, anything including the field of humanity. After the researches of anthropologists, witchcrafts and magical spells were accepted as daily activities to sustain their lives. Anthropologists regain magic's lost identity with their researches (Davies, 2017, p.226).

Many anthropologists, such as Tylor and Frazer, illuminated that magic and magic performances are illogical and fabrications. Anthropologists described magic as simple solutions to daily problems. However, Malinowski, an anthropologist expressed magic performances as logical, and actually thought that magical activities equilibrated between science and religion. Moreover, he believed that magic is a useful activity for daily works and solving problems. Magic, just like science and religion, present in some people's lives at the end of the nineteenth century (1871 cited in, Davies, 2017, p.233).

When science and logical thinking expanded, new field of sciences expanded as well, and many scientists and scholars connected magic with these scientific fields. For instance, in anthropology, magic is connected with societies rituals and coded communication system; in structuralism, Saussure was interested in spells and symbols; in psychoanalysis, Freud and Jung associated pseudoscience

with unconscious thinking and telepathic communication. The human mind is a mysterious thing, consisting of many meanings and symbols, so sometimes science cannot answer some questions about the mind. Magic fits into gaps that scientific facts are hard to explain (Davies, 2017, p.239).

In popular Western culture, magic, witches, spells, wizards and witches have been shown in films, series and books. Witches became sometimes wicked or good according to the tales' representations. From this time on, the imagery of witches, mostly in films, were based on the writer's imagination far away from the facts of Occultism. The USA created a film that has been fundamental in almost every country for many years: *The Wizard of Oz*. The story's Wicked Witch of the West helped create new imagery of witches with green faces covered with scars and warts. This image was contributed to many literary works and films. Later, the look of witches turned much nicer, just like random human beings, with the famous character Samantha, a female witch. Early American performances indicated witches as advertisements. One of the famous tv series, *Bewitched*, changed the way of looking at witches. In it, witches were described as beautiful ladies. The film industry, however, often has introduced witches as wicked or evil female creatures (Davies, 2017, pp:259-264).

With its series of books and films, *Harry Potter* (1999) brought a new, fresh perspective to the witch world. *Harry Potter* collated both British and American myths of magic, some facts and symbols from magic history, and also, of course, the writer J.K. Rowling's point of view and imagination. That series focused on many symbols and characteristics of magic and witchcraft, such as specific language, reincarnation, the balance between nature and spells, and also on J.K. Rowling's fantastic imaginative world. *Harry Potter* included many occultist characteristics, such as alchemy in *The Philosopher's Stone*, along with specific words for magic, a wizard being dependent on instinct and power, the balance between life and death, the balance in nature, etc.

Harry Potter underlined that it was not significant to become the most powerful witch or wizard, but to learn to control it, just like it was a main characteristic of real witches from primitive times.

In 1968, Ursula Le Guin started to write the fantastic epic series of *Earthsea*. *A Wizard of Earthsea* (1968) was about a young wizard named Ged, who had magical powers and was invited by a wizard, Ogion, to learn magic and control

his natural-born power. The first three *Earthsea* novels included many features of magic and witchcraft. It was one of the masterpieces of a reflection of occult studies. The novels illustrated the connection among symbols, specific names called "true names", the power of the witch language, an equilibrium between nature and magic, a reflection of witches, being good or bad under the power of alchemy, reincarnation, and telepathy. Guin harmoniously demonstrated occultist features and fantastic literary elements in the *Earthsea* series.

The *Earthsea* series was enriched with vivid details of occultist customs and features as well as inspiration from many myths, and histories from the East and West about magic and witch activities. Ursula K. Le Guin created the significant features of magic and occultism by emphasizing language and symbols through "true names" in the series. Throughout it, she showed basic subjects of magic features from ancient Egypt, Rome to Greece. Thus, the *Earthsea* series is one of the unique examples of collation of fantastic literature and occultism.

2.2 A Definition of Occultism

Primitive humans have wondered about the universe that they barely knew by their five senses. He respected the rivers, mountains, lakes, forest, sun, stars and sky. They were people of nature. They kept their eyes open to every possibility. They had an instinct and desire to learn and discover more behind that big force. However; they have had a limited understanding over the actions happening on the earth. Thereafter, they experienced mysterious, strange and paranormal events. They began to understand that this universe is not limited by earth, but there is more beyond what the eyes can see, over the space in the world of shadows. They believed they were surrounded by supernatural creatures and powers. Primitive humans named what they considered to be magical things and forces as "mana", and everything in nature for them was actually a hidden symbol for "mana" (Schertel, 2009, p.18). They learnt that reality is not always able to be seen and touched, acted on or existing on Earth, but that there is core reality beyond this world that they could not explain.

This instinct forced them into a new line of visions to search mystical and visionary things. According to *The Occult* by Colin Wilson, people and the universe are not just governed by scientific laws and facts, but also by

supernatural facts as well. Occultism implicitly investigated hidden, secret, unseen mystical and magical forces. What is occultism, then? It is accepted as a new branch of science to understand and discover the supernatural forces. Occultism means “hidden”, a word which comes from a Latin background (1971, pp:15-16). Occultism indicates the study of metaphysic and inward authenticity that ordinary science cannot solve with only physical reality.

Occult studies focus on unseen and spiritual things. The occult creates an equilibrium between what is considered to be the physical world and spiritual world. Occultism aims to uncover the reality by involving spiritual things into scientific facts. The occult connects with various supernatural, paranormal and mystical forms, such as sorcery, astrology, reincarnation, and magic (Melton, 2001, p:6-7). Through the fantastic setting and plots of the first three books of *Earthsea*, Le Guin stated that magic activities actually were thought of as a field of science. Ged, the main character of the *Earthsea* series went to the school of wizards on Roke island to become a great mage “I will send you to Roke island, where all high arts are taught. Any craft you undertake to learn you will learn, for your power is great” (Le Guin, 2012, p.32).

Guin included magic into all high sciences, as it was written at the very first book of the *Earthsea* series, when “the magic of this great Mage Onion” (Le Guin, 2012, p.23) suggested that Ged needed to learn real magic. Some scholars have believed that occult activities are works of Satan, because they are in a relation with the spiritual world and against their god’s will. They simply assume that occult works are works of the dark side. However, in that perspective, the term of occultism is misused by focusing only on the spiritual world and seeing it as dark forces. Actually, it claims to connect with science, religion, nature and numinous things and create a perfect equilibrium. Occultism aims to reveal the “real essence” of the universe by going beyond what the common senses could understand and find the unordinary. Occultism lived its peak point in between the 16th and 17th centuries, which were a part of the Renaissance period in Europe. Renaissance people thirsted for knowledge. They wanted to learn and discover things which their current science could not answer. They had the sense of peculiar things and creatures, so they wanted to reach the hidden code and facts of the universe, and maybe reach immortality. One of the greatest examples is in *Dr. Faustus* by Goethe to see how modern

humans inclined occult studies like magic and witchcraft. The story was about a man who got bored of limited, written knowledge and wanted to learn what was beyond the determined information. This pursuit contributed to start his interest with magic, and he sold his soul to the devil for the hidden and mysterious knowledge that no mortals knew. Dr Faustus' verging for the occult was a sixth sense to believe in the supernatural and mysterious forces. Moreover, English poet, John Milton's well known epic poem *the Paradise Lost* (1667) mentions the many kabbalistic and occultist notions by its contradictions such as death and life. (Saurat,1922, pp:136-138).

The sixteenth and seventeenth centuries were the ages of questioning and wondering about occult activities. After the reformation in Europe, society accepted scientific rules and facts. This progression phenomena created sceptical thinking, and people started to question occult forces, mythical creatures, and supposed symbols of the universe as well. Secular thinkers assumed that there was a connection between this world and the spiritual world that stood in balance. They wanted to reach that realm by focusing on magic, spells, witchcraft, alchemy, and astrology, I Ching, kabbalism, and reincarnation, which are all parts of occultism (Wilson, 1971, p.6). When people found new developments and scientific inventions, they understood that their current scientific solutions were not enough to explain the mysteries of universe. There was a still black blank that couldn't fit the written rules. They began to believe that occult studies should be part of a scientific development to achieve the code and symbols of space or understand the power of supernatural forces behind reality. Therefore, occultist studies and researches became as important as scientific studies. Magic, sorcery and religion were altogether the tools of occultism. They simply helped to attain the "meaning" of the universe. Science with occult activities purposed to learn "the meaning" (Wilson, 1971, pp:6-8). The writer, David Foster said about "the meaning" that "The universe is a total construction of waves and vibrations whose inner content is 'meaning'..." (Wilson, 1971, p.15). Only, scientific results and facts were not enough to understand the symbols and secret waves of the universe. Human beings should include the occultist possibilities to reach the meaning.

As mentioned before, occult means "secret and mysterious", and to them, the universe hides its secret meaning and shows small glimpses with symbols and

words. To them, knowledge of the universe, and maybe of the heaven is hidden in some peculiar part of the world which is spiritual and physical, so each person should believe in the inner power of himself and stop narrowing his mind, drawing lines, and should go beyond the possibilities of the universe. According to Wilson, a man should open his senses over everything. Human beings should set their intuitive senses just because each person is so busy with daily works and they only concentrate on familiar, ordinary subjects and do not sense anything in the spiritual area. Maybe throughout history there were seldom people known as witches or magicians and some artists who could achieve beyond what common knowledge and the five senses could understand (Wilson, 1971, p.84). In the primeval ages, primitive people had a deep source of sense. They had no disturbing factors, but just instinct necessities, such as hunting, eating, and sleeping. They were back of inside; their real self, so they were capable of some magic powers.

However, as time passed by, they transformed outwardly by gaining exterior “necessities”. They wanted to possess money, supremacy and power. There were few people who lived according to their natural instincts, like poets and witches. When someone focused on ordinary things, it made their mind impossible to open its higher senses. When human beings closed their eyes and relaxed, they could feel many things that they did not before. Maybe an artist would smell a fragrance and visualize a hidden mystery of nature or gain a love of setting pen to paper (Wilson, 1971, pp,86-87). For example, Beethoven who was the one of the most magnificent artists of all times, was hearing impaired, however this obstacle did not stop him from composing about his passions. On the contrary, he reached the peak of his work after his deafness. Contingently, he felt his inner force after losing one of the five senses.

An artist in such conditions takes himself off of any worldly desire in a way, and only focuses on his inner power and observes nature and the universe from his inner perspective. Furthermore, witches, just as artists or scientists, over centuries were described as wise people in many societies and tribes, and could reach the spiritual side and see unknown, secret “facts”. They helped nations and many kingdoms to persuade their lives with their “special powers” that ordinary human beings could not have.

The point is that each human's mind should get free from its obstacles to be united. They are strong enough not to be tempted by worldly desires. Occultist and Kabbalist writer Dr. Ernst Schertel abridged the idea of turning the world of senses: "The man who lets his powers of imagination grow until the creation of material reality is a magician. He possesses that primeval double-visibility, which not only enables him to perform to inside view, but also opens to him a world of pictures, things, and forms, which he creates himself and pulsates them with the forces of the universe (2009, p.74). In *A Wizard of Earthsea* (1968), Guin implied world desires as tempting and gripping, so, in her series, "a mage born" (2012, p.18) person should be named. It means that a mage should learn magical activities to understand their form and reality, and therefore, they could reach reality and protect themselves from worldly desires which can drag them into the dark side. In many texts and articles, it was emphasized that a witch or magician should have a powerful force of concentration to reach reality. Schertel explained that

"The witch or the magician is a person with highest abilities, with such a great creative 'power of projection' that he is able to affect every perception until it reaches the last material reality (2009, p.76)."

When they really cut all of their relations with the world they know, they learn their real identity and become a witch/wizard; that's why the poet, Yeats said that "He completes his partial mind" (Wilson, 1971, p.137). Magic and occult studies need to be centered upon nature and the inner self. A strong concentration ability is substantial in occultist activities. Therefore, only people who are concentered inwardly can see the mystical and magical things just in front of them. Wilson mentioned that "occultism is not an attempt to draw aside the veil of the unknown...". However, it is an attempt to attain the hidden (Wilson, 1971, p.36).

2.3 The Theory of Kabbalism

Kabbalah is a mystical and occultist system. Kabbalism emphasizes the power of letters and words. According to Judaism, the universe was created by the god of Israel's speech. Their god spoke and named each thing in the universe. For instance, he said the mountains to be and they became, and that's why Kabbalism mentioned the mystical power of words and Hebrew letters known as tetragrammaton. This essay attempts to show how elements and symbols and

forms of Kabbalism are used in the first three books of the *Earthsea* series. In the first book, *A Wizard of Earthsea* (1968), Le Guin precisely used the speech of creation in her fictional world with Hardic words or the Old Speech in *A Wizard of Earthsea* (1968), just like the Israeli god's language used in his creation of the universe. I will discuss and explain it in the next chapters. Kabbalist writer Schertel described Kabbalism as a traditional secret Jew science. This system includes religion and science together (2009, p.48).

Many scholars thought that this secret code could include the key of all mysterious and mystical activities in the world. Kabbalah (also spelled as Qabalah) is known as a magical scientific lunar system that consists of ten circles connected to each other with twenty-two lines. These ten circles are named as sephirot which ten commandments of their god in the Old Testament are.

These ten sephirot were known as the Crown, Wisdom, Intelligence, Love, Justice, Beauty, Firmness, Splendor, Foundation and the Kingdom. Through those ten sephirot, or commandments of god, someone can reach the god *En-Soph* (Melton, 2001, p 845).

The Kabbalah diagram is also known as the Three of Life. Each of the paths in the diagram and circles have a Hebrew mysticism and magical system based on the Jewish religion philosophy. There are two main books of the Kabbalah. The first one is "*Sepher Yetzirah*", which means the "Book of Formation", and the second one is "*Zohar*", which means the "Book of Divine Light". The Kabbalah is one of the oldest systems of magical practice (Wilson, 1971, pp:219-221). The sephirot emblems are four worlds that are united with each other. Each line is connected with each other. One could understand the concept only when looking at them as a whole diagram. The emblem worlds are *Atzilut*, the world of divine (the eternity), *Briah*, the world of creation, *Yetzirah*, the world of generation, and *Assiah*, the world of action or matter (Fortune, 2000, p.24). Each path has symbols and names, and they correlate with each other. Under these four worlds, the Kabbalah diagram, or the Three of Life, there are three categories, the first triad is *Kether*, *Chokmah*, and *Binah* the Intellectual World; the Second Triad is *Chesed*, *Geburah*, and *Tiphareth* the Moral World, and the Third Triad is *Netzach*, *Hod*, and *Yesod* the Earthly World (Fortune, 2000, p.83). The Kabbalistic system consists of ten holy sephirot that are shown as a

diagram pattern known as the Tree of Life. The Tree of Life parts into three main worlds which split into three lines. The first triads are primary sephirot consisting of the highest features of conscious that one can reach. They are the essential ones. They reflect of being purified by including opposing features as well (Fortune, 2000, pp:216-218).

The second triads are *Chesed*, *Geburah*, and *Tiphareth*. They are described as a summary of first fundamental sephirot by creating a balance. The final triads are described as a lower qualification. They are simply an expression of the whole creation. They are just like a summary of all other sephirot. This dissertation will analyse these sephirot and their symbols over the characters of the first three books of the *Earthsea* series. It will be discussed later how Ged stood the Life of Three and what kinds of characteristics of the ten sephirot, including their weaknesses, he carried. Furthermore, this thesis will also analyse and show how Tenar, the protagonist in *The Tombs of Atuan* (1970) stood at the line between the dark side and good side as well as the contrasting equilibrium between two genders.

Kether, the Crown, is the first sephirah. It is the head of the Tree of Life. *Kether* stands in the middle of the sephirot by connecting the other ten states. It symbolizes space in astronomy. It is the universe in the creation. *Kether* is pictured as a bearded old king. *Kether* is undefinable and unknown. *Kether* is the highest sephirot upon all other sephirot. It is eternally being. *Kether's* god is *Eheieh*, which translates to "I will be". In that way, *Kether* stands at the top of the three to signify that someone should complete all the sephirot to reach immortal *Kether*. They should be purified (Fortune, 2000, p.147). Shortly, it only can be demonstrated in the diagram. It is the highest emanation of the Kabbalistic diagram.

Chokmah, the Wisdom, is the second sephirah. It is the image of the bearded man. It is the first division after *Kether*. It is their god's intelligence. It is the figure of life in the tree. As a male figure, it is the converse of Binah, that is, a woman figure. *Chokmah* is a positive one, contrary to the Binah, which is negative one (Wilson,1971, p.222). Moreover, *Chokmah* symbolizes the zodiac in astrology. It is the first dynamic sephirot. *Chokmah* symbolizes the right hand of God, and the left hand of God is Binah. It is, in a way, a father figure of the universe (Fortune, 2000, p:122-126). In other words, Chokmah and Binah

symbolize the male and female figures in creation. Therefore, they are considered to be the primal source and power of life.

Binah, is the third sephiroth. It connects *Chokmah* and cannot be explained without *Chokmah*. *Binah* symbolizes the fertility of the universe and is pictured as a woman figure. She is a negative sephirah. As I explained in the *Chokmah*, these two parts of the diagram are opposites of each other, but even, so it is emphasized that they need each other to be united and have meaning. *Binah* is the right hand of God in the diagram, while *Chokmah* is the left hand. This sephirah is the symbol of death, yet she symbolizes fertility. She points out death after a birth begins, in a way (Fortune, 2000, p:128-133). *Binah* is referred to as Chronos, the God of time in Greek mythology, and the god Saturn in Roman myths. It points out that aging matters more than youth. You learn wisdom with time. Therefore, this sephiroth correlates with the gods of time and age (Fortune, 2000 p.145).

Besides, *Binah* is the Mother of the Universe, and of course, everyone and anything living in this infinite world. Some scholars also connect *Binah* with woman's sexuality, reflecting on the womb, while *Chokmah* is related with the man's sexual organ, (Wilson, 1971, pp:221-222) so in the Kabbalistic system, those two paths always are subjected to each other and cannot be explained or understood separately. According to Dion Fortune, in occultist studies, this opposition of *Binah* and *Chokmah* is explained as *Binah* being a reaction force and *Chokmah* being an acted force. There is a balance these forces have in order to create meaning. The Kabbalistic system works in the subconscious mind, and occultist studies try to explain this subconscious system into the conscious mind to reach their reality and understand the mysteries of universe (Fortune, 2000, pp:140-143).

Each triad is connected to each other. There is a perfect balance. Without one sephiroth, the system gets broken and becomes meaningless. Each sephiroth is connected with the others inside and out from the first triad to last triad. For instance, knowledge is substantial for a being, however, without wisdom it becomes pointless. Moreover, *Binah* is at the first triad circle and is also connected directly to the tenth sephiroth "*Malkuth*" (Kingship).

Daat is the invisible sephiroth. It means "knowledge". *Daat* is the only invisible sephiroth in the Kabbalistic diagram. It is at the center of the diagram. *Daat* is

just like the controller sephirot. It connects each triad and each sephirot (Fortune, 2000, p.43). *Daat* represents knowledge and the knowledge of each sephirot- that's why it is at the center. Unlike other commands, it has no symbol or no specific God or emblem of a planet (Fortune, 2000, p.46). *Daat* is the output of *Chokmah* and *Binah*. In my perspective, this first triad balances itself and gives an understanding that Knowledge is meaningless without Wisdom.

Having knowledge of basic things or everything could give an incredible ability and power. However, in bad hands or at prideful moments, knowledge (*Daat*) could turn into a weapon to destroy the universe. Herewith, *Daat* (Knowledge) is identified through *Chokmah* (wisdom) and *Binah* (understanding). The first triads contemplate the initial veins of the Kabbalah. They are implicated in each sephirot.

Chesed is the fourth sephirot of the Kabbalah tree. *Chesed* is the first circle of the Second Triads on the Tree of Life. *Chesed* is under *Chokmah* at the right side of the tree. *Chesed* means “mercy” or “beauty” according to the book of the mystical Qabalah (Fortune, 2000, p.49). *Chesed* was pictured as a crowned king, and this sephirot symbolizes the planet, Jupiter. According to Colin Wilson, *Chesed* or *Hesed* represents a caring and gentle father figure (Wilson, 1971, p.222). *Chesed* maintains a perfect balance with the fifth sephirot, *Geburah*, while they contrast of each other. *Chesed* represents a gentle king, however *Geburah* represents a cruel and harsh king. There are contradictory symbols in each triad, and that shows that without the other one there will be no balance at all. Furthermore, these two symbols also have an essential importance in the magic world as well because of their contrast. The magical picture of *Chesed* is a king with a throne. He stays on his throne to protect to his entire folk contrary to the magical picture of *Geburah*. However, just like each human being, the king could fall into his evil side. *Chesed* also includes the vice parts of itself, such as bigotry, hypocrisy, gluttony, and tyranny (Fortune,2000, p:155-169). A bigot never listens another point of view and always tries to justify themselves. A hypocrite behaves or says differently than what they claim to believe or do. A glutton is a selfish one who only thinks of their own wealth and gets drunk under the power. The last one is tyranny. A tyrant behaves cruelly with their power, so *Chesed* emphasizes that through wise thoughts, you could be a real king.

Chesed is like a magician who tries to give wise choices and decisions. In some periods, some magicians passed into the evil side because of those vices above. Each human being, whether magician or not, should always fight his inevitable pride and purify himself. For this reason, a real magician thinks and make for his community without falling greedy power just like *Chesed*.

There are always two sides of everything. It changes according to one's choices and understanding. From the Kabbalistic theory, it could be understood that a human being chooses his own path to be good or bad just like *Chesed* (a good king) and *Gevurah* (a curial king) in the Tree of Life. That's why Kabbalism implies that a person should understand and analyse each sephirot together. They constitute perfect equilibrium in everything just like the creation. Therefore, maybe many scholars think of the Kabbalist diagram as the key of the universe. These implications are involved in *Yetziratic* (Kabbalist book) to show its connection among the sephirot for practical occultism.

Geburah is the fifth sephirah. *Geburah* means violence. Its magical portrait is a combatant king with a sword. It is at the right side under the *Binah*. The *Geburah* plane is Mars, which symbolizes bad luck. *Geburah* is understood wrongly because it is related with severity and evil force. However, *Geburah* is not an opponent or an evil character. He is just a warrior king to save his folks at war times. He has a sword as a magical symbol to show its justice and power. *Geburah*'s opposite sephirah is *Chesed*, who is pictured as a lovely king. Both are holy according to the kabbalist theory. *Chesed* symbolizes a caring king at peaceful times and *Geburah* represents a strong king to provide justice at war periods and win his nation's esteem. All ten sephirot are holy and they have a perfect balance with each other. They have opposite traits inside as well. Moreover, *Geburah* in a way represents sacrifices for his folks. He is a warrior and "a dragon slayer" (Fortune, 2000, p.75). He sacrifices himself for justice and equality. He is the strong king to work for wealth of his nations. It can be said that *Geburah* uses violence against tyrants and evil forces.

Tiphareth is the sixth sephirah on the Life of Three. *Tiphareth* stands for beauty and redemption. *Tiphareth* is the symbol of a child. His characterization is known to include abnegation, so in this sephirot, just like the others, there is a contradicting feature, which is pride (Fortune, 2000, p.185).

It means that *Tiphareth* is the highest sephiroth to reach for humble souls- if you are defeated by your pride, you become a meaningless person, not a holy creature like Jesus Christ. *Tiphareth's* celestial body is the Sun. *Tiphareth* always is related with gods of the Sun who have power of healing. In the Christian perspective, *Tiphareth* is seen as Jesus who is symbolized with the Sun in Christianity. Jesus always told that he is the redeemer and heals sick people, and that's why Dion mentioned that *Tiphareth* in this perspective is a Christian kabbalist sephirah. In the kabbalist diagram, *Kether* represents God and *Tiphareth* represents the son of God. *Tiphareth* is the reflection of *Kether*. Therefore, it is accepted as the highest sephirah for human beings to reach. It is the highest consciousness of the human mind. *Tiphareth* always is connected with prophets who sacrifice themselves for humanity (Fortune, 2000, pp:49-58). According to the book of the mystical Qabalah, *Triphet* should be analysed above and below the sephirot because of his position on the Tree of Life. Unlike the other sephirot, this one affects the other sephirot and has a meaning thanks to other sephirot's meaning as well. For the Cabalistic system, the six triads under and above the *Tiphareth* must be understood. The second triads stand above *Tespirah*, and the last triad are under *Tespirah*. The last triad are *Netzach*, *Hod*, and *Yesod*.

Netzach means infinity and it is about infinite nature that is always refreshing itself. *Hod* means the infinity of mind who succeed life against death or peace against war and is related to magical activities. Finally, *Yesod* represents pure intelligence because it purifies all sephirot (Fortune, 2000, pp:218-268). The second triads on the Life of Three represent stronger characterizations, and the last triads represent lesser features, but without one of the sephirot, the system breaks down and become meaningless. Each sephirot correlates with the rest of the sephirot. *Tiphareth* is the chain which connects to each triad and each of the sephirot. Therefore, it is the symbol of a child. He chains each sephirot (Fortune, pg. 190). *Tiphareth* is centered in the second triad of the Tree of Life and is known as the son of universe because of its position. It is connected to each sephirot at the same time.

Yeshua is in Judaism, *Horus* is in Egyptian culture and *Jesus Christ* is in Christianity. They are the *Tiphareth* in different religions. They are saviors of each nation. Furthermore, Colin Wilson mentions in his book *The Occult* that

Tiphareth is seen as Jesus Christ because his position on the Tree looks like his crucifixion. In the Christian occult perspective, he is the son of God. In Christianity, it is believed that Jesus will be reborn again one day. *Tiphareth* is one of the sephirot, so when someone reached all of the ten sephirot, he could be reborn as well. However, the author added that the Kabbalistic system was constituted before Christianity; maybe *Tiphareth* could be the hanged man in tarot cards, known as God of Frazer (Wilson, 1971, p.223). In sum, *Tiphareth* symbolizes the regeneration of someone and that it could be reached only by a really purified soul.

The last horizontal sephirot are described as lower characteristics of the other sephirot. Unlike the other triads, they consisted of four emanations. This final world is just like a summary of other sephirah. They are the manifestation of creation. The last section of the Life of Tree are incarnated forms of the higher sephirot. Furthermore, the last word of Life of Tree is known as the “Magical Sphere” by many texts. *The Occult* states that *Netshah*, *Hod*, and *Yesod* are emblems of human beings and the earth. *Netshah* means “victory” and symbolizes nature, *Hod* means “glory” and signifies human intelligence both in a good side and evil side (Wilson, 1971, pp: 224-225). *Yesod* means source and symbolizes the power behind the creation of earth. The last one is *Malkuth* that represents human kind; especially who they believe to be the first man, Adam (Melton, 2001, p.843).

Netzach is the seventh sephirah of the Tree of Life. *Netzach* means strength. Its symbol is a picture of a nude woman. *Netzach*'s planet is Venus, the planet of beauty. Venus is a symbol of many gods in Greek mythology, such as Aphrodite. *Netzach* represents feelings or sentiment, and it is contrary to the eighth sephirah, *Hod*, that represents logical thoughts. That's why they present a perfect equilibrium. *Netzach* is described as unpredictable movements, unlike *Hod*. It behaves according to his instincts. *Netzach* gives basic instincts and senses to the spirit. *Netzach* is not about the strength of one's mind, however, each living being must reach *Netzach* to manifest its form. Without *Netzach*, the soul and the mind can never be completed utterly and cannot be purified wholly (Fortune, 2000, pp: 221-223).

Hod is the eighth sephirot on the Tree of Life. *Hod* means solemnity, and its astrological planet is Mercury. *Hod* is pictured as a morphydite human figure. It

emphasized that there are always two sides or two facts of everything, for instance north-south, good-evil, life or death, etc. *Hod* is described as a “lord of books and learning”. It shows the perfect equilibrium in nature by its opposites. Many magicians and kabbalists believe that *Hod* includes the answers of the universe beyond the known facts (Fortune, 2000, pp:50-76). Therefore, *Hod* has been the most important sephirot for magicians to study for centuries.

According to Dion Fortune, in *Hod*, it is the first time that objects take certain shapes. The human form takes into shape at the eighth sephirot, *Hod*, which shows the persistence of human kind, in a way. In other words, the human mind starts to be united in this sephirot. *Hod*, where all the magical activities take part, is actually dependant on the seventh sphere, *Netzach*. *Hod* connects directly *Netzach* (Fortune, 2000, pp:220-225). If someone wants to reach *Hod*, that human being should understand *Netzach* wisdom and then could reach *Hod* and finally take a form. *Netzach* represents our senses, and *Hod* represents intelligence. *Hod* evaluates *Netzach*'s sense of perceptions. They are meaningful together. They create a perfect balance together. *Hod* is directly connected to magic and magical activities as previously mentioned. For instance, Hermione Granger from the *Harry Potter* series (Rowling, 1997-2011), coming from a non-witch family chose to be a witch after discovering her magical tendencies because she had the proper instincts, and her intelligence made her a successful witch. She had a specific power and gift inside and turned it into an amazing success; only a real magician does this. If the *Harry Potter* series is interpreted in kabbalistic terms, it is clear that she, first of all, needed *Netzach*, and then when she reached *Hod*, she became a real magician, and Ged, the protagonist, of the *Earthsea* series, became a magician because he had *Netzach* then turned into a great magician because of his wisdom, just like Hermione.

“Equally, if we have no magical capacity, which is the work of the intellectual imagination, the Sphere of *Hod* will be a closed book to us. We can only operate in a Sphere after we have received the initiation of that Sphere, which, in the language of the Mysteries, confers its powers. In the technical working of the Mysteries these initiations are conferred on the physical plane by means of ceremonial, which may be effectual, or may not be.” (Fortune, 2000, p.245)

Yesod is the ninth sephirot of the Tree of Life in the Kabbalistic system. *Yesod* is pictured by a strong, handsome, nude man. *Yesod* means the “foundation of

the universe”. *Yesod*’s celestial body is the Moon and symbolizes the gathering ground for the other sephirot. *Yesod* represents absolute power with its image of a naked man. To the occult, *Yesod*’s moon symbol indicates that *yesod* purifies all the other sephirot by creating a filter. It collects the other sephirot and purifies inside of itself. According to Dion Fortune, *Yesod* is the sephirot of abnormal forms that are collectively named as “an Ether of the wise”. Therefore, many kabbalists claim that *Yesod* is the source of the other known physics. The world includes the many enigmas to reach the perfect reality, but it is impossible to explain or reach the reality with known physics facts, so kabbalists imply that *Yesod* is the needed factor to solve the puzzle.

It is believed that *Yesod* includes unseen puzzle part to solve the mysteries of the universe. *Yesod* is known as the “Ether of the Wise”, which is the fifth element, according to primitive communities, and it helps to understand the other four elements: water, air, earth, and fire. According to Kabbalistic thinkers, the world and moon are like doppelgangers even though they are separated from each other. The Earth has a negative side, but the Moon has a positive side. They create a perfect balance from their contrast. Moreover, the moon has no original power of light, but only reflects the lights of other celestial bodies, lights in space, so the lights are accepted as the light of God, and that's why it carries a big significance for occultists. Besides, *Yesod* also connects to magical activities just like *tephires* because of its planet’s moon. The Moon has some goddesses who are related to magic and witchcraft, such as Selene, Luna, and Hecate (Fortune, 2000, pp:259-260).

“There is also a very important moon-god, none other than Thoth himself, Lord of Magic. So then, when we find Hecate in Greece and Thoth in Egypt both assigned to the Moon, we cannot fail to recognise the importance of the Moon in matters magical. What then is the key to the magical Moon, who is sometimes a virgin goddess and sometimes a fertility goddess (Fortune, 2000, p.262).”

Malkuth is the tenth, and last, sephirot of the Tree of Life. *Malkuth* is seen as a bride of the King. *Malkuth* means “kingdom”. In Kabbalistic tradition, letters and symbols are essential, and in the *Malkuth* sephirot, the human being took a physical form through the special Jewish letters ”YHWH”. Without *Malkut*, the creation wasn't completed. In *Malkuth*, a human is created and the Life of

Three's aim is accomplished. The heavenly Adam created the earthly Adam, each member of whose body corresponds to a part of the visible universe (Melton, 2001, p.845). *Malkut* symbolizes the revival of things. It is a form of human consciousness. *Malkuth's* planet is Earth. Unlike the other triads, *Malkuth* stands alone on the Life of Three. It doesn't ally the other sephirot on the three. It has connections with *Yesod* and *Malkuth* and takes information from the rest of the sephirot through *Yesod*. It acts as a pool of the Three of Life. It is the final destination. Everything turns into a form in this sephirot. You need to die to be reborn again. You need to be purified through ten sephirot (Fortune, 2000, pp:82-256). *Malkuth* is a kind of place where the soul ends its journey after passing through the other wisdoms of the gods.

Moreover, according to occultists, *Malkuth* is divided into four parts that represent four elements: Earth, Air, Fire, and Water. Those four elements are very substantial for magicians, especially those who are interested in alchemy (Fortune, 2000, pp:272-273). Sorcerers need to know and understand those four elements so they can control them and hereby, so they can change them into whatever they request. Therefore, occultists believe that *Malkuth* is a key for understanding many things. *Malkuth* is directly connected in magical practices by including those four elements.

Malkuth provided wizards to understand the connection between elements and magical activities in a way. Furthermore, *Malkuth* represents the world in which human beings live, and occultists need the cycles of Earth to perform their magical activities. To them, the world has two cycles; the first one is a twenty-four-hour cycle in a day and shows dark and light, and *Malkuth* has a three hundred sixty-five-day cycle to show the months and seasons in a year (Fortune, 2000, p.268). Both cycles are essentially effective for magical activities, because wizard or magicians need to know the time, the day, and the season to make spells. Those magical activities change according to the time and season; that's way *Malkuth* plays an important role for occultists. In *the Mystical Qabalah*, Dion Fortune implied the essentiality of *Malkuth* with his words,

“It is the light of the Moon which is the simulative factor in these etheric activities, and as Earth and Moon share one etheric double, all etheric activities are at their most active when the Moon is at its full. Likewise, during the dark of the Moon, etheric energy is at its lowest, and unorganized forces have a

tendency to rise up and give trouble. The Dragon of the Qliphoth raises his multiple heads. In consequence, practical occult work is best let alone during the dark by all but experienced workers. The life-giving forces are relatively weak and the unbalanced (forces relatively strong; the result, in inexperienced hands, is chaos) (Fortune,2000, p.281). “

Dion Fortune mentioned that magical activities happened in *Malkuth* because *Malkuth* symbolized the Earth and all the magical rituals need to be performed in a physical area. That's why witches were placed on Earth. According to the Kabbalistic view, *Malkuth*'s (Earth's) four elements are necessary for spells. Those four elements affect and, in a way, make the magical activities work (Fortune, 2000, pp:283-284). In short, the Kabbalah is about Hebrew letters, their meaning, their combinations and significances. Spiritually or physically each entity has a special name to describe them. Each Hebrew name symbolizes the real identity and essence of the things. Kabbalists believe that the universe is created through twenty-two Hebrew letters and is written on the Tree of Life. To them, the Jewish God had spoken and created the universe.

Therefore, kabbalists believe that Hebrew letters are significant and have an important aim to reach the reality. As mentioned, the Tree of Life consists of ten sephirot, and each has a Hebrew name. At the same time, each name of the sephirot signifies a Hebrew number system, which is known as *gematria*. Kabbalism also developed into fields of sciences such as arithmetic, free style writing and physics, in a way, thanks to its numerical and unique letter systems (Schertel, 2009, pp: 48-49). This thesis aims to show the power of true names and letters, and how each thing has a true name in the first three novels of *Earthsea*, and how these names compose magnificent power over things and people. The first three books of *Earthsea* emphasize the value of a true name in their Hardic language, the language used in the creation of *Earthsea*. Also, Le Guin used the deep meaning of Kabbalism through the protagonist Ged having an amazing power coming from the knowledge of true words, though his pride over his knowledge defeated him and caused him to break the balance of *Earthsea*.

According to the occultist point of view, Qabalah, as a sacred language, emphasizes the power of names. Each Hebrew letter that is only a consonant also represents numbers as well. Therefore, letters and their positions according

to numbers are significant for magical activities, and moreover, they give important information to show relationships between different ideas and potencies in the universe (Fortune, 2000, p.21).

Each sephirot is described with a heavenly name instead of using the God of Israel, YHWH, or *Yahweh*, known as tetragrammaton (Leet, 1999, p.23). Kabbalism justifies the power of names, and so, supporters of Kabbalism avoid using their God's real name and quote *Yahweh's* different version of names as they use in Tree of Life, because they believe that names are crucial and powerful. To them, even changing a letter can cause magical activities and change the balance of the universe whether willingly or not. The first three novels of *Earthsea* from beginning to end seek the perfect balance. For instance, when Ged journeys to Roke island, Ged requests from the captain to abate the way of the wind to reach it faster, but he rejects Ged's request by explaining that if he creates a wind, this can cause a change or a catastrophe on nature at the other side of the world of "Earthsea". To the kabbalists, there is a perfect, yet fragile balance, and magic is not something you can play with, but contrarily it is a serious field of science to be used after wisely learned.

The diagram of kabbalah consists of the ten commandments of the Israeli god, or YHWH, that correlates with the ten sephirot, which their God created the universe with, according to the *Sefer Yetzirah*, one of the Kabbalistic books that involves three channels of the tetragrammaton: their form, *sefer*; their associated number, *sefar*; their sound, *sippur*. The ten sephirot are associated with the tetractys' three forms, which is a form in geometry meaning the number four as well. Just like math, every science correlates with the Kabbalistic system because the letters or words turns into a form and numbers. This secret and mystical pseudoscience is contained in the higher unifying science of language; each of the letters having a numerical correlation, a sound, and a visual form (Leet, 1999, p,63).

3. THE FIRST THREE NOVELS OF EARTHSEA

3.1 A Brief Background of Ursula K. Le Guin and its reflection over the Earthsea series

Rewarded as a “Queen of fantastic literature” by many readers, Ursula K. Le Guin was a poet, an author of fiction, nonfiction and fantastic tales. Many curious readers embarked on a journey from her Hainish universe to the magical “Earthsea” lands. We discovered magical lands, wizards and enormous legends related with occultist elements. Ursula K. Le Guin was born in Berkeley, California in 1929. She was a fourth and only daughter of a well-educated family. Le Guin had a well-known anthropologist father, Alfred Louis Kroeber, who was an academician in the University of California, Berkeley. Her mother Theodora Kroeber was an author. She was known for her biographical series, *Ishi in Two Worlds*, that is about last Indian-American in the Yahi tribe. Her family background provided her privileged doors to step into a life of literature. She met many scholars, writers and academicians that influenced her fantastic works. For instance, she used renowned physicist, Robert Oppenheimer, for the creation of the protagonist in *The Dispossessed*.

It can be understood that the Kroeber family had high cultural and social standards. Her family had a large book collection including stories, myths, classics to science fiction. She grew up listening legends and stories from her aunt and father. Particularly, Ursula Le Guin was charmed by those Indigenous American myths and legends as well as Norse and Greek mythology. Most likely, that’s why, she became a legendary writer in fantastic literature. Le Guin created her works by using stories and legends she listened to, and by the books she read in her childhood. Moreover, she found new genres such as poetry and Eastern philosophy that also were related to her many essays and stories. Le Guin’s childhood games with her brother also affected her writing career. They revived Arthurian legends and created fantastic worlds and new lands (Philips, 2016).

Even the places she lived in and the places her family came from were reflected in her works. Her grandparents' journey from eastern Oregon to California from long deserts covered by dark sky in Steens Mountains, Nevada. David Naimon mentioned in his interview with Le Guin that the creation of the setting in her novel, *The Tombs of Atuan* (1970), and her poetry, *Out Here*. She announced that it was an allusion to the Steen Mountains, which are well known with its long deserts at the farthest point of Oregon in her second book of the first Earthsea trilogy, *The Tombs of Atuan* (2014, pp:53-54). Ursula K. Le Guin's childhood memories that were surrounded by books and myths, her well educated family, the experiences she had and her talent in imagination had an enormous effect on her writings especially in the *Earthsea* series. It is crucial to understand her background and biography because of her use of occultist elements, such as magic, spells, equilibrium and true names, which are the main points of the first *Earthsea* novels and this thesis as well. As I mentioned before, occultism has a large history just as the creation of the Earth, therefore, it includes many myths, elements and symbols. All of them have strong connections with the power of letters and words, which is the main point of this thesis, and of course of the first three *Earthsea* books.

As we know, Le Guin's father was a renowned anthropologist. Herewith, she was familiar with magic, folklore, cultures and their connection with religion that we see clearly in her books and essays especially in the first three novels of *Earthsea*. Le Guin was really amazed by the occultist and kabbalist ideas. In one of her interviews she admits that she was fond of James Frazer and his famous mythological book "*The Golden Bough*," in which he emphasized the connections between magic and religion and its roots at the background. Also, she enjoyed reading Lord Dunsany's "*A Dreamer's Tales*," one of the classical fantastic fiction that affected many fantastic authors such as J.R.R. Tolkien and Ursula Le Guin (Jonas, 2018).

It is crucial to know Le Guin's biography to understand how she used Kabbalistic and occultist elements in her works, especially in first *Earthsea* books, *A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1970), and *The Farthest Shore* (1972). Le Guin illuminated her Kabbalistic perspective by emphasizing the language she used and created in the first *Earthsea* novels. As I clarified in previous chapters, the definition and elements of the occult studies

that focus on unseen realistic paranormal things, just like in the first book of the *Earthsea* series. Furthermore, Kabbalism indicates an equilibrium between the seen and unseen, known and unknown. And through the first three *Earthsea* novels, it is the setting of all three books. Occultism through kabbalism actually tried to reach reality by focusing on real magic, magic's meaning, and the importance of letters and words to reach the reality. It is clear that Le Guin asserted her fantastic series by using occultist elements, including sorcery, astrology, reincarnation and the Kabbalistic perspective, which implied the power of words from its beginning to ending, which are the main purposes of this thesis. The Old Speech, the speech of creation, was emphasized within all three of the first *Earthsea* books.

This thesis aims to analyse similarities between the Kabbalist language, which is also a creation language of Jewish mysticism, and the Old Speech to prove that letters, their numeric symbols and even their position generates powerful conclusions in essence of the substantiality of things. Ursula K. Le Guin's Kabbalist perspective was clearly seen in the world she had created. She used contrastive words to emphasize the balance "*Earthsea's*" universe. The contrastive words are the one of the central thoughts of Cabbalism simply because they exist together and constitute perfect equilibriums: life and death, light and dark, day and night, etc. Even the title of the book gives glimpses about Kabbalistic and occultist elements by consisting of contrastive words: The Earth and Sea.

“The esotericist, approaching the problem from the opposite direction, points out that matter and mind are two sides of the same coin, but that there comes a point in one's investigation when it is profitable to change over one's terminology, and talk of forces and forms in terms of psychology, as if they were conscious and purposive. This, he says, enables us to deal with the phenomena we encounter much better than we can do if we limit ourselves to terms only applicable to inanimate matter and blind, undirected force. (Fortune, 2000, pp:270-271).”

3.2 A Kabbalistic Analysis of a Wizard of Earthsea

3.2.1 The power of true names

The *Earthsea* series starts with the first book, *A Wizard of Earthsea*, which was created at the request of publishers, and it was published in 1968. The fantastic wizardry story first came from her two short stories, *The Rules of Names* and

The Word of Unbinding (Le Guin/Harper&Row, 1975). My major aim in this chapter is to confirm the relation between the language of Jewish mysticism with the Old Speech (the language of magic) in *Earthsea* by creating a bridge between names and essences to reach reality and show how cabbalism is cantered throughout the first three *Earthsea* novels through many interpretations. Le Guin revealed a fantastic world where language is centred, from plot to structure, through magic. In *A Wizard of Earthsea* (1968), the protagonist's story turns around his fantastic journey to become a real mage. From the very beginning of the story, through this journey, it was obvious that Le Guin created the first *Earthsea* books according to Kabbalistic notions.

The story took place in a fantastic created world, "Ea" was generated by the Old Speech using the true names. (Le Guin, 2001, p.25). Segoy, the oldest wizard, named each thing with their true name in the Old Speech, and "Earthsea" was raised from the waters. "Ea" was constituted by the language of making in the old and holy speech, just like the speech of YKHW (the Jewish God) when he created the universe by naming each thing. In the Jewish scriptures, their god named the universe and it was created. God said "Let there be light and there was light. God said that let the Earth being forth..." (Blaha, 2009, p.27). Therefore, in the holy or magical languages, even letters are sacred for Kabbalistic notions. Le Guin proposed to establish Kabbalistic mysticism and language with the Old Speech and magics from the beginning of *A Wizard of Earthsea* (1968).

According to Kabbalistic norms, the Hebrew language is a creation language of this Earth, so each letter with their numeric, and astrological symbols has a power to change things or control them (Katz, 1995 p.114). For instance, kabbalists never pronounced or wrote the Israeli god's name because they are aware of the power of letters and words, so instead, they put different names especially in replacement of the holy ones. In *A Wizard of Earthsea* (1968), everyone was recognized by their nicknames; the protagonist, Ged, used his nickname "sparrow hawk" (Le Guin, 2012, p:8) instead of his true name. The reader met Ged for the first time by the name "Duny", given by his mother (Le Guin, 2012, p.2). It is important to understand that Duny was not his true name. It is just a name. The real names of humans, dragons, each drop of sea, earth, stone, in short, every single thing is known only by real mages, and when they

named, it matters. That's why Duny learned of his name by one of the great mages, Mage of Re Albi, Ogion when he turned thirteen (Le Guin, 2012, pp:18-19). It is implied how substantial having a real name to understand his own wisdom and aim of creation." Let him be named as soon as may be... For to keep dark the mind of mage born, that is dangerous thing (Le Guin, 2012, pp:18-19)." Le Guin proposed how the true words are essential for power, just like how Adam named things in Genesis.

Patricia Dooley implied the connection between the Kabbalistic understanding of words and *Earthsea* language in her article. She stated that giving his name by Ogion shows the same purpose of Adam when he named the beasts and they arose, just like Ged after Ogion named him in the *Earthsea* series (1980, p.110). Nodelman intensified naming in creation and naming Ged as duly justified. Nodelman stated that "Traditionally, the ability to speak, to name, and to have the name you give accepted is a pure form of mastery, the strongest evidence of authority like God's ordinary speech that simultaneously gives a name to light and produces it, or like Adam's naming of the beasts" (1995, p.189).

Knowing the true names give the power of controlling and manipulating in the "*Earthsea*" fantasy world. Having knowledge of something or someone's name gives a pure power over it. That's why not everyone knew the all words in the Hardic language. In *The Wizard of Earthsea* (1968), Ged uses the power of true names when he made his request to the dragon of Pendor and called him "with his name" *Yevoud* (Le Guin, 2012, p:126), when Vetch told his true name "Esterriol" to Ged (Le Guin, 2012, pp:95), or when Ged call to control his otak by saying its real name in the Old Speech "Hoeg!" (Le Guin, 2012, p:66), Le Guin emphasized the power of words another time by telling, "who knows a man's name, holds that man's life" (Le Guin, 2012, p:96). The reader understands the power of knowing a true name, what it could cause, when the *gebbeth*, the shadow, knew Ged's name and chased him step by step. The shadow was shapeless, it was something dark before, but it had the power to turn into someone else by gaining a knowledge of true names." "Skiorh!" he said, and the other halted, and turned. There was no face under the peaked hood. Before Ged could speak spell or summon power, the *gebbeth* spoke, saying in its hoarse voice, "Ged!" Then the young man could work no transformation but

was locked in his true being and must face the gebbeth thus defenseless.” (Le Guin, 2012, p.147).

The gebbeth’s act of paralyzing Ged by saying his true name emphasized why the words were sacred and hidden (Katz, 1995, p:119). According to the Kabbalistic perspective, the Earth was created by the words of God (Katz, 1995, p:114), therefore, all those words are hidden or just could be taught by wiser ones as a result of evil forces being. In *A Wizard of Earthsea* (1968), since the use of someone’s name creates absolute power, Le Guin emphasized that at the beginning, silence is much wiser than uncontrolled power. Language is knowledge (Katz, 1995, p:114), so Ged overcame the shadow when he had the knowledge of its name at the end of the story. Moreover, only the wizards who knew the real names could exercise magic, that's why they didn't tell their real names to everyone. Each wizard had a nickname to show his identity, but not his true name. Master Nemmes taught the true names, and Master Windkey taught weather spells. Besides, no one knew the core meanings of more than just daily magical words, except the real wizards. As mentioned before, sacred words are never used in regular occasions in cabbalism. Kabbalists believe that quoting a name creates an obedience and could cause something horrible at the unwise hands, so they stayed away from saying some specific names they know. Moreover, they use nicknames for things, just like in the *Earthsea* series. For instance, followers of Kabbalah never speak aloud God’s and the ten sephirot names, instead, they named the archmage for each sephirot and the God of Israel as well. One of the renowned kabbalist writers and scholars, Dion Fortune, mentioned the significance of names and words in his book:

“In the Briatic World, the Divine Emanations are held to manifest through the Ten Mighty Archangels, whose names play such an important part in ceremonial magic; it is the worn and effaced remnants of these Words of Power that are the barbarous names of the evocation ‘of medieval magic, not one letter of which may be changed.’ Why this is so may readily be seen when we remember that in Hebrew a letter is also a number, and the numbers of a Name have an important significance.” (2000, pp:24-25)

Le Guin attempted to integrate the language of *Earthsea* with the fundamental Kabbalist views of language. Each thing has a true meaning, and these names are known only by limited people just because the knowing a name cause possession over that thing. Therefore, it could change the essence and control that thing. The reader learned of the power of controlling for the first time when

Ged spoke out the unfamiliar words “Noth hierth malk man hioik han merth han!” (Le Guin, 2012, p.3) that heart from his aunt and realized how he controlled them. Afterwards, he used his knowledge of names for calling birds and beasts, which caused him to be nicknamed as Sparrow Hawk. (Le Guin, 2012, P:8). In the series, Kabbalism is a secret science known by limited people by its language as the Hardic language, the language of magic. There are two kinds of language in the *Earthsea* series, the common and the old language. By common language, people could do small pranks and riddles or blindfold alchemy, but they cannot do real magic because magic could be exercised only in the Old Speech. For instance, fisherman to workmen could do only small helpful magics, but they cannot change the waves or winds because they need to know their true names in the Old Speech. However, real magic was exercised only by Hardic language or the Old Speech that was derived from Hardic” That is the language of dragons speak, and the language Segoy spoke who made the islands of the world, and the language of our lays and songs, spells, enchantments, and innovation (Le Guin, 2012, pp:63-64). “

The relationship between the words and power they refer to in the language of magic in *Earthsea* are flawlessly examined by turning to Cabbalism, a hidden and holy science of Judaism. Le Guin perfectly correlates myths and magic through language in her fantastic masterpiece series. She puts her anthropological, mythological and occultist knowledge into each chapter cleverly. She used sorcery, amulets and charming spells to show for emphasizing the aim of the language and occultist elements.

Kabbalah is a journey of a soul to reach what they consider to be pure reality, so it is recalled as the Tree of Life. It has challenges on the path because only the real ones could reach it just like the Archmages in the *Earthsea* series. Therefore, Ged had to choose between Re Albi and the school of wizards in Roke (Le Guin, 2012, p.32). Ged again used his power of words by saying his real name to enter the door of Roke (Le Guin, 2012, p:47). Kabbalah interests in relevance among letters, names and their true essence. Kabbalistic rhetorics believe that the truth of reality is hidden, unseen and unknowable except for the mystical experience of language who only master rhetoricians know, (Katzh,1995, pp:104-119) like Archmages in the *Earthsea* series. In *A Wizard of Earthsea* (1968), the Archmage Nemmerle spoke in a language (probably in the

Old Speech) that Ged could not understand, but he sensed the influence of the words he pronounced. The words he spoke when were like “the bird had sung, and what the water had said falling (Le Guin, 2012, p:48).” As mentioned before, the Old Speech is the language of creation, and each thing in *Earthsea* was created one by one with true names, so the rhythm of nature is actually nature speaking in a way, and if one knows the language, it could understand what they say. “To hear, one must be silent” (Le Guin, 2012, p.23).

Magic in *Earthsea*, mostly depending on the power of language, has a relationship with many occultist studies, such as alchemy. Ged was very eager and proud for learning magic; specifically, he wanted to learn sorcery the most so he could become a real mage and become the greatest. The occultist writer Colin Wilson stated the correlation between Ged’s desire for power and sorcery. “Sorcery must be dearly distinguished from ordinary magic or witchcraft, which is simply the use of extrasensory powers, that is, telepathy and water-divining are simple forms of witchcraft (1971, p.161).” Ged wanted to learn the true speech to master each thing in the Earthsea. When he wanted to use the hidden knowledge of changing the rock into a diamond without any illusions, the master wizard of names emphasizes that to change the rock into a diamond, one should change its real name in the Old Speech (Le Guin, 2012, p.58).

It is underlined in the *Earthsea* series that magic directly has a relationship with the words in the true speech. Being a real wizard depends on learning the true names of things and changing them. Le Guin implied that language (the true speech) is the main source of magic in the *Earthsea* series. Thus, Le Guin linked each occultist element with the language. Rhetorical writer Katz justified Le Guin’s series’ purpose of language in his paper through the rhetorical perspective of kabbalah, which is the “essence and attribute are joined in language, out of which both words and worlds are made (1992, p.16). “

What is more, language both gives power and limits as well. Guin implies that language is limitless because of its thousand combinations of words, letters and symbols, and the cruciality depends on how to use that power in the first *Earthsea* books. For instance, in *A Wizard of Earthsea* (1968), the master mage, *Kurremkarmerruk* pointed out that there are many powerful mages who have wasted their lives to learn every word to be the most powerful one. Moreover, some of those words are hidden or known only by the oldest powers like

dragons or ghosts (Le Guin, 2012, pp:63-64), and learning all of the words is nearly impossible. It is just pride, as it is implied in the theory of cabbalism. A wizard must know the words of he is going to master and has wisdom to use it wisely. For instance, a sea's name in the true speech is "inien" (Le Guin, 2012, p:64), but it doesn't cover each sea in the Archipelago to give an ability to change and control the sea completely. One must know each drop's name, including even single waves' names (Le Guin, 2012, p:64-65). In the first book of *Earthsea* series, the story is shaped around the names. The power of names is emphasized through the plot and setting. Le Guin implies that a name is the essence of magic in "Earthsea" (Algeo, 1982, p.64), so having a knowledge of true names are to know the pure reality.

3.2.2 Equilibrium in a wizard of earthsea by a kabbalistic analysis

The story of *A Wizard of Earthsea* (1968) is built on the true language to provide the perfect equilibrium as Kabbalist theory justifies. In cabbalism, to reach reality, the soul must provide all ten sephirot. Those souls are mostly the wizards having innate power. As tips, the soul has to follow the words that comes directly from God. God stood on *Malkuth*, the beginning of the tree. If he followed the path, he could reach *Kether* where the Segoy reached. The language of "Earthsea" aimed to provide balance in both the physical and spiritual worlds which the core of cabbalism is as well. From the beginning to ending, "Earthsea" depends on perfect equilibrium by contrasting words and symbols. Le Guin emphasized that having a knowledge of true names are not enough for power, or to be the greatest, the foremost is to ensure equilibrium by magic being the source of language. Therefore, it was always implied how using words for pride could cause disbalance and madness.

In the very beginning of the first story, the reader understands that "Earthsea" is created over opposites. Le Guin implied with the creation of Ea that opposites constitute a perfect balance, as in the cabbalism Tree of Life, which consists of contrastive notions and features.

Kabbalist writer Dion Fortune stated that "For the full understanding of the philosophy of magic we must remember that single sephirot are never functional; for function one must have the Pair of Opposites in balanced equilibrium, resulting in an equilibrated Third which is functional." (1995,

p.224) And Le Guin created the fantastic world of “Earthsea” through perfect balance as it is seen the song of creation of “Earthsea”:

“Only in silence the word,
only in dark the light,
only in dying life:
bright the hawk's flight
on the empty sky” (Le Guin, 2012, creation of Ea)

“Earthsea” was constructed on the dualistic contrasts such as silence and speaking, dark and light, death and life in that way they exist together.

The contrasting words and dualism in *Earthsea* compose a perfect equilibrium. Le Guin implied that the contrastive ideas and symbols make a balance. She used cabbalism to create her “Earthsea” world in perfect balance. Furthermore, the creation was described to be like features of *Hod* in cabbalism to show dualism and two faces of everything, for instance, light-dark, good-evil, life or death, etc. *Hod* shows the perfect equilibrium in nature by its opposites. Many magicians and kabbalists believe that *Hod* includes the answer of the universe beyond the known facts. (Fortune, pg.50-76). Le Guin constituted her first story over light and shadow that forms an equilibrium in “Earthsea” as well as to rise the hidden reality. The story was shaped by the protagonist Ged’s unconscious attempts to break the world’s balance as a result of his pride. His attempts changed the world’s balance and caused evil sources to come out. That’s why when Ogion realized his ambitious desire he said to him that changing one thing, even a pebble, could cause catastrophic consequences and shake the equilibrium (Le Guin, 2012, p:43-44). Ogion emphasized the balance by saying to Ged,

“The world is in balance, in Equilibrium. A wizard's power of Changing and Summoning can shake the balance of the world. It is dangerous, that power. It is the most perilous. It must follow knowledge and serve need. To light a candle is to cast a shadow...” (Le Guin, 2012, p:59).

Ogion tries to make Ged understand the significance of the balance. If Ged wants to be a great mage one day, he needs to know the equilibrium and ensuring the balance to not put himself and the others in danger. Ogion emphasized the importance of balance if Earthsea is built on diamonds, it would be hard to live that’s why everything is in balance (Le Guin, 2012, pp:44-45). Le Guin implied how equilibrium is the main stone of magic science that

depends on true names and words, just like cabbalism. In the Tree of Life consists of ten sephirot having a perfect balance with each other to the reach their reality through hidden and sacred letters, numbers and words. Ursula K. Le Guin's first *Earthsea* book perfectly matched with the Kabbalism diagram. In the first book of *The Wizard of Earthsea* (1968), *Hod* (duality), *Daat* (knowledge), *Chokmah* (wisdom) and *Binah*(understanding) are used to show perfect equilibrium. In the book, *Daat* (knowledge) is the Old Speech and knowing true names and how to use them actually mattered. That is the wisdom which protected the balance of equilibrium with understanding the creation of "Earthsea". Therefore, that balance can be protected. Having absolute power could cause something horrible, because in cabbalism, letters and words hold the power, so changing even a single letter could create something evil and shake the balance of the world (Fortune, 2000, p.25). That's why, in *Earthsea*, the great wizards tried to teach Ged that knowledge (*Daat*) is valuable only with wisdom (*Chokmah*) and true understanding (*Binah*). For instance, the master summoner stated that creating a rain on Roke could cause drought in Oskil (Le Guin, 2012, p:73). However, Ged breaks the balance between light and dark to show off his power to Jasper call "*Elfarran*" from *the Deed of Enland*. Ged summoned not the fair lady but a shapeless dark gebbeth (Le Guin, 2012, p.73). As mentioned before, Ged stood at the *Malkuth* where all of the magic activities were performed because the four elements (Earth, air, fire and water) were in balanced in that sephirot. Besides, *Malkuth* remarked the importance of circadian cycles for magic rituals. As mentioned in the theories' part, Hebrew letters also connect with the stars (Katz, 1995, p.117). Therefore, Ged performed his summoning magic at the moonlight where energy is at its lowest for rituals (Fortune, 2000, pp:270-281) and suitable for words. Ged breaks the balance by both using the power of words and moonlight as a consequence of his pride, the master of Nemmes died to save him. Just because Ged broke the equilibrium between dark and light, a creature from the dead side was in the living's world.

He could not make a magic because he didn't know its true name so he must compensate the balance again. Ged went to the edge of the world where light and dark merged to provide the equilibrium. He found the shadow there and understood that he is the dark part of him, so he said the creature's true name" Ged!".

It is clear that “the magician is always ‘black’ and ‘white’ in one.... just like Kabbalah presented god...” (Schertel, 2009, p.81). Ged stabilized the balance by reuniting with his evil side, the shadow and good side as a whole. Moreover, Ged equilibrated the balance between life and death. In the final part of *A Wizard of Earthsea* (1968) implied explicitly that everything is in harmony with light and dark, death and life, cold and hot, nature stands for perfect equilibrium. Le Guin stated the final points related to the beginning of *A Wizard of Earthsea* (1968);

”Evil, then, appears in the fairy tale not as something diametrically opposed to good, but as inextricably involved with it, as in the yang-yin symbol. Neither is greater than the other, nor can human reason and virtue separate one from the other and choose between them” (Wood, 1979, p.66).

4. THE KABBALISTIC ANALYSIS OF THE TOMBS OF ATUAN

4.1 The Power of True Names

The Tombs of Atuan (1970) is the second book of the *Earthsea* series. Although, it is the continuation of the first story, *A Wizard of Earthsea* (1968) because the protagonist Ged tried to find out Ereth Akbe's half ring in the second novel of *Earthsea*, and the other half was given in the first book, *A Wizard of Earthsea* (1968). In the second book of the *Earthsea* series, Le Guin attempted to maintain kabbalistic notions and sephirot inside the story, but unlike *A Wizard of Earthsea* (1968), she didn't focus on magic and wizardry. Le Guin used eight sephirot of the Kabbalistic diagram, *Hod* (Solemnity) by dualism between light and dark, and speaking and silence and second sephirot, *Chokmah* and *Binah* for contrast and equality between men and women. Also, she used the sixth sephirot of the Kabbalistic diagram, *Tiphareth* (Beauty) for the transfer of souls to accomplish their aims, that is, being purified, and of course reaching the *Kether* (Fortune, pp:189-221). Besides, she exemplified the power of words, which is the core of the Kabbalistic theory.

Le Guin used *Tiphareth* both in *A Wizard of Earthsea* (1968) and *The Tombs of Atuan* (1970) through her protagonists, Ged and Tenar. *Tiphareth* is symbolized by a child figure, just like Tenar who is renamed as Arha in *The Tombs of Atuan* (1970). As soon as she was born, she was chosen to be the highest priest of dark power of the nameless ones (Le Guin, 2012, p.13). Le Guin incorporated almost each sephirot of the Life of Three in kabbalism to *The Tombs of Atuan* (1970). This part will inform about how Le Guin incorporated *Tiphareth* by the reincarnation of kabbalism to *The Tombs of Atuan* (1970). Reincarnation is attached directly the protagonist, Tenar/Arha. According to Kardish myths and beliefs, if the highest priestess dies, her soul stays in the earth and passes into another new born baby girl's body, so, to find her, the other priests search for the girl-babies who were born at the same time of the highest priestess' death.

The chosen baby should not have any diseases or disability, and in this way her soul becomes immortal by smoothly passing from one body to another (Le

Guin, 2014, p.13). Reincarnation is an important concept that Le Guin reinforced in *The Tombs of Atuan* (1970), just because” Reincarnation also plays an important part in Kabbalah (Wilson,1971, p.598).” Besides, the power of words also emphasizes the rebirth in the story. The protagonist had a name, Tenar, which was given by her mother and taken, and her new name, Arha, which means “the eaten one”, was given by the priests of the tomb (Le Guin, 2014, p.13).

Tenar, in a way, lost her real identity and was shaped according to dark forces. Names were substantial in *The Tombs of Atuan* (1970), like first and third book of the *Earthsea* series, because names define a person’s real identity and provides a power of controlling as mentioned at the first chapter. As Algeo mentioned in his article that Le Guin’s fantasy is set in the names (1982, p.62), Kabbalism is also set into the world and letters by its ten sephirot, symbols, and astrological relation (Katz, 1995, p.117). *The Tombs of Atuan* (1970) also is set on the power of words through the other kabalistic features. Therefore, it is clear that Le Guin embeded Kabbalistic features directly into the first three *Earthsea* books. The highest priestess’s reincarnation showed that the knowledge of her passed from one to another girl. Occultist writer Dr. Schertel indicated that o soul carries the consciousness and knowledge; by reincarnation they are able to reawaken the whole history of creation in us that comes from our ancestors (2009, pp:114-115).

Arha symbolized the *Tiphereth* with her rebirth as a priestess, because *Tiphareth*, as at the center of the Tree of Life, one’s interests are in consciousness and transition and transmutation (Fortune, 1999, p.190) just like Tenar’s transmutation into “the eaten one”. According to the kabbalist theory, in *Tiphareth*, the ideal souls incarnate for archetypal ideas, and deities and powers come into the living part with the human form, like the idea of the mediator (Fortune, 1999, pp:190-191). Arha as a chosen one is believed to carry dark forces of priestess soul. These sources are described in *The Tombs of Atuan* (1970) as “the most ancient and sacred of all places in the Four Lands of the Kargish Empire" (Le Guin, 2014, p:20). It is understood that they were just there before Segoy created “Earthsea” and that’s why they are nameless. Their names were probably buried in the old history. Arha was the servant of nameless ones, she carried the soul and consciousness of the highest priestess

where the knowledge stood according to the kabbalist theory. (Fortune, 1999, p.190). Therefore, she is just like a redeemer of the oldest priestess who served the dark forces at *The Tombs of Atuan* (1970). The redeemer in kabbalism aims to reunite humanity and supernal creatures for a perfect balance. (Fortune, 1999, p.191). That's why Kargish people and the priests believe that finding the highest priestess is crucial, and they always obey her because they are scared of the power of dark forces. They believe that catastrophic things will happen, and the balance they in live will be demolished. However, this is the imbalance of Kargish people's life that will be discussed later.

Tiphareth is also known with its dualist feature, pride (Fortune, 1999, p:185). As mentioned in the theory part, *Tiphareth* justifies that if you really overcome your pride, you will be the chosen one, just like Segoy in the *Earthsea* series, who is the creator of "Ea". In *the Tombs of Atuan* (1970). Tenar wanted to be the most powerful one in *The Tombs of Atuan* (1970). She condemned herself to be powerful enough to give orders and even to be stronger than Kossil. Her pride continued almost till the end of the story, but she understood that her pride imprisoned her into darkness. When she overcame her pride, as kabbalism suggested, she became as powerful as Segoy.

Moreover, as explained above, *Tiphareth's* symbol is a child with its all purity, so for reincarnation, the newborn babies were chosen because virginity matters in Kabbalism (Fortune, 1999, p.191). In *The Tombs of Atuan* (1970), Tenar was also chosen when she was a newborn, and therefore a virgin. *Tiphareth* also concerns sacrificing too. Its symbol is sacrificed God beside a child figure (Fortune, 1999, p.189), so the chosen souls should dedicate themselves to humanity, God, or some kind of source to provide balance. They should give up their lives and they should sacrifice for the balance (Fortune, 1999, pp:191-193).

In *the Tombs of Atuan* (1970), Tenar destined to be sacrificed because she was the *Tiphereth* in the Kabbalistic diagram. Firstly, Tenar sacrificed herself to nameless ones and dark forces. The reader witnessed first Tenar's sacrifice at the very beginning of the story. She sacrificed her real identity, her womanhood, to nameless ones.

” O' let the Nameless Ones behold the girl given to them, who is verily the one born ever nameless. Let them accept her life and the years of her

life until her death, which is also theirs. Let them find her acceptable. Let her be eaten!' (Le Guin, 2014, p:7).

She was just dressed as a goat to sacrifice. The temple's priest put salt on her tongue. They turned her to the west. Her face was washed with oils and vinegars. She was put on black marble on her face and forced to sleep naked alone, and it was the place where she slept the very first time in this manner when she was just six years old (Le Guin, 2014, p:9). She was rewarded to the nameless ones actually to ensure that she was worthy enough for dark forces.

Tenar sacrificed herself and became Arha to serve the dark powers. She sacrificed her life, in a way. Le Guin strengthened the sacrifice by implying that even Tenar was chosen as the highest priestess for the tombs of Atuan. She was just a sacrifice which she didn't figure out until later. Moreover, Arha was the leader of the tombs and under a tomb and many treasures, she was manipulated according to Kossil rules and her works.

Arha, or Tenar, sacrificed her freedom, her light, and even the living part of her to please dark forces, and in a way, also sacrificed herself to Kossil, who was the helper priest until Arha hit adolescence when she slowly lost her identity. Tenar spent a lot of time under the tomb, tunnels in the labyrinth and forgot about her reality. Indeed, the darkness represented the state of nothingness of her mind in the tombs of Atuan. She started to forget her childhood, including her family. She started to believe that she belonged only to the tombs of Atuan (Le Guin, 2014, p:13). However, Arha/Tenar didn't sacrifice herself for the sake of humanity or equilibrium, in contrast, she devoted herself to dark forces.

4.1.1 An equilibrium between light and darkness

Another Kabbalistic notion Le Guin associated with *The Tombs of Atuan* (1970) was the eighth sephiroth, *Hod*, and she also used it in the first book of the *Earthsea* series, *A Wizard of Earthsea* (1968). As mentioned before, *Hod* is the eighth sephiroth on the Kabbalistic diagram. *Hod's* symbol is a hermaphrodite human figure. *Hod* justified that there are always two sides to everything, or there are always two perspectives in the universe to equilibrate the balance (Fortune, 1999, pp:221-222). In *the Tombs of Atuan* (1970), there are opposites between dark and light, death and life, woman and men, words and silence at each step of the story. The story begins with opposite ideas especially between light and dark. When two priestesses of Atuan came to take Tenar to the tombs,

one of the priests wore a black robe - “looming in their black” (Le Guin, 2014, p.5), however one of them wore “a straight white shift” (Le Guin, 2014, p.5). Even the priests symbolized dark and light for the beginning of the ceremony. During the ceremony of sacrificing Arha to power of darks, there was both light and dark. There, a priestess wore a white mask and came inside shadows, or another priest wore dark and stood just at the opposite side of the priests who wore a white mask (Le Guin, 2014, pp:5-7). It was clear that shadow and light always stood together. As *Hod* stood in the Kabbalistic diagram to create a perfect balance, light and dark stood in *The Tombs of Atuan* (1970) to equilibrate the balance as well.

For instance, Tenar died as a pure baby at night, and Arha, “the eaten one”, as “the priestess ever Reborn” (Le Guin, 2014, p:14), was born at this night. Le Guin wisely used opposites in her *Earthsea* series to show the balance, in a way. Arha’s rebirth was just a perfect example for her inclusion of the dualism between life and death. When rebirth was associated with light in the tombs of Atuan, it correlates with death, especially for Arha, because she was condemned to darkness when she was alive (Le Guin, 2014, p:15).

Le Guin compounded life and death, dark and light together in the second book of the *Earthsea* series. The chosen one, Tenar, was born at night when the last priestess of the tombs had died and her reborn ceremony also happened in dark (Le Guin, 2014, p:13). The temples of Atuan were described only on darkness without any light. The temples were windowless and sunk into darkness. *The Tombs of Atuan* (1970) also were described to be in darkness before light was created. “They had been planted in the darkness when the lands were raised up from the ocean's depths.... They were older than light” (Le Guin, 2014, p:22). “There is a great maze of tunnels, a labyrinth. It is like a dark city under hill (Le Guin, 2014, p:37).” Because nameless ones belonged to the darkness, each place in Atuan was just embedded into darkness. The throne was described as black and dark; under the tomb, all the caves and labyrinths of tunnels just were condemned into darkness.

Darkness stood for immortal dark forces, and light was for mortal life. When Arha entered the underground, she requested a light from Kossil but he, the helper priest of Atuan’s tombs, emphasized that “Light is forbidden here and adds that this was the very home of darkness. The inmost center of the night”

(Le Guin, 2014, pp:43-44). Ged, the protagonist of the first book, explained dark forces by associating with the dead and darkness too. He emphasized that nameless ones hated light (Le Guin, 2014, p.153).

Although darkness was always described as a place for deaths, only Arha was imprisoned under the name of the highest priestess (reborn), in *the Tombs of Atuan* (1970). For instance, Manan, who was another helper of Arha mentioned that no humans belonged to the tombs because they were in trouble as soon as they entered. It was the place for only nameless ones (Le Guin, 2014, p.38), and when Kossil and Arha enter the under tomb, Kossil said that she didn't belong in that place (Le Guin, 2014, p.44).

Even Arha's own small house symbols were just like a grave with its windowless, dark and small construction (Le Guin, 2014, pp:31-33). Moreover, all the actions about sacrifice or worship moments for nameless ones mostly happened at night in dark.

The prisoners and slaves were brought into rooms of chains when it was night, or Arha entered the labyrinth and caves when it was night (Le Guin, 2014, pp:39-43). Dark was silence, dark was voiceless, nameless. Indeed, dark was death in *The Tombs of Atuan* (1970). There was no equilibrium as *Hod* suggested in the kabbalist theory. In contrast, there was disbalance in the tombs.

However, Le Guin's real aim was to show the importance of balance between dark and light. For instance, Ged described what the equilibrium was in reality. He explained that there was dark and light on his Earth, the earth was beautiful and terrifying, there was peace and cruelty in men's eyes, there were sharks and fishes in the sea at the same time (Le Guin, 2014, p.153). He stated that there was not just one power, but there were two, both to create balance, in *The Tombs of Atuan* (1970). Moreover, at the end of the story, Tenar explained the story of the half rings - one half represents light by staying on Earth under sunlight, but the other half is buried into darkness in the tombs of Atuan (Le Guin, 2014, p.207). Le Guin provided the balance between light and dark by rejoining the rings just as *Chokmah* united the opposites (Fortune, 1999, p.125).

Erreth-Akber's ring also had a deeper meaning besides the balance between dark and light. It also stood for balance for the kingdom. Ged explained why he entered the tombs. He wanted to find the missing part of Erreth-Akber's ring or

amulet to reunite the balance of “Earthsea”. He said to Tenar, "I told them that if they liked, I would go seek the rest of the ring in the tombs of Atuan, in order to find the Lost Rune, the key to peace. For we need peace sorely in the world" (Le Guin, 2014, p 136). Therefore, when Ged reunited the ring, he would bring balance to the Archipelago as well. Le Guin underlined how the balance was essential in kabbalism by exemplifying balance through the story.

Another dualistic idea is about the gender issue. Le Guin justified the idea with the second sephirot, *Chokmah* and third sephirot, Binah, which signify the opposite sexes; maleness and femaleness (Fortune, 1999, p.122). *Chokmah* and Binah, in the theory of Qabalah, are pictured by man and woman forms. They are the positive and negative principles of the universe.

They are “the Yin and the Yang” with maleness and femaleness (Fortune, 1999, p.83). *Chokmah* as a positive one and Binah as the negative one consists of perfect balance. It is clear that there was segregation between men and women, but there was actually an equilibrium precisely. *Chokmah* represented the right hand and Binah symbolized the left hand (Fortune, 1999, p.43). Both together hold the head, *Kether* (Fortune, 1999, p.109). Ged as *Chokmah* and Tenar as Binah reunited not only the peace of “Earthsea”, but they also provided equilibrium between light and dark, life and death again.

Moreover, female characters in *The Tombs of Atuan* (1970), from Arha to Kossil, were associated with darkness. They were believed to be born to sacrifice themselves. Priestesses were chosen only from women because they were representatives of darkness and death. They wore black sleeves. Kossil mentioned all the time that men were not allowed to come into the tombs. These descriptions and examples strengthened the idea that women represented dark and the shadows of those who were left behind of walls. Women were imprisoned into death however, men were associated with light and life in the second book of *Earthsea*. Le Guin strengthened her idea by showing that Ged, as a male, had no power over the tomb in the dark because he belonged to sunlight. He wasn't as strong as on soil (Le Guin, 2014, p.172).

Ged entered the tombs of Atuan, where no other males came before (Le Guin, 2014, p.85), to find the other half of the Erreth-Akbe's ring. Males were correlated with light, and Ged brought the light into darkness again, even it was forbidden (Le Guin, 2014, p.83). Ged symbolized the *Chokmah* as male figure.

The action of Ged bringing light to the tombs at the same time could be linked with the enlightenment of Tenar's understanding of reality. Therefore, as *Chokmah* and Binah justified that even though they are of opposite genders, they need to be unified for the equilibrium. Le Guin created perfect balance by describing Tenar as the wisdom one and Ged as the gifted one (Le Guin, 2014, p.165) to reunite the balance if they work together. Through the power of opposites that indeed supports each other for successfully escaping from darkness, then the equilibrium was provided between opposite sexes.

In this part of this thesis, it will be showed how the words and language in *The Tombs of Atuan* (1970) correlate with the kabbalistic understanding of words, not only by implying a power of controlling, but also indicating the language as a creation speech, just as in Jewish mysticism premediates. In the story, Ged exemplified how the speech of Segoy was crucial for the creation of "Earthsea" (Le Guin, 2014, pp:154-155) just like the creation of the universe in Judaism. Segoy created each island by naming them, just like the Israeli god created the universe by his speech. This earth, humans and the animals are products of God's words, according to Judaism. Therefore, the essence of everything are just an output of words (Idel, 1992, pp:43-59). It is obvious that Le Guin, as she did in the first *Earthsea* novels, focused on the words and language which is the main and crucial part of Kabbalism. As explained in the other chapters of this thesis, letters, words and their numbers are accepted as sacred, and kabbalists and occultists believe that these letters and words are the key of the universe. Hebrew letters not only correlate with number, but also stars strengthen the idea why Le Guin created the old language and rendered words as powerful in the *Earthsea* series.

Kabbalism is built on letters, and kabbalists believe that words are holy; that's why they don't mention some words and instead use other names, because kabbalists believe that words are powerful. To them, words give a power of possession, whether it's over a thing that is a human or an object. Also, with language, someone can reach their reality. Therefore, Le Guin emphasized the power of words one more time in *The Tombs of Atuan* (1970).

In *The Tombs of Atuan* (1970), Le Guin described powers of darks as nameless ones. According to the *Earthsea* series, each thing has a name, but evil forces uses the other's people's souls and identity to survive. Ged explained to Tenar

how he met nameless ones before and where their power came from (Le Guin, 2014, pp:153-154). From the beginning of the story, it was understood that nameless ones were scared of words. That's why words were explained as tricks, deceptions and jugglery (Le Guin, 2014, p.73), and their speakers were considered to be unbeliever liars (Le Guin, 2014, p.26). Thar also explained that Arha wizard's power came from words (Le Guin, 2014, p.74)." 'He showed them a stick of dry wood, and he spoke a word to it. And lo! it blossomed. And he spoke one word more, and it bore red apples...' (Le Guin,2014, p:74)." Thar also added that thanks to magic that would take its power from the words of the Old Speech, one could change wings or create rain somewhere (Le Guin, 2014, p.73). Le Guin exemplified the powers of words with these lines. It was very clear that words were considered to be strong and sacred, just like Hebrew words and letters, as the Kabbalah theory justified. That's why Kossil implied to Arha that she shouldn't talk with wizards. There was a fact that words create an ability to control, and that's why the prisoner's tongues were cut before they were taken into the tombs (Le Guin, 2014 p:47).

Nameless ones were aware that if a mage came and spoke out their names, they would lose their power. They were scared of the power of words. Moreover, Ged knew that the power of words could possess and change things, so, just like a real kabbalist, he was careful with words. Therefore, Ged wisely asked Arha's name to learn and control her in a way, but he never said his own name (Le Guin, 2014, p:114), and Ged started to control Tenar with his speech. Writer Algeo explained in the power of words how Le Guin used them "...from the first story on, naming is the essence of art-magic as practiced in *Earthsea*. For me, as for the wizards, to know the name of an island or a character is to know the island or the person" (1982, p.64). He emphasized that having knowledge of someone's name in *Earthsea* helped to understand someone's real identity and character.

Kabbalist writer, Moshe Idel mentioned in his article that words were like stones to constitute the identity in a way (1992, p.43). In the chapter of the ring of Erreth-Akbe, Ged emphasized the real identity issue by saying, "You are Tenar or Arha, but not both" (Le Guin, 2014, p.164), because a name was the real essence of an identity, so no one can have two identities. Also, Ged taught Tenar the common language, not the "the speech of dragons" known as the

oldest language (Le Guin, 2014, p.190), just because he was aware of the power he experienced throughout the take of *A Wizard of Earthsea* (1968).

It is explicit that how Le Guin infused Kabbalism into *The Tombs of Atuan's* (1970) in each chapter. She wisely used each symbol, each notion and each feature by correlating with the characters, the plot and the setting. By doing that Le Guin created a fantastic version of Kabbalism, not just implying the power of letters, but also installing each sephirot of the Kabbalistic diagram wisely.

5. A KABBALISTIC ANALYSIS OF THE FARTHEST SHORE

5.1 The Power of True Names

The Farthest Shore (1972) was the third book of *Earthsea*. The fantastic journey with Ged, who was the main protagonist of the first three *Earthsea* books, continued in here with new adventures as well. The author, Le Guin, established the theory of *Kabbalism* into almost each chapter of the story, just like in the previous two books of *Earthsea*, *A Wizard of Earthsea* (1968) and *the Tombs of Atuan* (1970).

In the third *Earthsea* book, Le Guin associated the story, the characters and the setting not only with the power of language and magic, but also with Kabbalistic notions. As mentioned before, the *Earthsea* Archipelago was created by the old language, which was described in many names in the trilogy. The creator of “Earthsea”, Segoy, said the true name of each things and created the Earthsea Islands. Therefore, the language that Segoy used, was mostly accepted as the language of creation and that’s why it's the oldest and most sacred one, just like Hebrew. As explained in previous chapters, according to the Kabbalistic theory, each letter which correlates with stars and numbers are powerful and holy (Katz, 1995, p.114). In each of the first three *Earthsea* books, it was emphasized how the Old Speech was sacred and powerful at the same time. Because of this reason, true words from the Old Speech were only known by the wizards or mages.

According to *Earthsea*, each thing had a true name, which was their essence. They were not the names given by family or objects and animal’s familiar names. It was the name given by the creator, Segoy. In *The Farthest Shore* (1972), Le Guin exemplified the meaning of true names by explaining Arren’s true name, who was important character for the story. Ged gave Arren his true name, Lebannen which is the rowan tree in true names. Rowan tree signified his future as a wise king (Le Guin, 2014, p.42). A true name was the reality of that thing/person without distinguishing it into categories. It was the essence.

Therefore, having a knowledge of true names provided a pure power of possession and changing. A knowledge of names could change its creation, and even make it turn into another thing. It could create storms and change the way of the wind, because it was the creation language.

This language was known by only wizards and dragons, and a few words by some magicians and words from this speech were used only when it was necessary, because making rain on an island, for example, could cause something else. The balance was necessary, as Kabbalism suggests through its ten sephirot, which advocate the balance of universe (Manheim, 1969, p.13). However, in *The Farthest Shore* (1972), Le Guin focused on the disbalance of nature, life and death to justify Kabbalistic features, especially the second sephirot, *Binah*, in Kabbalism with using the power of language as well. Moreover, from the beginning of the *Earthsea* series, the reader witnessed the life journey of Ged. Skillful author, Le Guin drew a path for Ged to reach reality and wisdom with, just as the Kabbalistic diagram does, which symbolizes the path of a human being to reach their reality as well. Again, it was revealed that Kabbalism is just intertwined into the first three *Earthsea* novels perfectly. In the third book, the reader saw another path of Ged's life to reach Kether, the reality. The story began with news about losing the power of words and as a result of losing the power of magic. The story came from Arren, who was the prince of Enland, to the Archmage of Earthsea, who was Ged.

It is obvious that the creation language of "Earthsea" was significant for everything in that world. A knowledge of true names was important for bringing health, stopping natural disasters, and the fertility of animals too. Because the balance was broken, the words were beginning to be forgotten and were losing their effects. In Narveduan island, wizards forgot spells. Their harvest was poor. There was sickness among them, and even sorcerers could not do any art of magic. Le Guin used Ged to explain the balance of the universe as a consequence of changing even a little thing. He said that taking a rock and throwing it seemed unimportant, but it could change the balance of something else in other lands. Ged exemplified that "The winds and seas, the powers of water and earth and light, all that these do, and all that the beasts and green things do, is well done and rightly done. All these acts within the equilibrium." (Le Guin, 2014, p.100). It was implied that "Earthsea" was created by true

words in a perfect balance, just like the Kabbalistic perspective of the creation of the earth by God's speech. That's why, kabbalism justified the balance which directly correlated with letters and words.

Because the words were from the creation language, the words had effects on everything about nature, so they were used in for rituals and important days of time in a year, especially fertility and health, just like the Kabbalistic understanding of words in rituals and sacred days. Moshe Idel, the kabbalist writer, expressed that in rituals and holy days, the Hebrew language is used because it is a creation language. They believe that words have a power for healing and fertility (Imel, p:43). Le Guin also maintained this side of words in *Earthsea* as well.

Le Guin transferred the effects of words on nature by disbalance in *The Farthest Shore* (1972). The words were not working anymore in this part of the *Earthsea* series. For instance, in the Festival Day for Lambs, the wizard who was in charge of animals said that he had forgotten the words (Le Guin, 2014, p.6). He couldn't make the spell, and even the King of Enlad said that the words were meaningless. Magic which lost its power by words didn't work anymore or was pretty weak.

There was a something wrong in "Earthsea", so in *The Farthest Shore* (1972), the archmage Ged took a voyage with the Prince of Enland to find out the problem and provide the balance again. The arch mages of Roke worked to protect the balance of "Earthsea", and they took this power from words, but as it was understood, these words and letters could be used for evil forces. Kabbalism suggested that words created pure power to find out the mysteries of the universe, and if this knowledge of words was used badly, it could cause catastrophic consequences. In a way, Le Guin emphasized misuses of knowledge of words under the name of pride in *The Farthest Shore* (1972).

In the first book of cycle, *The Wizard of Earthsea* (1968), the reader witnessed the pride of Ged and its consequences. Even he opened a small peak between the life and shadows. It had many evil effects. However, in *The Farthest Shore* (1972), there was a bigger problem that came from the misuse of words. The other thing was that no wizards had any idea about the problem. In the novel, what words worked for and how they could cause an improper use were explained with the words of Master Windkey, who was in charge of heaven.

“Have me not all powers? Do not the trees of the Grove and put forth leaves? Do not the storms of heaven obey our world? Who can fear for the art of wizardry, which is the oldest of arts of man?” (Le Guin, 2014, p.32)

Kabbalism sees language as the instrument of creation. It is the product of God, according to the Kabbalist perspective (Idel, 1992, p.44). Kabbalism emphasized that consciously or unconsciously, words could cause something terrible. Le Guin justified this fact in *The Farthest Shore* (1972). Ged described to Arren the consequences of actions. Le Guin pictured that many islands on “Earthsea” lacked fertility. Rain didn't come any more, and there was drought; that's why many villagers couldn't perform their arts. The community dragged into chaos and unknown futures. There were no magic words. There was no fertility and peace. This was just because of a misuse of true names, which were holy. Le Guin emphasized the Kabbalistic perspective of wisdom and knowledge by creating disbalances in “Earthsea” as consequences of a greedy wizard to become the most powerful one, even more so than the creator, Segoy himself. Le Guin associated the idea of greed by the sixth sephiroth of the Kabbalistic diagram, *Tiphareth*. *Tiphareth* resembled pride and egoism. If a soul could beat their own pride, they could reach their reality, *Kether*, but that soul must be purified wholly. In a way, the *Tiphareth* shows two paths. The one you need to choose at the end is important. Ged overcame his pride in *The Wizard of Earthsea* from the bad way which caused evil conclusions. In *The Farthest Shore* (1972), the reader understood Ged's redemption by his choice of the leader he followed, Erreth-Akber, who had the power to rule “Earthsea” but instead sacrificed himself to humanity and magic. He chose to perform his art of magic and not be the highest wizard of all time in the world. In *The Farthest Shore* (1972), Le Guin created a greedier character who couldn't overcome his pride and broke the balance in “Earthsea”, and even the balance of life and death as well. Le Guin explained the *Tiphareth* through her evil character, Cob. In the book, Ged explained the misuse of knowledge that was born from greed. “When we crave power over life—endless wealth, unassailable safety, immortality—then desire becomes greed. And if the knowledge allies itself to that greed, then comes evil.” (Le Guin, 2014, p.53). It is explicit that Le Guin linked the Kabbalistic understanding directly into her fantastic fiction. According to Kabbalism, *Tiphareth* has an egoist side and it presents that if a

soul wants to have everything and destroy everything without blinking, that soul is condemned into darkness (Fortune, 2000, pp:211-212).

Cob, as the representative of *Tiphareth*, broke the wall between life and death and broke the balances of the universe. He actually imprisoned himself to darkness. Cob wanted to be the greatest wizard and show that Ged defeated him once in the sorcery. Greed and pride closed Cob's eyes. He explained his aim of life as "power" and light as "darkness" (Le Guin, 2014, p.270). He saw himself above the nature that was created by sacred words in the language of making. Cob had an "inability to understand the necessity of limitation in the great balance of Earthsea: in the secondary world of Earthsea, real power requires limitation; life balances with death (Hatfield, 1993, p.50)."

Le Guin emplaces a Kabbalistic understanding of pride and its consequences perfectly into her fantastic world through the character Cob because "the Kabala deals with the nature of God and with the *sephirot*, or divine emanations of angels and man. God, the *En Soph*, fills and contains the universe" (Melton, 2001, p.85) and Cob saw himself as above nature and above Yahweh, the Jewish God. He wanted to be the master of everyone. It is clear that he wanted to be just like *YKWH*, the Jewish God who had created the universe by his words: "So, I reweave it and remade it, and made a spell—the greatest spell that has ever been made. The greatest and the last! (Le Guin, 2014, p.269)." He even killed himself to show his power to Ged. However, his ambitious to be the greatest wizard condemned him into darkness. He didn't belong in the world of living. He began to forget his real identity slowly because of his ambitious. The peak he opened broke the balance of Earthsea. Nature lost her fertility. The wizards couldn't perform their art of magic because words lost their meaning. All the animals, plants and weather were at a lack of power of words. "Earthsea" turned into a desert where no one could live, and nothing grew. Cob's pride imbalanced "Earthsea". He almost brought the end of islands by sucking all the worlds and magic. Shortly, Cob attempted to destroy the world which was created in balance. Le Guin connected the creation of "Earthsea" to the creation of the universe from a kabbalistic perspective, because the Kabbalistic theory suggested that the universe is a product of God's words (Katz, 1995, p.114), so Cob's aim to destroy "Earthsea" represented a destruction of this universe, which was created by God's words.

It is obvious that Le Guin associated the Kabbalistic understanding of letters and words to her fantastic world in *The Farthest Shore* (1972) by focusing on the balance that is the core point of Kabbalism.

Moreover, Le Guin also incorporated the setting of *The Farthest Shore* (1972) with the third sephirot, *Binah* on the Kabbalistic diagram. *Binah* represents the fertility of the universe. It represents life on the Earth. Dion Fortune's *the Mystical Qabalah* book also described *Binah* as:

“Marah, the Great Sea, is, of course, the mother of all living. She is the archetypal womb through which life comes into manifestation. Whatsoever provides a form to serve life as a vehicle is of Her. It must be remembered, however, that life confined in a form, although it is enabled thereby to organize and so evolve, is much less free than it was when it was unlimited (though also unorganized) on its own plane. Involvement in a form is therefore the beginning of the death of life. (2000, p:142) “

Binah represents the world of the living, the material world, but it also constitutes a balance between the world of living and the world of death. *Binah* is described as the great sea *Manah* and the mother of all living. By the union of *Binah* with the sea, it is expressed that life begins in the sea, in the waters (Fortune, 2000, p.46). And Le Guin centered the story of *The Farthest Shore* (1972) mostly on the sea. The life forms of “Earthsea” were connected with the sea. Ged and Arren took a voyage to find the end of the world to bring balance to “Earthsea”. The events usually happened when they were on the sea or ocean.

The sea was always seen as the life source in the story. She was the limitless and powerful. Le Guin described the oceans, seas and waters in *The Farthest Shore* (1972) with the form of living. Water was just like a life source in *The Farthest Shore* (1972). Moreover, *Binah* also kept the balance between life and death through its fertility. The kabbalist writer Dion Fortune explained why *Binah* stood for a balance between death and life. “She is the mighty mother of all living, and she is also the death principle; for the giver of life in form is also the giver of death, for form must die when its use is outworn. Upon the planes of form, death and birth are the two sides of the same coin (2000, p.136).” The kabbalist writer, Fortune emphasized that life and death is an unbreakable unit. If there is a death, there is a source for living. For instance, humans consume meats and plants as a consequence of their death. It is the perfect balance.

Le Guin cleverly connected this perspective of Kabbalism into *The Farthest Shore* (1972). Everything in *The Farthest Shore* (1972) directly connected the balance of life and death. The ambitious wizard, Cob broke the equilibrium between life and death. And therefore, all the letters and words began to be forgotten. The magic lost its power. In the story, the balance was perfectly pictured by Le Guin. Ged sought the evil source by going to the end of the world, which was described as the end of the ocean. It was explicit that life ends where death begins and vice versa. The world of deaths began at the end of the ocean. "This was the westernmost cape of all the lands, the end of Earth." (Le Guin, 2014, p.253). Besides, Le Guin expressed the other world as dry land where there was no light, no life and no water. It was just dust without having any form of living. For instance, when Arren got thirsty, he wanted to drink water but in dry land, there is no water. Deaths drink only dust (Le Guin, 2014, p.260).

It is clear that the world of living ended at the end of waters and the world of death began at the end of water. They were in perfect balance. Le Guin perfectly associated the equilibrium of life and death with the understanding of equilibrium of *Binah*. Even the evil source was coming out because of this unbalance of life and death. Le Guin described life and death as a coin which has two different sides but bound to each other. Therefore, it symbolizes equilibrium between life and death. Besides, Le Guin exemplified *Tiphareth*, which is the sixth sephirot of the Kabbalistic diagram. She showed a Kabbalistic understanding that if a person really overcame his pride, he could be the greatest, because *Tiphareth* is the highest sephirot which the soul can reach (Fortune, 2000, p.50).

Le Guin showed two sides of *Tiphareth* in *The Farthest Shore* (1972). The first one was Cob, who failed by dedicating himself to only obsessing about power, and the other one was Ged, who sacrificed himself to humanity and hardworking. Therefore, Cob was imprisoned to darkness, but Ged continued to live at the light at the living side. Le Guin emphasized the Kabbalistic perspective of redemption by her two characters, Cob and Ged. When Ged succeeded to close the wall, that is, a peak between the world of the living and world of deaths, "Earthsea" gained its balance. The wizards continued to perform their art of magic. The language of creation and true names gained their

importance back. Ged ended his journey by purifying his soul through dedicating himself to his art, magic. He passed the exam and reached the *Malkuth*.

6. CONCLUSION

This thesis demonstrated how Le Guin attempted to establish the Kabbalistic theory into her stories by creating a fantastic world shown in the first three novels of the *Earthsea* series: *A Wizard of Earthsea* (1968), *The Tombs of Atuan* (1970), *The Farthest Shore* (1972). First of all, by the expensed historical background of Magic and Occultism, the theory of Kabbalism was presented in detail to correlate with the first three novels of *Earthsea*. This thesis, through its evidential examples displayed that Le Guin placed the first three *Earthsea* novels in the tradition of Kabbalistic notions and perspectives.

Through the background of theories, this thesis presented anthropological backgrounds of the narrator's success to compound occultist elements and myths through kabbalistic exposition. She created a fantastic world that was constituted by the Old Speech, the language of magic. Le Guin perfectly correlated it with the universe that was created by the Jewish God *Yakweh's* speech with that of *Earthsea* that was created by Segoy. Moreover, this thesis aimed to show how she centered Kabbalism by connecting the language of magic (the Old Speech) with the Hebrew language at the first trilogy of *Earthsea*. The Jewish God created the world by naming each thing, and they came into existence. That's why the names, words and even letters carried importance. They were holy and significant.

Le Guin not only emphasized the power of words, names and essence, but also showed how they turned into instruments to reach reality from a kabbalistic perspective in the first trilogy of *Earthsea*. She had attempted to construct her first *Earthsea* novels on the magic language that was known as the Old Speech, thanks to Hebrew letters, which have a direct connection with numbers and astrological symbols. These letters and their morphological versions have an outstanding power for possessing and changing a thing's reality. Kabbalistic scholars have justified that these letters include the key of the universe. Therefore, these true words are not explicit, and are barely known by some

kabbalists. Le Guin perfectly connected this kabbalistic reality into her *Earthsea* series.

In her works, Le Guin, just like kabbalists, had created wizards, who have knowledge of true words. These wizards know when and where words need to be used. They know that magic helps to protect the balance of equilibrium because each thing already was created by a purpose with a true reality and in a balance indeed. As noted in previous chapters, Kabbalism aims to provide the balance of the universe because it is created by God's will, and because of that, it implies that no one should attempt to try to change the letters and words to cause catastrophic consequences, because this universe is built on a balance with their opposite ideas and forms. Kabbalism defends that naming each thing has a purpose and it shouldn't change according to any kind of power. Therefore, this thesis revealed that Le Guin transferred this kabbalistic understanding to her first *three Earthsea* books. And that's why the reader witnessed the consequences of Ged's misuse of true names in *A wizard of Earthsea* (1968) and Tenar lost her freedom and was imprisoned because her true name was taken from her in *The Tombs of Atuan* (1970) and in *The Farthest Shore* (1972), the reader saw closely what will happen if someone used true words when their eyes are closed from his ambitious and gets drunk of power to be just like the creator.

Each chapter, each sentence, characters, plot and even settings were pure examples of Kabbalism. Le Guin successfully created a fantastic version of Kabbalism with her first *Earthsea* books. From to *A wizard of Earthsea* (1968) to *The Farthest Shore* (1972), Le Guin's way of interpreting and using true names aimed to exemplify a kabalistic understanding and usage of words.

Furthermore, this thesis also indicated Le Guin's adherence of true names to the equilibrium of "Earthsea". An equilibrium world view she employed in her first *Earthsea* books intertwined the settings, characters and narration. She associated the understanding of equilibrium with opposites, which composed a perfect balance. As discussed in the three chapters above, it is seen that using dualist words in the *Earthsea* series constituted a perfect balance, just as the Kabbalist theory justified its ten sephirot in the Life of Three, which are created by dualism to generate balance. Through the analyses, it is explicit that she contemplated creating "Earthsea" with strong indications of the form of

equilibriums, opposite concepts such as dark and light, life and death, woman and man. In the first trilogy of *Earthsea*, Le Guin stated that an equilibrium cannot exist without opposites. These opposites are directly connected to the ten sephirot of the Tree of Life that is built to create perfect balance by forms of dualism, just like in “Earthsea”. Le Guin indicated that “Earthsea” can only survive in the story as being in an integration by dualism that takes its power from true words.

Briefly, this dissertation intended to manifest how Le Guin correlated the power of true names, hereat the language, through the dualistic concept by emphasising the perfect equilibrium with Kabbalistic notions and occultist elements in the first trilogy of *Earthsea*. Therefore, this work revealed how Le Guin had created her epic fantastic world of *Earthsea* for the purpose of showing how kabbalism laid on the hearth of the first three novels.

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