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MAGIC AND ARCHETYPES IN J. K. ROWLING'S *HARRY POTTER* AND S. MEYER'S *THE TWILIGHT SAGA*

MAĢIJA UN ARHETIPI DŽ. K. ROULINGAS *HARIJA POTERA* GRĀMATĀS UN S. MEIERES *KRĒSLAS SĀGĀ*

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ANOTĀCIJA

Līdz ar Dž. K. Roulingas *Harija Potera* un S. Meieres *Krēslas* parādīšanos maģijas tēma ir atgriezusies pārrunu krustugunīs, raisot pretrunīgas atsauksmes un skaidrojumus par pārdabisko parādību dabu un nozīmi. Lai saprastu un kliedētu strīdīgos stereotipus un darbu interpretācijas, šī darba mērķis ir izpētīt jēdziena veidošanos saistībā ar fantāzijas žanrā bieži sastopamiem simboliem un arhetipiem. Maģijas definīcijas, vēstures un antropoloģijas analīze parāda, kā mainījusies sabiedrības attieksme, skaidrojumi un maģiskās dimensijas apzināšanās, bet maģisko simbolu un arhetipu izpēte papildina Dž. K. Roulingas un S. Meieres darbos attēlotās maģijas un pārdabiskā izpratni.

Atslēgas vārdi: maģijas vēsture, maģijas antropoloģija, maģiskie simboli, arhetipi, mīti, J. K. Roulinga, S. Meiere, Harijs Poters, Krēslas sāga, garīgās pārvērtības

ABSTRACT

With J. K. Rowling's *Harry Potter* and S. Meyer's *The Twilight Saga* as the leading examples of the genre, the theme of magic has once again ignited discussions about the nature and role of supernatural phenomena, generating controversial comments and interpretations. In order to understand and elucidate clashing stereotypes and interpretations of the two series, the goal of this paper is to investigate the development of the term in connection with symbols and archetypes, incessantly re-emerging in the phantasy genre. Analysis of the definition, history and anthropology of magic shows the evolution of attitudes, interpretations and social awareness of the magical dimension, whereas investigation of magical symbols and archetypes complements understanding of the representation of magic and the supernatural in J. K . Rowling's and S. Meyer's works.

Key words: the history of magic, the anthropology of magic, magical symbols, archetypes, myths, J. K. Rowling, S. Meyer, Harry Potter, the Twilight Saga, spiritual transformation

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INTRODUCTION

In the book *Secret Societies*, David V. Barrett writes that 'even the most rational of people need mystery in their lives,' referring to the popularity of 'the semi-comprehensible rituals of Freemasonry' as a contrast to 'Protestant churches' (2007: 134). This instinctive interest in all unknown, mysterious and magical has led a wide readership into following J. K. Rowling's *Harry Potter* and S. Meyer's *Twilight* series. But the spice of supernatural alone would not have turned the series into worldwide bestselling phenomena as the fate of many other fantasy novels prove. These works by J. K. Rowling and S. Meyer seem to have a special magic of their own that captures readers and make them allude to the series in spite of 'several studies questioning the ideological appropriateness of these books from Christian religious perspectives' (S. Gupta, 2003: 19), leading to 'noteworthy […] polarized opinions' (ibid.: 20). Though S. Gupta speaks of *Harry Potter* books here, same reactions might be true for the *Twilight* series.

Suman Gupta gives three reasons for serious analysis of the *Harry Potter* books, outlining that they 'are *economically* the most successful of *all* literary books published in recent years,' 'have apparently transcended cultural boundaries more effortlessly than any other fictional work of recent years' and 'are the most challenged […] and banned books of our time' (2003: 15, 17-8). As in his analysis of social and political effects of the series, S. Gupta has chosen a text-to-world methodology, the other, i.e., world-to-text approach will be employed in this paper in order to complement the understanding of the phenomena of the two famous series.

Consequently, the aim of this paper is to survey the concept of magic and symbolic archetypes recurrent in myths, fairy tales and the fantasy genre in order to see how perception of and attitude towards the supernatural has developed throughout time and influences the present, often clashing, interpretations of and responses to the *Harry Potter* and *Twilight* series.

Research questions:

1) What is magic and how does it differ from the supernatural?
2) How have different paradigms influenced the evolution of the concept?
3) What is the anthropology of magic?
4) What is the role of magic in myths and marvellous fairy tales?
5) How do magical symbols and archetypes reveal the successive stages of spiritual transformation?

6) How are magic and the supernatural represented in J. K. Rowling's and S. Meyer's works?

Enabling objectives:

1) carry out a literature review on the subject of magic and archetypes;
2) describe the symbolic meaning of magic and the supernatural in myths and marvellous fairy tales;
3) collect samples from the series;
4) analyse the data on the basis of the theoretical background;
5) compile a comparative summary of the results;
6) draw relevant conclusions.

Research methods:

1) the historical approach;
2) comparative analysis of the theoretical literature;
3) close reading of the texts;
4) comparative content analysis and interpretation.

Corpus of texts analysed:

1) *Twilight* by Stephenie Meyer.
2) *New Moon* by Stephenie Meyer.
3) *Eclipse* by Stephenie Meyer.
4) *Breaking Dawn* by Stephenie Meyer.
5) *Harry Potter and the Philosopher's Stone* by J. K. Rowling.
6) *Harry Potter and the Chamber of Secrets* by J. K. Rowling.
7) *Harry Potter and the Prisoner of Azkaban* by J. K. Rowling.
8) *Harry Potter and the Goblet of Fire* by J. K. Rowling.
9) *Harry Potter and the Order of the Phoenix* by J. K. Rowling.
10) *Harry Potter and the Half-Blood Prince* by J. K. Rowling.
11) *Harry Potter and the Deathly Hallows* by J. K. Rowling.

Outline of the paper:

Chapter 1 reviews definitions of magic and the supernatural given by J. A. Cuddon, B. Malinowski, G. Luck, R. Gordon, S. Clark, D. V. Barrett, and *Macmillan English Dictionary* in order to clarify the two controversial notions and the difference between them.

Chapter 2 provides a brief insight into the origins of magic based on works by G. Luck, R. Gordon, V. Flint, S. Clark, S. Greenwood, B. Malinowski and D. V. Barrett to understand the evolution of the concept of magic and the reasons behind the clashing attitudes attached to the term.

Chapter 3 investigates psychology underlying certain images in order to see the symbolic interpretation of magic in literature, referring to studies by C. G. Jung, J. Campbell and the Archive for Research in Archetypal Symbolism.

Chapter 4 explores, compares, and contrasts the representation of magic and the supernatural in J. K. Rowling's *Harry Potter* series and S. Meyer's *The Twilight Saga*.

1. THE DEFINITION OF MAGIC

Though the theme of magic is familiar to all cultures, every nation having their own corpus of ancient myths and tales about the supernatural, it is still difficult to capture the exact meaning of the terms. With historical layers of various interpretations obscuring the essence, contrasting definitions have emerged, reflecting a range of attitudes. Before studying the reasons behind these stances, it is important to explore contemporary views and make a distinction between the often synonymous notions of 'magical' and 'supernatural'.

According to J. A. Cuddon, a supernatural story is 'a very comprehensive term which may be applied to any sort of story which in some way makes use of […] magic, witchcraft, marvels, […] the eerie atmosphere […], anything supranormal, […] the numinous; […] the preternatural […]' (1999: 879-80). But what exactly magic and supernatural is is not a unanimous opinion, hence the varying interpretations, differing attitudes and numerous attempts at capturing the essence of the terms.

B. Malinowski describes the stereotypical reaction:

> MAGIC – the very word seems to reveal a world of mysterious and unexpected possibilities! […] Partly perhaps because we hope to find in it the quintessence of primitive man's longings and of his wisdom […]. Partly because "magic" seems to stir up in everyone some hidden mental forces, some lingering hopes in the miraculous, some dormant beliefs in man's mysterious possibilities (2004: 50-1).

However, he breaks this spell by stating that 'when the sociologist approaches the study of magic […] he finds […] an entirely sober, prosaic, even clumsy art, enacted for purely practical reasons, governed by crude and shallow beliefs, carried out in a simple and monotonous technique' (ibid.: 50-51).

Richard Gordon, on the other hand, writes that 'magic may be a practice, but more than anything else it is a shared construction, a child of the imagination. It is that quality which makes it both interesting to the social historian and exasperatingly elusive: magic defies common sense quite as much as it resists definition' (1999: 168). He concludes that 'magic thus belongs to the realm of the marvellous [which] is the strange appropriated into a network of claims to power' (ibid.: 168-9). Stuart Clark also acknowledges that 'we have come to see magic as a cultural construction, there being nothing in our attitudes to ourselves or to the world that is inherently "magical"' (2002: 106). According to R. Gordon, 'the true home of magic is a body of narrative, what Cicero calls "old women's tales", which construct the social knowledge to which any event, real or supposed, fearful or peculiar, may be referred and in terms of which, if need be, explained' (1999: 167).

George Luck adds that 'from our modern point of view, witchcraft is not only a kind of science or technology, it also has a more general cognitive function, i.e., it is a way of perceiving the world, making sense of it, explaining it, using it for its purposes' (1999: 95-6). Consequently, magic can be evaluated not only from a practical but also a spiritual point of view.

However, none of the definitions quoted above encompass the perspective of the user of magic. S. Clark indicates that the reason for it is that 'magic has most often been something disapproved of, and 'magical' a term of refusal […] from biblical times through to the present day' (2002: 105). So,

> in religion, [magical techniques] were 'superstitions', in science, falsehoods. In classic anthropology […] magic was the use of ineffective techniques to ally the anxiety caused by the absence of effective ones [though] if, for its users, magic was efficacious, then […] the predicate 'magical' – as in 'magical' healing [would] indicate […] our own ignorance of how these practices were thought to work (ibid.: 106; 110).

He points out that 'one of the striking consequences of magic's role as a term of attribution is that it can be quite difficult to find anyone in the past who accepted it as a correct description of what they thought or did, let alone who called themselves a "magician"' (2002: 111).

David V. Barrett reminds that 'magic' is 'the Greek word for "art"' (2007: 87) and 'often a synonym for skill' (ibid.: 80). S. Clark also emphasises the etymology of the term 'magic' observing that 'significantly, perhaps, the labels most generally adopted in the sixteenth and seventeenth centuries […] were simply "cunning" or "knowledge" (2002: 111). He reasons that 'what seems to have been implied here was a more than usually difficult, or powerful or effective way of doing things, based on special wisdom and technique, but not one that was necessarily different in kind from the way they were usually done' (ibid.: 111) thus linking the concept of magic with exclusive aptness and a gifted mind.

To conclude, though, according to R. Gordon, 'from the very beginning, magic has been a term whose semantic implications can only be understood by close attention to context, to the values and claims that it is made to sustain' (1999: 164) and, as S. Clark admits, 'what the label actually designates remains highly elusive, since neither social scientists nor social historians have succeeded in defining it' (2002: 105), in the words of D. V. Barrett, 'magic could be said to be the artistic application of skills unknown or unavailable to other people, usually for a spiritual purpose' (2007: 175-6). According to D. V. Barrett, 'magic is in the eye of the beholder' (ibid.: 175) which resonates with Wolfgang Iser's idea of an implied reader who 'produces meaning' and actual reader who adds his own 'experience and knowledge […] to the text' (J. A. Cuddon, 1999: 416).

With the notion of magic being so vague and controversial, it is no wonder that the attempt to define the supernatural is equally unhelpful. According to *Macmillan English Dictionary*, as a noun it designates 'supernatural events, forces or creatures,' whereas adjective 'supernatural' refers to 'things that seem to come from a power such as magic and do not have a natural or scientific explanation' (2002: 1442). Due to this ambiguity, mentioning of the topic incites a sceptical attitude that results in the dominant view that characterizes 'a belief that things such as magic or luck have the power to affect [one's] life' as 'superstition' (ibid.).

Yet, the previous investigation of the many approaches to all magical and supernatural leads to certain conclusions. First, while 'supernatural' might be defined as exceptional features or talents of beings or apparitions, not pertaining to ordinary phenomena, therefore regarded as strange and inexplicable, 'magic' is a conscious attempt to develop the outstanding qualities and influence natural processes by special, often secret techniques, with the ultimate goal of the magician's spiritual transformation. Secondly, as far as common availability goes, 'magic' and 'supernatural' have a synonymous connotation, both being exclusive in character; yet, though supernatural abilities might be an inborn gift, independent of acquired knowledge and skills, applied unconsciously, magic is an art often passed on from a master to the select disciples. Thirdly, magic is a power that alters the constitution of norms by elevating the common to the level of the supernatural. But, more importantly, magic is an acknowledgement of the potential energy that could be awakened and transformed, probably by the power of mind and imagination, into what might seem miracles from the point of view of an ignorant bystander. However, in order to attain the spheres of the supernatural, a magical viewpoint must be developed.

As J. K. Rowling's *Harry Potter* and S. Meyer's *Twilight* series are recent works, both discussing supernatural and magical phenomena, before beginning to analyse their interpretations of the concepts, it is worthwhile to have a glimpse of the history of magic – the development of the concept through the ages and attitudes attached – in order to see the tale of the art of uncovering and mastering hidden processes and meaning.

2. THE HISTORY OF MAGIC

2.1. Magic through the ages

Once upon a time, magic was in no way considered to be a superstitious delusion. What is now called 'magic' only gradually evolved from instinctive reactions into a special art disclosed to the few, leading to prejudice and battles for influence that distorted the concept as well as added new meanings to it. This subchapter, based on works by B. Ankarloo, G. Luck, R. Gordon, V. Flint, S. Clark, S. Greenwood, and D. V. Barret presents the apprehension and development of magic from antiquity up to modern times.

2.1.1. The antique view of magic

The roots of magic reach deep in antiquity. Bengt Ankarloo and Stuart Clark write that 'in archaic times magic was "embedded", that is, an integrated part of everyday practice. Nobody thought about it as "magic"' (1999: xv). According to G. Luck, 'originally, the *magoi* were Persian priests, members of a special caste or a secret society. […] As such, they were high officials of the Empire […], and perhaps what we call magic is the survival of a very ancient religion […]' (1999: 104-5). But, as D. V. Barrett indicates,

> As the role [of the priest] became more powerful, so the knowledge became more closely guarded; the link between power and secrecy was formed. As societies developed and became more complex, so did religion in its outer, more public forms: exoteric religion – and so did the secret knowledge, and the secrecy of the knowledge, at the heart of religion: esoteric religion' (2007: 3).

He adds that part of the mystery surrounding religious rituals was the use of older and with time forgotten languages so that 'eventually, priestly secrets were spoken in "the language of the Gods", and were hidden from the ordinary people' (2007: 4) which might have contributed to the spur of 'negative associations [with the term that through Greek *mageia* turned into] *magia* in Latin' (S. Greenwood, 2009: 5).

So, initially, 'magic' was a part of daily rituals, as natural as any other common practice. Existing side by side with religion, it got its name from Greeks referring to foreign priests, thus forming the first link between magic and secrets, as few could understand 'strange' languages. But the first turning point in the history of magic was the formation of the city state that, according to R. Gordon, 'began an inexorable process of moralizing the divine world, which in turn affected the way in which the marvellous was perceived' (1999: 174) and, as B. Ankarloo and S. Clark write, was the reason why 'it [is] impossible to speak of a single ancient view of magic' (1999: xv).

B. Ankarloo and S. Clark remind that ‘the major groups of sources for the study of magic beliefs and actions in classical antiquity are: (1) fictional literature […]; (2) historical narratives […]; (3) philosophical and scientific discourses […]; (4) religious texts […]; and finally (5) performative sources […]’ which were mainly ‘created by, and for the consumption of, the social élites’ (1999: xi). They emphasise that ‘only rarely, indirectly, and probably at times in a biased form, do these narratives deal with the beliefs and practices of ordinary men and women’ (ibid.). Consequently, literature, both factual and fictional, played an important role alongside social factors in defining and altering the image and reputation of magic and magician.

G. Luck writes that though ‘we have little evidence concerning the actual attire and appearance of the *magos* during the performance of a ritual […] throughout antiquity, we see a general awareness of the kind of person a sorcerer must be and of the powers he is most likely to possess’ (1999: 93; 95). The magician could appear in ‘rags’ as well as ‘priestlike robes embroidered with symbols’ and use both ‘masks or heavy make-up and strong perfumes’ (ibid.: 93). According to G. Luck, ‘at the beginning of recorded Greek literature we have already three ingredients that are typical for magical operations’: ‘a mysterious tool that looks like a stick but is obviously endowed with special powers; an herb that is not easy to find; a god who reveals to one of his favorites a secret that will save him’ (1999: 110). However, he emphasises that even Homer derived inspiration ‘from oral tradition – folk tales, myths, legends and, perhaps, short folk ballads that were already in verse form’ (ibid.) Thus, the uncertainties surrounding magic and magicians arise partly due to the mixture of facts with fancy.

Also R. Gordon admits that ‘there is plenty of evidence – in Homer, in other Archaic literature, and in documentary evidence – of “magic before magic”’ which is characterized as ‘the more or less negatively-marked deployment of religious power for socially doubtful ends’ (1999: 165). He continues that ‘[in Greek myths] the marvel is [explained by] divine intervention: the Homeric gods have such powers. But there is at the same time […] a suggestion that the exercise of such power is untoward, even improper – the gods may have such powers but they ought not to use them’ (ibid.: 175). As a result, the parallel development of magic and religion led to ethical questions about moral values and intervention rights.

So, everyday practices aiming at influencing the natural course of life, from the beginning, seem to have been tied with religious aspirations of transforming one’s spiritual being. Widespread activities were developed into special knowledge and skills shared in secret among the elect, adding an aura of strange attraction. Though the appearance of magicians varied, their powerful personalities stirred imagination that blended wish fulfilling

fantasies with grains of fear, evolving and dispersing with the help of tales and legends, leading to the eventual doubt of the rightfulness of application of any affecting techniques.

2.1.2. The devaluation of magic

This conflict between moral duties, prescribed by religions, and ambitions for power, associated with magicians, resolved into opposing camps of opinion, with priests maintaining their divine rights to express judgment and users of magic standing by individual rights to form one's destiny. As the benefits of magic could be enjoyed disobeying moral norms, rules regarding the use of magic or supernatural powers had to be introduced.

Eventually, according to R. Gordon,

> the process of moralizing the gods required not merely that their powers be curtailed in certain ways but also that the boundary-lines within the realm of the divine should be more clearly drawn. [Consequently, a new] more or less distinct category of divine beings called *daemones* [gradually appeared, separating] the good gods of civic cult from morally ambivalent divine powers active at folk-level while at the same time opening up a new realm, of the "dark" marvellous, based on the older view of *daemones*, as connected with the souls of the dead (1999: 176).

The role of older beliefs and practices has likewise been belittled and linked with a negative connotation related with marvellous powers also in Celtic countries where, as D. V. Barrett writes, even 'the original peoples ['who […] often […] have a relationship with the spirits of the land which the newcomers fear and envy'] eventually become "the little people" in the folk memory of the invaders' (2007: 5). Again, interpretation and attribution of the term 'magic' is intertwined with struggle for power and dominance. But 'by the fifth century, the category of the marvellous has been subdivided in numerous ways, with a distinctive corner for illegitimate religious goals, including what are already clearly malign magical arts' and the concept of magic was split between meaning a 'religious power used illegitimately' and 'the dream of power to effect marvellous changes in the real world' (R. Gordon, 1999: 178-9).

Consequently, ruling classes had the chance to draw definitions of wonders and magic to their advantage, limiting approval of magic and the supernatural to exceptional cases, often supporting the superiority of state religion and emphasizing the dangers of folk rituals.

As R. Gordon points out, 'once invented, the category of the restless dead gave rise to numerous tales, in effect ghost stories, which explored the dimensions and possibilities of the new corner of the marvellous devoted to them' (1999: 176). Thus, ideological changes brought by intellectual and social evolution enflamed imagination and inspired story tellers, attributing also to literary development.

Sadly, changes in 'the concept of the "daimon"' eventually led to magic becoming 'the *chief* term whereby the most powerful of the emerging religious systems described, and condemned, the supernatural exercises of their enemies' (V. Flint, 1999: 279). As a result, 'the older, looser, views of the dealings of human beings with the "daimones" could no longer be tolerated' and, proscribed by the 'exclusive form of monotheism' (ibid.), 'sorcery and magic [became] the *prime* activities of the wicked demons' (ibid.: 319).

However, debasement of magic was not the same as a denial of the existence of magical powers in Late Antiquity. Valerie Flint refers to the Peter/Simon Magus literature as an example of the ruling bigotry: 'Supernatural power is of paramount importance, and the effects it produces are real, but there are clear distinctions between right and wrong in the use of it. […] The key lies, it seems, in whether these exercises support the Christian code of morality, and in security from fear (1999: 301; 309).

According to V. Flint, magic in the fourth century 'was an extremely vague term' and depended upon what the emperors and Church preferred to define as such because 'they [could] remove their enemies, real or imagined, through a charge of sorcery' (1999: 322; 320). Thus, magic ranged from 'divination and astrology (when practised outside imperial control)' to 'the presenting of petitions at pagan shrines, the owing of "secret" books, the wearing of amulets, necromancy, incantations, the use of "occult" (perhaps foreign) words and characters, and the making of love-potions' (ibid.: 322). Susan Greenwood adds that later

> the practice of the art of magic […] included [also] "vanishings, changes of shape, stature, and sex, transformations into other creatures (usually horrible), night visions and flyings (often on curious vehicles), the raising storms, the scattering of thunderbolts, the transporting of crops and cattle, […] abortions, [and] the inflicting of injury and death" (2009: 5).

As a result, the ideology of banning unsanctioned use of magic in order to achieve supernatural effects, though based on the well-meant prevention of mischief, turned the flicker of fear into a wild fire that consumed peace and illuminated a wide and flexible range of popular activities and dreams as evil and therefore extinguishable. So, none could be sure of safety from the demonic power that might intrude even into sleep and thwart innocent intentions.

Consequently, in contrast to antiquity that bears testimony of features characteristic to magicians, with the beginning of the first millennium, the emphasis is placed upon the source producing the supernatural effects. Behind every magical action, i.e. 'very many social and moral failings' (V. Flint, 1999: 313), supposedly, stood 'demonic enemies' which, though similar in characteristics to 'the "daimones" of the Greeks' in being described as 'aery spirits, far lighter in substance and greater in power than human beings, yet similar to them in certain

of their attributes,' were now not only 'perceptive and intelligent, able to detect a monk's inner weaknesses by means of analysing his external behaviour' and due to specialization could 'be attached to particular places on earth' as well as, similar to humans, 'be more skilful than others,' but also appeared as a 'partly biblically inspired, assemblage of demons in animal shapes – serpents and asps and lions and scorpions' (ibid: 312).

Thus, moral became a manipulative weapon, and the determination and detection of magic, according to V. Flint, was 'now plainly conditioned by psychological and institutional needs' (1999: 301) whereas 'monastic literature added a tremendous potential source of energy to the hunter-down of magicians' (ibid.: 313-4). With the meaning of magic reversed from a power glorifying the human race by its distinctive ability to rule over the whims of nature becoming a devilish temptation to be avoided, it was reduced to the state of crime. From a marvellous resource that incited hope and gave strength to endure, magic turned into a nightmare, haunting the different.

2.1.3. The role of magic in early modern culture

The same trend persisted through centuries, dividing magic and splitting the supernatural into the evil effects of the devil and much rarer signs of sanctities. By claiming to protect people from the dangerous foe, ruling religions usurped the authority to judge, depriving nations of the freedom of choice, causing contradictions and struggles that are still echoed in the modern perplexity about the actual nature and results of magic that, in spite of its opponents, influenced modern Western thought and achievements.

S. Clark characterizes magic's reversal

> as the most concerted attempt there has ever been to standardize the lives and ideas of ordinary Europeans – and by no means just the uneducated or unlettered among them. […] magic and religion were redefined in confrontation and opposition, as belonging to incompatible belief structures (2002: 121).

Also S. Greenwood writes that 'in mainstream religions, magic [was regarded as] not only wrong, but [essentially interpreted] as an act against God; [and] a magician [was] often defined as a person using charms or spells to threaten the omnipotence of divinity' (2009: 5). As S. Clark indicates, 'attitudes to witchcraft were always mediated by the complicated and fluctuating allegiances of dominion and faith, party and faction' (S. Clark, 2002: 137). What is important is that they 'in turn help to reveal these [allegiances] to us historically' (ibid.).

So, what for the clergy was demonology and superstition was 'popular life and thought' to others (ibid.: 120). Consequently, though 'in the case of popular magic' there is little evidence concerning the 'reasons for [accepting and using], let alone conceptualizing it,' 'we

have an abundance of published statements about why it was important to take witchcraft and its legal prosecution seriously' (S. Clark, 2002: 147). Yet, S. Clark emphasises that, at the same time, 'the world of witchcraft accusations was a world of *knowledge* […] that allowed diagnosis, identification […] without any form of legal prosecution whatsoever' (ibid.: 115-6).

Thus, 'over and over again in the literature we find the term "witch" being applied to *anyone* who practised the "cunning" arts, whether as private individual or professional expert […] that is, local experts in healing, divination, theft-detection and counter witchcraft' (S. Clark, 2002: 118). But, though, as S. Greenwood admits, 'magic was viewed as real and threatening [due to its being] potentially [both] evil and […] uncontainable' (2009: 5), S. Clark insists that 'what witchcraft *meant* to most ordinary people, after all, was that it caused misfortune, not that it led to devil-worship. What was important was the harm it could do to themselves, their livelihoods and their families and communities' (2002: 114).

This evidence shows that, in spite of the conscious effort to manipulate common thought, exhibited by the Church, people were reluctant to accept the new interpretation of magic as stemming from an evil source; rather they still adhered to the belief that magic is dangerous because it could result in a failure or injuries. So, at the folk level, magic differed from any other art only in its being so inexplicable, beyond the usual scope of apprehension of the principles of nature.

Consequently, the clash between the views of clergy and commonwealth, according to S. Clark, led to 'scepticism regarding the reality of the crime' (2002: 124) which again resulted in two different effects. Firstly, as 'the actual arts of witchcraft – words and gestures, ceremonies and rituals – were universally thought to be inefficacious in themselves, [they were] seen as a sign (literally a sacrament) for the devil to step in and bring about the intended effect by natural means' (ibid.: 126-7). This meant that 'those who practised *counter*-witchcraft might be equally guilty. […] In this sense, religious reform contributed to the belief in the reality of witchcraft and the pressures to prosecute it that developed from the 1560s onwards' (ibid.: 127-8). Secondly, 'scepticism was aimed at the whole conduct of witchcraft investigations and trials' (ibid.: 130).

As a result, 'questions about the very nature of witchcraft and […] the reliability and interpretation of sources' (S. Clark, 2002: 129-30) turned magic into a fertile ground 'for thinking through problems that originated elsewhere and had little or nothing to do with the legal prosecution of witches' (ibid.: 136-7). As S. Clark points out, demonology can be described as 'a story of individual texts and the specific ideas and arguments their authors

wielded against each other [and thus becomes] an unusually revealing guide to early modern intellectual and cultural values in general' (ibid.: 132-3).

Thus, discussion of magic was raised to the level of abstraction from its actual field of use and experience, ascribing any bewildering observations or revelations to the supernatural effects of magical influence. By relating magic with the unknown, it was easier to open debates where creative arguments would be accepted with supreme attention, as the devil might be at work everywhere just like its positive counterpart. Resultantly, new hypotheses could be expressed about suspected intangible forces, without fearing immediate accusations of worshipping the devil.

This deviation provided a gap for scientific development as magic also offered a chance 'to work at the very limits of the discipline' (S. Clark, 2002: 167). According to S. Clark, magic was a challenge, 'the most demanding, the most innovative and frequently the most rewarding kind of science to do' (ibid.) therefore, in spite of peril to lose their reputation or life, 'magical ideas and practices [were accepted by] many early modern intellectuals engaged in natural philosophy' (ibid.: 160). To them, magic was 'the summation of knowledge and wisdom […]. It was not just another kind of science, but its apogee [as they desired] to grasp what was hidden – literally "occult" (Latin = *occulta*) – about nature's workings' (ibid.: 148). This kind of magic was later known as intellectual or natural magic that 'in the seventeenth century, […] contributed to part of the development of early science' (S. Greenwood, 2009: 7).

Natural magic was a midway between popular magic and demonology. As S. Clark writes, it 'was intensely utilitarian as well as intensely cerebral' (2002: 149) therefore 'magicians were often said to be constantly teetering on the very edge of respectability, always liable to topple over it into outright devil-worship' (ibid.: 161). The intellectuals believed that 'magic […] was the "marrying" of heaven and earth' (ibid.: 151). To them 'everything else about magic was natural – it was *all* "natural magic" [except] the angelic powers of the highest level of magic [which] might be truly spiritual things' (ibid.: 152). This was the reason why 'characteristic [to] intellectual magic [was] its invariably intense religiosity and sense of piety, even if […] misplaced or superstitious' (ibid.: 150) because 'only something like a religious discipline could engage with [the angelic beings]' (ibid.: 152).

So, natural magicians began to investigate symbols: their possible meanings and practical use in order to improve the understanding of nature as well as divine intentions and the role of humanity in the cosmological puzzle. Along with ambitions to improve general material welfare, they paid equal attention to spiritual aspects of magical actions, thus

signifying their understanding of ethical and psychological responsibility attached to the transformational processes.

Their magic included 'arithmetic, music, geometry, optics, astronomy and mechanics' (ibid.: 152) whereas 'natural philosophy [medicine and physics (ibid.: 151)]; mathematics and astrology; theology and religion' corresponded to the three levels of aspiration, the highest of which 'became as much an act of mystical illumination as a piece of science' (ibid.: 150). As a result, 'the practical experimental aspects of magic,' according to S. Greenwood, helped develop 'the characteristic methodology of science [that] proved to be a rational benchmark' (2009: 7-8).

But, to the clergy, 'the magician […] who could imitate and manipulate nature's most fundamental and challenging operations in order to create powerful and dazzling works of his own' (S. Clark, 2002: 149) was nevertheless equivalent to the devil (ibid.: 161). S. Clark acknowledges that 'portrayals of the devil as a natural magician, albeit a supremely gifted one, were actually quite precise' (ibid.: 162). However, he emphasises that 'it revealed an attitude to demonism, very common in the sixteenth and seventeenth centuries' (ibid.: 161). According to D. V. Barrett, 'the Church authorities […] did not like "difference" [because] it was a threat to stability. They feared the power of the individual. They did everything they could to stamp out personal choice' (2007: 65). Consequently, they viewed 'natural magic and demonic magic [as] two parallel expressions of a single *magia*' (S. Clark, 2002: 161) which was a heresy. But, as D. V. Barrett points out, 'heresy simply means choice' (2007: 65). Thus, attitude dominating demonology as a denial of talents and individuation, driven by fear to lose power, ignited crusades and the Inquisition, revealing that at the root of the old quarrel lay the archetypal struggle for influence over life and the future course of the civilisation.

As a result, increased secrecy became a necessity in order to preserve precious knowledge and continue pursuit of new one (D. V. Barrett, 2007: 85). Two options remained to the gifted minds: secret societies or the protection of the court. According to S. Clark,

> monarchs and princes who liked to think of themselves as removed from the scrutiny of their subjects and in possession of absolute or semi-absolute "prerogatives" were, in many ways, *magus*-like figures. Just as the latter worked in secret ways and on secret matters, so did princes in the realm of *arcana imperii* (secrets of state) (2002: 167-8).

So, eventually, 'marvels and secrets became the currency of courtly science […] to represent the prince "as a repository of praeternatural, superhuman secrets, and as the rightful heir to a tradition of esoteric and hidden wisdom" that provided authority and control' (ibid.: 169). As D. V. Barrett describes, the progress of new initiates was closely guarded so that their 'teacher would not be threatened [until] the initiate would realize that he had gradually

become the possessor of a body of knowledge […] that could send him to the stake' (2007: 81). In addition, 'progressive, cumulative teaching [implied that] the next level might show that the previous one was a gross over-simplification – or even that it was incorrect, but needed to be learned in order that the contradiction of the next level would have a basis' (ibid.: 298-9). Consequently, magic as an authentic art that had once served the wider population was now practically unattainable to the commonwealth, thus contributing to the degrading view of magic as a fraudulent superstition.

Yet, the secret elevation of magic as a path for the select few was what, in the 1960s, Frances Yates believed to be the 'first, the magical and animistic phase [of the "Scientific Revolution" that led to] the mathematical and mechanical' development (S. Clark, 2002: 156) though 'during the following centuries of the ascendancy of modern science, magic was neglected altogether, even by historians' (ibid.: 155). As S. Greenwood maintains, 'many theories [still] have implicit assumptions about the ultimate irrationality of magic or [its] inferiority […] when compared to science, or they reduce magic to its social or psychological effects' (2009: 8). Thus, S. Clark observes that 'magic's reputation has varied [again, this time] according to whether it is seen to have advanced or retarded "modern science"' (2002: 155). He writes that although 'many exponents of the new science were […] able to reconcile the idea of occult properties with mechanical explanations of phenomena' (ibid.: 159), magic and science were still 'conceptually irreconcilable [because] to view the world as a work of art, full of mysteries and capable of surprise, was just not the same as viewing it as driven by regularity and predictability [at the basis of] the machine metaphor […] many new scientists thought they were trying to achieve' (ibid.: 156-7).

As a result, aspersions cast on magic caused the infamous witch hunts during the Middle Ages and violated personal freedoms, resulting in wars about religion that shifted and distorted meanings of ancient symbols by adding negative connotations to previously acknowledged images and forces. However, yearning to discover more about the nature of man and world was stronger than fear of accusations, attracting the brave and gifted to the studies of magical principles that nourished philosophical thought and creative interpretations. So, the restriction of magic concentrated it in secret and elite societies, giving seed to the Enlightenment and the Scientific Revolution that initiated the formation of the modern world.

2.1.4. Modern attitude and approach toward magic

During the recent decades attitude to magic has shifted again. Since its being pushed off the stage of central importance with the glorious progression of science, magic has retreated in

the background of human consciousness. Though it is now admitted to offer a perspective to the world and a multitude of sources once more are available to the masses, allowing a circulation and discussion of magical ideas, magic continues to be an enigma as few investigations focus on the practical aspects of magic, preferring hermeneutic interpretations. Likewise, sceptical and even aggressive attitude tends to override serious suggestions of magic being a path to spiritual transformation.

According to S. Clark,

> there is now an unwillingness simply to confront […] "magic" with "science" – or to think in terms of a single narrative of change. Instead, historians tend to talk much more about the multiple and diverse ways in which the natural world might be confronted and explained and to concentrate not on conceptual monoliths but on overlapping thematic strands that illuminate the conflicting, changing and essentially eclectic interests of the age (2002: 159).

Also D. V. Barrett writes that 'the true lineage […] is not in the underground continuance of secret orders, but in the pursuit of similar ideas and ideals: a *spiritual* lineage' (2007: 274). However, he draws attention to the fact that though 'the same ideas crop up again and again, […] the people with these ideas, these beliefs, have again and again been condemned and persecuted' (ibid.), as opposition to Rowling's books proves (2003: 18-9), fitting the old pattern. So, the dark tint of the history of magic now seems to be obliging to accept it as a source of inspiration, but, as soon as transformative implications emerge, magic is once again regarded as a threat to be removed rather than a path toward true illumination.

However, magic as a genre continues to develop, as new ideas and hermetic interpretations are added to the existing ones. D. V. Barrett mentions an example of Tarot's mystical origins as 'an ancient Egyptian work, miraculously preserved, and containing in symbolic form all the wisdom of the ancients [which, however, was only] Court de Gébelin['s…] flight of fancy [nevertheless] picked up by others' (2007: 185). Likewise, Lévi introduced the 'three laws of magic – the force of the will, the astral medium, and the theory of correspondences – with the addition of a fourth factor, directed imagination' (ibid.: 215).

S. Greenwood observes that the 'commonality of magic as a cosmological world view that enables us to make the comparisons between what might, on the surface, seem to be completely different practices of magic' (2009: 3) has allowed the rebirth of magical ideas to trickle from 'the upper classes and political leaders of the time [e.g.] Cosimo de' Medici, who employed the Renaissance magician Marsilio Ficino to translate the *Corpus Hermetica* from Greek into Latin; or Queen Elizabeth I, who relied on John Dee, her court astrologer and adviser' down to the 'middle-class' as 'modern witchcraft in the early days of the 1950s [and] broadening its appeal from the 1980s on [among the working-class] (ibid.: 3).

Consequently, revision of the history of magic, by revealing the intrigues that led to the demonization of magic, has quenched overall fear from the supernatural, giving rise to new interpretations of magical symbols and ideas, releasing magic from seclusion. With the removal of the taboo on magical experiments, renewed interest in all supernatural increases, reflecting in the fantasy genre of literature and modern organizations based on magical ideas.

Yet, as magic regains popularity with the New Age movements, its opposition also continues to spread. D. V. Barrett reminds that 'the last person to be burned at the stake for heresy was in Seville, as late as 1781. The Spanish Inquisition continued its search for heretics until 1834. In Britain, […] the anti-witchcraft law was not repealed until 1951' (2007: 82). Moreover, he shatters the illusion that anything about magic is accepted and tolerated now as 'there have been serious calls by British Fundamentalists for the Witchcraft Act […] to be reinstated' (2007: 306). Finally, D. V. Barrett emphasises that, in fact, though 'we are in a new millennium, […] it seems that the divide between religious conservatives and liberals, between the orthodox and the heterodox, between the Fundamentalists and Freethinkers, is becoming wider and more entrenched [therefore] the need for secrecy might, sadly, be greater than ever' (ibid.: 306-7).

Thus, the story of magic and its place in the modern world is not yet over and only future will show whether the tides of attitudes will ever subside. So far, interpretation of magic has reflected the dominant attitudes and ambitions of the times, changing with shifts of paradigms. From a 'natural' response to the challenges of life, magic has been crafted into an art governing 'the supernatural' and therefore not reliable, possibly not even veritable, promoting the sceptical approach to magic as superstition. Although re-evaluation of past events has cleared some stains off the reputation of magic as a devilish pastime, the old division still holds black and white magic apart. Besides, the inexplicable, as always, is open to imaginative guesses hard to prove, leaving magic shrouded by subjectivity. However, what can already be studied are the anthropological researches of magic's meaning to contemporary primitive tribes who rely on magic rather than read about it.

2.2. The anthropology of magic

Often in order to understand the initial context of a concept it is helpful to return to the beginning phase before natural mutations accompanying the process of evolution have altered the original picture. Luckily, tribes living according to ancient rites can still be found where magic is simply magic without the layers of connotations and implications, thus providing a perfect field for investigations. So, to complement modern view of magic, this subchapter

surveys the anthropological researches by B. Malinowski and S. Greenwood who erase long lasting prejudices about the source and employment of the controversial power.

In spite of the long history of magic and its recent reassessment, biases still exist around the topic of magic, affecting anthropological discussions about and analyses of the term. Apart from dying debates about magic's relation with science, there still persists 'a focus on instrumentality [that ties researches to] rationality [and concentrates on determining] whether [magic] could be proved to exist' (S. Greenwood, 2009: 10), leaving out the experiential aspect of magic that, as S. Greenwood explains, 'cannot be fully understood from within the parameters of the experimental method' (ibid.: 8). Consequently, in order to understand the primitive man, the closest source of investigation of the origins and development of universal ideas and concepts, it is important to put aside 'Western cultural understandings [which] have influenced the way in which Westerners view magic' (ibid.: 5) and approach the concept via the latest methodology pioneered by Evans-Pritchard – '"participant observation" [that requires] the anthropologist [to] live as physically and morally part of [the] community [under survey]' (ibid.: 8; 20).

Such researches show that the primitive man leads a life where magic plays an important role. According to B. Malinowski, the magic 'believed in by most primitive peoples […] springs from the idea of a certain mystic, impersonal power, […] *mana* [which] is the essence [also] of "pre-animistic religion"' (2004: 3) and 'is the one and only specific power, […] residing exclusively in man, let loose only by his magical art' (ibid.: 56-7). This idea corresponds to S. Greenwood's observation that 'magic is a universal aspect of human consciousness […] inherent in the mind' (2009: 4), which explains magic's being uniquely a human feature. However, B. Malinowski indicates that primitive man turns to magic only when he is to deal with 'the domain of the unaccountable and adverse influences, as well as […] fortunate coincidence [whereas the well-known set of conditions] is coped with by knowledge and work' (2004: 12). He emphasises that 'where man can rely completely upon his knowledge and skill, magic does not exist, while [in the face of] danger and uncertainty, there is extensive magical ritual to secure safety and good results' (ibid.: 14). Also S. Greenwood writes that 'magic speaks to realms other than material reality [which] are understood in varying ways, but [mainly as] a spiritual other world that may nevertheless be an intrinsic part of the everyday material world' (2009: 8).

So, early cultures are aware of the double nature of life and the unique gift of man to control and affect environment far beyond the abilities of other species. They accumulate and apply knowledge to improve their conditions, but, upon meeting with unpredictable challenges, early people turn to their exclusive inner resources to ensure strength of mind and

spiritual guidance. Though they cannot explain the origin of this source, admitting the power to be 'mystic,' its being related with 'pre-animistic religion' signifies their acceptance of magic as a divine present bestowed on man just like mind whence magic is supposed to come.

As B. Malinowski observes, 'the practical art of magic has its limited, circumscribed technique: spell, rite, and the condition of the performer' (2004: 68). He writes that spell is the key factor because it 'is that part of magic which is occult, handed over in magical filiation, known only to the practitioner' (ibid.: 54). Yet 'the emotional setting, the gestures and expressions of the sorcerer during the performance […] are [also] of the greatest importance' (ibid.: 52). Likewise, 'the substances and paraphernalia used in [rituals] have often the same significance [playing on] emotions and not through ideas with the end of the respective magic' (ibid.: 53). Thus, as empirically observed, 'magic and outstanding personality go hand in hand [coinciding] with personal success, skill, courage, and mental power' (ibid.: 63). Consequently, magical attributes seem to serve as focal aids reigning emotions which, if directed into a certain condition with the help of a spell, secure the success of magical actions; therefore the personality of a magician, his/her ability to concentrate, is so decisive.

S. Greenwood agrees that 'magical processes are fuelled through emotion' (2009: 3), but she carries the idea further, claiming that magic 'is a question of shifting awareness [based on] the ability to use imagination […] the […] adaptive and constantly creative' aspect of mind in order to 'feel the emotion, to feel the connection and to direct the intent' (ibid.: 63). She attests that 'as an alternative mode of consciousness, magic can take a person via her imagination [through dreams and visions] deep within herself and also, paradoxically, out into a wider emotional relationship with another being such as a nightingale or an owl – so much so that bodily boundaries appear to merge' (ibid.: 7). Although S. Greenwood admits that these are 'individual and psychological aspects of magical experience' which she describes as 'magical consciousness [–] an affective awareness experienced through an alternative mode of mind' (ibid.: 63), she insists that 'magic has to be recognized as a legitimate form of knowledge' (ibid.: 4). Thus, subjectivity arises as an implication of emotional and creative factors combined in order to modify common perception, extending it to personal co-experience of objects and phenomena in focus, which, notwithstanding the individual interpretations, renders magic not only as a means to affect one's welfare but also as another approach to insight expanding investigation that can further scientific development.

Alongside magic, the savages recognize also science, and their societies are governed by religion. But, according to B. Malinowski, as 'early man seeks above all to control the course of nature for practical ends, [first] he does it directly, by rite and spell, [and] only […] finding the limitations of his magical might, does he in fear or hope, in supplication or

defiance, appeal to higher beings; that is to demons, ancestor-spirits or gods' (2004: 2-3). Consequently, primitive people tend to rely on themselves and all – science, religion and magic – serve a practical function. So, 'science, primitive knowledge, bestows on man an immense biological advantage, […] religious faith establishes, fixes and enhances all valuable mental attitudes' (ibid.: 69) and 'magic [bridges] gaps and inadequacies in highly important activities not yet completely mastered by man [supplying] primitive man with a firm belief in his power of succeeding' (ibid.: 116). As a result, early cultures benefit from the full range of human powers, their magic, science and religion complementing each other instead of competing for dominance.

S. Greenwood, on the other hand, contradicts the very notion of the attribute 'primitive', arguing that this division of the world into primitive and civilized societies stems from the long lasting prejudice of 'magic [being] associated with backwardness and primitivism, a negative trope in constructions of the primitive other' (2009: 4) which has prevented Westerners from seeing their own continual reliance on 'magical' techniques. She mentions 'a recent anthropological example [that by comparing] African witch-doctors with Western political spin-doctors, as employed by U.S. president Bill Clinton and U.K. prime minister Tony Blair to ensure their continued political success' (ibid.: 3) shows the challenging 'similarities of magic as a human proclivity' as 'the spin-doctors [though probably] not […] consciously working with magic *per se*, [employed] emotional processes of mind that work in a magical or occult […] fashion' (ibid.: 4; 3). Consequently, the strong roots of rationalism still sprout opposition between mystical versus logical, scientific thought, preventing Western cultures from a full realization of all the varied factors at the background of their actions. Some shadows of subconscious fear carved during the centuries of the Inquisition seem to uphold shameful prejudice against different modes of perception, hindering from total integration of the many ways of knowing.

But the 'primitives' have no such contempt as they seek balance in experiencing life and nature, challenging Western 'superior' world view. According to B. Malinowski, 'the savages [distinguish between] the domain of the profane [and] the domain of the sacred', it is clear to them that 'rational knowledge and […] magical lore are incorporated in a different type of activity' (2004: 67). 'Science […] based on the normal universal experience of everyday life, […] founded on observation, fixed by reason' corresponds to the profane, rational level of life whereas 'magic […] based on specific experience of emotional states in which man observes not nature but himself, in which the truth is revealed not by reason but by the play of emotions upon the human organism' belongs to the realm of the sacred and emotional (ibid.). Consequently, science and magic face different directions and are driven by antithetical

forces: science, fuelled by mind, explores the outer universe; while magic studies and teaches to control the inner world ruled by emotions, and cultures closer to nature learn to pave their way in both worlds. Though both science and magic touch upon the other's main field of investigation, only by bringing together the two approaches toward true knowledge, a full understanding of the different processes at work in nature can be reached. As S. Greenwood has emphasized, it is important to combine the experimental and experiential methods (2009: 8) to ensure objectivity and the transformation of knowledge into wisdom.

However, though, as B. Malinowski states, 'magic, based on man's confidence that he can dominate nature directly, if only he knows the laws which govern it magically, is in this akin to science' (2004: 3) there is an important difference that parts magic both from science and religion. He indicates that the key distinctive factor is accessibility: while 'science is open to all, a common good of the whole community, magic is occult, taught through mysterious initiations, handed on in a hereditary or at least in very exclusive filiation' (ibid.). Similarly, although 'both magic and religion arise and function in situations of emotional stress [and] both […] are based strictly on mythological tradition [existing] in the atmosphere of the miraculous, […] religion […] is an affair of all' where 'every member of the tribe has to go through initiation, and then himself initiates others' (ibid.: 67-9). But due to the exclusive passing on of magic 'in direct filiation from generation to generation,' its know-how remains in the circle of magicians, which is why B. Malinowski nominates magic as 'the first profession of mankind […] that of a wizard or witch' (ibid.: 68).

Yet, as the previous research shows, the exclusive aspect of magic stems from the individual experience at the basis of magical perception and direction not comfortable for everyone. Thus, as every profession, magic may benefit many, but only few are fit for being initiated in the finest details of the art. Exactly the requirement for co-experience of the magical revelations leading to the assimilation of knowledge and observation into wisdom limits the range of apprentices of this old craft.

To conclude, early man who strives to survive and dominate over nature, not his comrades, has a clear view of what magic and its benefits are. Everything in the primitive society serves a practical purpose where science, religion and magic complement each other and magicians are revered as personalities and wells of wisdom. But, as European history shows, with the development of societies, grew also people's wish to dominate each other; and competition for power made ruling forces begin to regard the restricted knowledge of magic as a dangerous foe to be subjugated or eradicated. As a result, wars for influence overwrote history and literature became a means to spread dominating visions and alter attitudes, creating layers of meaning and interpretations, corresponding to cultural phases.

Literature was the meeting place of great minds and the cradle of future concepts, possibilities and self-esteem while symbols and archetypes still reflect magic's different faces.

3. MAGICAL SYMBOLS AND ARCHETYPES IN MYTHS AND FAIRY TALES

As the history and anthropology of magic shows, magic once used to be a common approach to extraordinary challenges that gradually were associated with the notion of the supernatural as people learned to discover rules and reasons behind miracles, thus linking magic with inexplicable phenomena or false assumptions bred by imagination. During the millennia of the evolution of magic, practical magic retreated from public attention in the shadows of secret associations, so that, apart from a few tribes, living according to ancient traditions, today, most people encounter magic mainly through myths and fairy tales where magic seems to belong as naturally as often it is regarded as impossible in the 'real' world. In order to understand the reasons for preserving magic in this ancient form of passing on universal wisdom, this chapter analyses the role and meaning of magical symbols and archetypes explored by the Archive for Research in Archetypal Symbolism (ARAS), Joseph Campbell, J. A. Cuddon, and Carl Gustav Jung.

3.1. The symbolic role of magic

The very fact that magic has survived as part of myths and fairy tales in spite of the consuming fire of the Inquisition and continues to charm people implies that even in this reduced form it retains the original power to transform. But in order to learn its occult language and read the hidden meaning encoded in the magical symbols and archetypes recurrent in ancient myths as well as modern fairy tales and their extended versions like J. K. Rowling's *Harry Potter* and S. Meyer's *The Twilight Saga*, it is important to realize the symbolic role of magic.

As J. Campbell writes, 'the purpose and actual effect of [the numerous strange rituals of the primitive tribes] was to conduct people across those difficult thresholds of transformation that demand a change in the patterns not only of conscious but also of unconscious life' (2004: 8). So, the universal purpose of people practicing magic across the world was to transfer personal experience of the indescribable and uncontainable, relating it through symbols that served as mysterious initiations to the future generations in order to help them prepare for the inevitable trials accompanying the process of spiritual maturation. But 'the democratic ideal of the self-determining individual, the invention of the power-driven machine, and the development of the scientific method of research, have so transformed human life that the long-inherited, timeless universe of symbols has collapsed' (ibid: 358),

leaving the modern man in darkness, 'questing to bring to light again the lost Atlantis of the co-ordinated soul' (ibid.: 359) 'with only tentative, impromptu, and not often very effective guidance (ibid.: 96) preserved in the magical symbols and archetypes of myths and fairy tales through which the remains of ancient wisdom still glitter.

Myths and fairy tales are common companions of childhood when the young ones only begin to build their world perception, and their charm lingers on through adulthood because, apart from the characteristic happy-end and 'magic, charms, disguise and spells [as] the major ingredients of such stories' they 'are [also] often subtle in their interpretation of human nature and psychology' (J. A. Cuddon, 1999: 302). According to C. G. Jung, 'in myths and fairytales, as in dreams, the psyche tells its own story, and the interplay of the archetypes is revealed in its natural setting as "formation, transformation/the eternal Mind's eternal recreation"' (2003: 113). So myths and fairy tales display stages of spiritual development revealed through the hidden language of symbols and archetypes, characteristic to the creative mind, that need to be recognized in order to understand the deeper meaning of these works. Thus, just like magicians of old, modern readers and listeners are asked to investigate the nature and role of magic and the supernatural, studying magical symbols and archetypes recurrent across time and space all over the world.

As J. A. Cuddon summarizes, 'an archetype is atavistic and universal, the product of "the collective unconscious" and inherited from our ancestors,' designating 'the abstract idea of a class of things which represents the most typical and essential characteristics shared by the class' (1999: 53-4). So, not only 'certain character or personality types have become established as more or less archetypal' (ibid.), in literature known as stock characters (ibid.: 864), but 'creatures, also, have come to be archetypal emblems' (ibid.: 53-4), 'symbolizing danger, reassurance, trial, passage, and the strange holiness of the mysteries of birth' (J. Campbell, 2004: 48). According to J. Campbell, 'the archetypes to be discovered and assimilated are precisely those that have inspired, throughout the annals of human culture, the basic images of ritual, mythology, and vision' (ibid.: 17), the ones now banished from conscious apprehension and daily rituals; and so 'if one or another of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend, ritual, or myth, it is bound to be somehow or other implied—and the omission itself can speak volumes for the history and pathology of the example' (ibid.: 35-6).

Similar to archetypes are symbols which link 'an image with a concept' (J. A. Cuddon, 1999: 885); but, in contrast to archetypes, which have 'always been present and diffused in human consciousness' (ibid.: 54), symbols 'may be public or private, universal or local' (ibid: 885). J. A. Cuddon mentions 'a journey into the underworld […] and return from it' as

‘an example of a public or universal symbol’ often used in literature as ‘an interpretation of a spiritual experience’ (ibid.) whereas symbols based on ‘particular objects [are] often private and personal’ (ibid.: 886) therefore subjected to locality and individual interpretation. However, as J. Campbell reminds, ‘the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ of power of its source’ (2004: 3). Moreover, ‘concrete images’ may even be grouped together in transcendental symbolism ‘to represent a general or universal ideal world of which the real world is a shadow’ (J. A. Cuddon, 1999: 886).

Consequently, although images may keep changing shape, tales of spiritual transformation retain the link with their origin which, though often unconscious, is the reason why universal symbols are moving and perceived likewise all over the globe. Thus, ‘it will always be the one, shapeshifting yet marvellously constant story that we find, together with a challengingly persistent suggestion of more remaining to be experienced than will ever be known or told’ (J. Campbell, 2004: 3), the archetypal story of quest. Through modern study of symbols and archetypes it becomes possible to follow the ideas of magicians and early scientists who attempted to experience and enliven revelations waiting in the celestial realm of unconscious possibilities in the form of archetypal symbols, which, when deciphered, are capable to instigate the powerful magic that transforms personality.

3.2. Symbols of spiritual transformation

Just as transformative processes affecting spiritual growth and enlargement of personality happen in the invisible realm of psyche, involving also the dark depth of the unconscious, the stream of good literature flows beneath the literal surface of words, employing symbolic metaphors to convey the inexpressible experiences of the self. Therefore, in order to comprehend the full splendor of a literary work, symbolic images must be traced and interpreted to see how the subtler meanings supplement the analysis of plot and characters, highlighting turning points and disclosing stages of the hero’s development. As the archive of symbols is vast, this study will provide interpretations only of some of the symbols appearing in *Harry Potter* and *The Twilight Saga* as well as in classic myths and fairy tales, which can be grouped under the categories of supernatural creatures (orphan, witch, wolf, snake, vampire, hunter, and old man) and symbols of change (shape-shifting, metamorphosis, and rebirth).

3.2.1. Supernatural creatures

In order to see how J. K. Rowling and S. Meyer have interpreted magic and the supernatural and to understand the magic worlds of *Harry Potter* and *Twilight*, it is important to study the symbolic meaning of supernatural creatures inhabiting them. Apart from variable and evidently supernatural characters like witches, vampires, talking snakes and wolves or werewolves, etc., stories of quest always present a constant supernatural figure – the hero or heroine, often in the guise of an orphan and not recognized as supernatural beings due to their main life in the natural world and ordinary experience. However, only because of the extraordinary qualities of the hero/heroine, differentiating them from common people, the magic world is discovered and can influence their spiritual development.

According to J. Campbell, 'the adventure of the hero normally follows the pattern of the nuclear unit [constituting of] a separation from the world, a penetration to some source of power, and a life-enhancing return' (2004: 33). As the ARAS describes, he/she undergoes the 'paradigm of transformation, from *nigredo* (blackening) into *rubedo* (reddening) [moving] toward wholness' (2010: 778), therefore, 'many creation myths involve an orphan who represents the initial emergence of consciousness from unconscious, [...] is [...] persecuted by shadowy forces and difficult circumstances, and often aided by nature' (ibid.: 484).

Significantly, the philosopher's stone of alchemy was also known as '"orphan," denoting the uniqueness of the individual self and also that its source is mysterious, an amalgamation of conscious and unconscious factors' (the ARAS, 2010: 484). Likewise, 'basic substances and elements, which symbolize unconscious processes, are transformed by "torture" into incorruptible psychological states of mind' (ibid.: 778). Consequently, the tale of the hero is often that of 'the despised one, or the handicapped: the abused youngest son or daughter, the orphan, [or] stepchild' (J. Campbell, 2004: 301) who, though, according to J. Campbell, may generally be endowed 'with extraordinary powers from the moment of birth, or even the moment of conception' (ibid: 294), still experiences 'infant exile and return' (ibid.: 298) and may at first not realize the true power residing within.

Archetypically connected to the world of magic, 'the internal world, [the] microcosm, […] the infantile unconscious [and] the realm that we enter in sleep [known also as the] causal zones of the psyche' (J. Campbell, 2004: 16), the orphan figure, the key symbol of alchemy, is also the focus of fairy tales attesting that

> if anyone – in whatever society – undertakes for himself the perilous journey into the darkness by descending, either intentionally or unintentionally, into the crooked lanes of his own spiritual labyrinth, he soon finds himself in a landscape of symbolical figures (any one of which may swallow him) (ibid.: 92).

This means that, though not all are ready for the difficult tests through which the spirit is released, supernatural power lies dormant in everyone, holding the potential to transform them into heroic beings. However, the hero need not be literally orphaned; it is the spiritual half of the protagonist who must desert the cradle of care and pre-drawn expectations, thus entering the magic world of unknown possibilities stripped of automatic acceptance of traditions in order to attain power to experience miracles that expand and transform personality.

Traditionally, the momentum of events is born when the protagonist discovers its counterpart. Often it is 'the hunt [which] initiates a heroic quest, symbolically conveying both the wonders and ordeals of self-renewal and individuation' (ARAS, 2010: 462). Archetypically, the hero/heroin of a fairy tale faces primeval forces symbolized by a witch, a wolf, a snake, or in more gothic versions, a vampire, and other like creatures, designated by J. Campbell as 'heralds,' announcing the adventure, or 'threshold-guardians,' protecting unprepared travelers from the unknown experience. As J. Campbell indicates, 'the frog, the serpent, the rejected one, is the representative of that unconscious deep […] wherein are hoarded all of the rejected, unadmitted, unrecognized, unknown, or undeveloped factors, laws, and elements of existence' gathered throughout the history of the collective psyche; therefore they are 'often dark, loathly, or terrifying, judged evil by the world; […] a beast […] representative of the repressed instinctual fecundity within ourselves' (2004: 48). Consequently, already at the initial phase in the series of initiations on the path to self-realization, the supernatural creatures, guarding the entrance to wonders, confront the hero/heroine with the dual nature of life, challenging and probing his/her character, tempting to discover more or flee in fear.

According to the ARAS, the witch stands for 'nature in its occult aspect' (2010: 702). Her weapons are 'illusions, […] spells, [and] disguise,' and she dwells in 'the densest part of the forest, […] gloomy hollows and isolated byways, [indicating] marginal, "suspect" and auspicious territories of experience' (ibid.). But, as the ARAS points out, 'the witch brings us to our true nature. […] She scares the life into us' (ibid.). Thus, the image of a witch symbolizes the diverse, yet often invisible energies constituting the world that through their interplay reveal how misleading first impressions may sometimes be and presents the hero with a chance to glimpse the true state of his life.

Similarly, the wolf, present in so many fairy tales, stirs 'the vital and entirely unsentimental instinctual energies of the animal psyche [inciting both a] longing for a (re)connection with our own animal soul, and our terror that the encounter will result in the dismemberment of the ego' (ARAS, 2010: 274). So, although, like the witch, the image of a

wolf leads to the depth of the personality, it also displays the controversial instincts to unite and dissolve in the eternity or run for life in fear of losing one's individuality, thus testing the maturity of the hero/heroine.

Snakes, too, like wolves are 'valiant, epiphanic and terrifying [appearing from] the darkness of the psyche' (ibid.: 196). But, due to its dual nature of saving or taking life, depending upon the dose of venom which has 'medicinal properties [but] can also sicken or kill' (ibid.), 'the snake enters our mythologies [also] as cosmic creator, progenitor, destroyer and sacred being' (ibid.: 194), which correlates with C. G. Jung's description of spirit's appearance in fairy tales as 'the dynamic principle, forming for that very reason the classical antithesis [...] of […] stasis and inertia […] life and death' (2003: 105) and contradicts the medieval attitude toward magic as determinedly evil and demonic. Like the witch, the snake is a 'mediator of hidden processes of transformation and return' (ARAS, 2010: 196). Consequently, the snake symbolizes awareness: the beginning and end, the endless cycle of life and power to affect vital processes.

The symbolic role of a vampire, on the other hand, although in a way related to the symbol of the snake, both vampires and snakes sharing the power residing in their venom, is less clear-cut. Traditionally, vampires are known as 'bloodsucking demons […], erotic and chillingly repugnant at the same time' (ARAS, 2010: 700), but 'in more contemporary portrayals [it has become] a being of pale, lunar beauty, soulfulness, wisdom and magical powers combined with exhilarating animal instinctuality' (ibid.). Thus, 'the vampire is a strange phenomenon of the imagination' (ibid.), revealing through its symbolic metamorphosis shifts in social consciousness. From 'a shapeshifter, hypnotist and captivator' who 'as a psychic factor […] shuns the light of consciousness, manifesting in the twilight of the subliminal [tempts, lures] and eventually takes possession of the whole personality' (ibid.), the vampire has grown into a teacher of history and a symbol of 'consciousness of process and change and […] physical perfection, immutability and immortality' (ibid.).

Consequently, the development of the vampire character is simultaneously also a journey of the collective psyche back to its natural origins where every of its aspects is accepted the way it is. As with the history of magic, the story of the vampire is a story of attitudes, denial, recognition and redemption of emotions and their wild, hard to tame nature.

The image of the vampire correlates also with the archetypal hunter and its prey. As the ARAS points out, 'the hidden oneness between hunter and hunted suggests our vulnerability to psychic factors' (2010: 462). And it corresponds to the 'inferior function' which C. G. Jung describes as 'one of the most important [factors which may take possession of the individual and] is practically identical with the dark side of the human personality' (2003: 66) which

J. Campbell characterizes as ‘the tyrant-monster’ and ‘Holdfast’ whose ‘characteristics are everywhere essentially the same’ (2004: 14), and who, often symbolized by ‘the dragon to be slain [...] is [...] the monster of the status quo [...], the keeper of the past’ (ibid.: 311). So, by transforming from the hunted prey into the hunter, the hero/heroine can conquer the predator devouring his/her spiritual energy and attain the freedom of a united personality, no longer enslaved by fear of the unknown.

According to C. G. Jung, through this ‘darkness […] those two twilight figures, the shadow and the anima, step into our nightly visions or, remaining invisible, take possession of our ego-consciousness’ (2003: 66). He reminds that ‘the hero [the main function contesting with the inferior one] lies dormant in the hunter from the very beginning’ (ibid.: 141-2) and whether ‘that larger and greater personality maturing within us […] is our friend or foe depends on ourselves’ (ibid.: 75-6). As J. Campbell states, ‘the two – the hero and his ultimate god, the seeker and the found – are thus understood as the outside and inside of a single, self-mirrored mystery, which is identical with the mystery of the manifest world’ (2004: 37). Thus, it is a necessity to confront and illuminate the shadow aspect of the psyche before it consumes the unsuspecting personality.

But the victory over darkness comes only through spiritual awakening that casts light even in desperation, guiding the hero/heroine through crucial trials. According to C. G. Jung, ‘mostly, […] it is the [father] figure of a “wise old man” who symbolizes the spiritual factor’ (2003: 110) and appears frequently in literature as well as in dreams, but it may likewise be any other ‘protective figure […] who provides the adventurer with amulets’ (J. Campbell, 2004: 63) such as ‘the helpful crone and fairy godmother; in Christian […] legends […] played by the Virgin’ (ibid.: 65). C. G. Jung indicates that ‘the spirit can also take the form of a boy or a youth’ (2003: 110), but ‘it is always the father-figure from whom the decisive convictions, prohibitions, and wise counsels emanate’ (ibid.). So the ancient shape of the spirit symbolizes the protection of the wisdom and love of the past eons, blessing the protagonist on his/her way to the glorious future represented by the youthful form of the spirit, accumulating strength.

Spirit, the inhabitant of the magical world, who ‘appears in dreams in the guise of a magician, […] teacher, professor, grandfather, or any other person possessing authority’ (C. G. Jung, 2003: 111-2), is portrayed in literature with all the wrinkles that the long history of magic has added to its face. Like the demons of the dark Middle Ages, ‘spirit is always an active, winged, swift moving being […] whose life is so vastly superior to the life of nature’ (ibid.: 105). Quick and influential as emotions affecting temper and decisions, it still bears the singed marks of the Inquisition: as C. G. Jung writes, ‘we still say today, of a hot-tempered

person, that he is possessed of a devil or that an evil spirit has entered into him' (ibid.: 104). According to J. Campbell, the reason for it is that 'anyone unable to understand a god sees it as a devil and is thus defended from the approach' (2004: 85) that would destroy the personality unprepared for the initiation. Resultantly, attitude towards symbols representing the spirit indicates individual levels of spiritual development.

Consequently, though in fairy tales 'the old man [i.e. spirit] represents knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help' (C. G. Jung, 2003: 118), he, like the snake, can be 'a life bringer as well as death-dealer' (ibid.: 124); being 'protective and dangerous, motherly and fatherly at the same time, this supernatural principle of guardianship and direction unites in itself all the ambiguities of the unconscious' (J. Campbell, 2004: 67) which connects the spirit to another recently become controversial symbol – that of the vampire. As J. Campbell indicates, often it is exactly 'the dangerous aspect [that is emphasized]; for he is the lurer of the innocent soul into realms of trial' (2004: 67) and, without a proper guidance or maturity, the personality might not be able to assimilate the true power of the symbol.

So, the magic world revolving around the orphaned character, who is to open the door to its own unconscious yet miraculous depths in order to confront in solitude the truths this realm contains, mirrors the progress of the hero/heroine, showing their spiritual growth through their attitudes and actions in the face of the constellation of monstrous creatures, like the witch, wolf, snake, vampire and hunter, and seemingly unbearable trials until they have reached the wisdom of the old man guiding their steps and realized the nature of life underneath the veil of illusions.

3.2.2. Symbols of change

Likewise, spiritual development is reflected in the symbols of change which relate the gradations toward true enlightenment. As a never ending process, transformation unfolds through several stages, leaving symbolic footprints in the pages of literature recognized also as images of shape-shifting, metamorphosis and rebirth. All based on the idea of unity of being, they represent successive steps toward the goal.

So, 'shape-shifting symbolizes psyche in flux and the coincident psychology of altered states of consciousness' (ARAS, 2010: 770). The ever-changing nature that laces the world and requires that experience in one form is transferred to the other is contained in the characters of shape-shifters: 'werewolves and witches [who stand for the] animal instinct' and 'many [more] creatures from the "dark side" – ghosts, demons, comic-book heroes […]

symbolizing depth experience' (ibid.: 770-2). In fairy tales, the daily world is blended with the world of magic, therefore, according to C. G. Jung, 'the animal form' is also a signifier 'that the contents and functions in question are still in the extrahuman sphere […] and consequently have a share [in both] the daemonically superhuman and […] the bestially subhuman' (2003: 128). Although shape-shifting leaves no permanent effect, it is an important 'slide into one or another aspect of psyche' (ARAS, 2010: 772). Being 'temporary, protean and intended to hide as much as to reveal,' it signifies also the 'dangerous borderline confusion' and is 'part of the amoral, nonrational psyche' (ibid.: 770-2). Consequently, shape-shifting is a symbol of transitory flashes of spiritual insights that mark the beginning phase of the hero's self-awareness.

Metamorphosis, on the other hand, though similar to shape-shifting in being a symbol of 'radical changes in form, function, character and state of being' (ARAS, 2010: 774), represents 'the notion of soul or psyche's liberation or true incarnation [and therefore] 'reflects the differentiated, permanent, prophetic qualities that arise' (ibid.). As metamorphosis occurs 'hidden from sight, attesting to unconscious dynamics at work,' in literature it is invoked 'under a cloak of invisibility, at the behest of a god, in the alchemist's laboratory, at night under the influence of "unsettling dreams" or wrapped up in a cocoon' (ibid.), symbolizing the realm of the unconscious. Thus, metamorphosis completes a transformational stage, preparing the hero/heroine for a deeper level of consciousness.

C. G. Jung also attests that 'natural transformation processes announce themselves mainly in dreams' (2003: 75), but, in contrast to both shape-shifting and metamorphosis, which 'depict the personality in the process of individuation' (ARAS, 2010: 774), transformation 'suggests a relatively permanent and new solution, while also preserving continuity of person and process' (ibid.: 778). As a result, transformation seals a cycle of development when the effects of metamorphosis are recorded in the reborn personality that has absorbed the new qualities.

So, as C. G. Jung points out, 'fairytales [show] not only a profane but also a magical world [and what matters most is] what happens in the world of magic' (2003: 149), the world of spirit and psyche represented in myths, 'the logic, the heroes, and the deeds of [which] survive into modern times' (J. Campbell, 2004: 4). As a result, shape-shifting, metamorphosis and rebirth are consequent gradations of spiritual transformation. However, joining in with the beastly supernatural beings, they also warn of the serious consequences a misstep off the narrow road to spiritual enlightenment may cause. Moreover, although an inevitable experience on the way to maturation, spiritual transformation is neither pleasant nor easy to achieve.

C. G. Jung indicates that the discomfort accompanying the processes of transformation rises from 'that pair of Dioscuri, one of whom is mortal and the other immortal, and who, though always together, can never be made completely one' (2003: 76). Yet, the aim of transformation, according to C. G. Jung, is exactly 'to approximate them to one another' (ibid.). As J. Campbell points out, 'atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster—the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id)' (2004: 120). But as 'the lines of communication between the conscious and the unconscious zones of the human psyche have all been cut, and we have been split in two' (ibid.: 359), he emphasizes that the solution can now be sought in the preserved myths and fairy tales because 'the vivid personifications prepare the intellect for the doctrine of the interdependence of the inner and the outer worlds' (ibid.: 151) known from time immemorial to the 'primitive' cultures. Thus, vampire stories reveal not only the struggle of generations and their values but also tell a symbolic tale of rebirth: 'enlargement of personality' (C. G. Jung, 2003: 63) and sketch 'the intuition of immortality which […] is connected with the peculiar nature of the unconscious (ibid.: 90).

Both J. Campbell and C. G. Jung agree that success depends on one's inner sources. J. Campbell observes that 'the myths agree that an extraordinary capacity is required to face and survive such experience (2004: 302) while C. G. Jung concludes that depending on one's 'capacity to grow' a man either 'grows with the greatness of his task' or is 'shattered by it' (2003: 63) because, as J. Campbell emphasizes, 'the passage of the threshold is a form of self-annihilation' (2004: 84); 'the hero is the man of self-achieved submission' (ibid.: 15), gaining 'an almost super-human degree of self-consciousness and masterful control' (ibid.: 59) whereas denial to surrender ego causes 'the will of God, the power that would destroy one's egocentric system, [to turn into] a monster' (ibid.: 55). So, in order to ensure a successful completion of spiritual transformation, the future hero/heroine should patiently move through the gradual stages of development instead of rashly speeding on towards a metamorphosis that might lead to eventual collapse of the personality not fully ready for the tremendous change.

Therefore, though 'the heroes of all time have gone before us [and] we have only to follow the thread of the hero-path' (J. Campbell, 2004: 23), the ARAS stresses the dangerous side of transforming processes, warning that 'the failure to initiate and respond to transformation [might result in pathological consequences, even such] as splitting of the personality or death' (2010: 778). Likewise, C. G. Jung mentions side effects of transformation when it affects the internal structure, observing that 'some content, an idea or a part of the individual [may] obtain mastery of the individual [appearing as incorrigible]

peculiar convictions, idiosyncrasies [and] stubborn plans' (2003: 65). According to J. Campbell, this is due to 'the crux […] that our conscious views of what life ought to be seldom correspond to what life really is' (2004: 111), but 'refusal of the summons converts the adventure into its negative' (ibid.: 54). However, none is spared at least some of the experience of 'vulnerability, loss, rage, depression, anxiety and shifts in hormonal chemistry and body integrity [which] all transform' (ARAS, 2010: 778). Consequently, although to accept the challenge of the herald is important, caution and taking advice from the guardians, too, are prerequisites of all adventurers on their way to hero-hood.

Resultantly, the marvellous fairy tales are the whisperers of primeval wisdom encapsulated by magical symbols and archetypes as are the voices of ancient magicians locked by time. In a myriad of shapes they display the visions, reflections and synthesis of revelations and imagination of previous thinkers and explorers who debated over the essence of humanity, its magical appearance and scope of influence. Arisen from the unconscious during the respective times in the long and diverse history of magic, the magical symbols and archetypes of supernatural creatures bear the interpretational attitudes of the paradigms, shifting meaning over time, opening new levels of understanding and eliminating the borderline between 'good' and 'bad' characters and forces. Thus, denial of magic, condemnation of witches, wolves, vampires and other like creatures not only emphasized their dangerous side as transforming symbols, but also overlooked their importance in igniting true wisdom, and attempted to extinguish the search-light of individual psyche, banishing it from conscious efforts and sending it into the realm of twilight wherefrom the heroes of today are to retrieve it.

So, chapters on the history of magic and its symbolic meaning in literature disclose the reasons why the notion of magic evokes different opinions and opposing interpretations of the *Harry Potter* and *Twilight* series. But in order to see how J. K. Rowling and S. Meyer have presented the controversial theme of magic and the supernatural, the final chapter analyses magical and supernatural features of the protagonists and their adventures.

4. INTERPRETATION OF MAGIC IN *HARRY POTTER* AND *THE TWILIGHT SAGA*

J. K. Rowling's *Harry Potter* and S. Meyer's *The Twilight Saga*, though written at the close of the second and the beginning of the third millennia A. D., still echo the patterns of ancient myths, reminding extended versions of fairy tales that tempt to believe in the marvellous. As S. Gupta writes,

> in the *Harry Potter* books advertisement magic becomes real and draws us into what is effectively a massive advertisement for magic […]. The effect […] is that we tend to accept magic in its own terms, […] being light-heartedly lured by the manifest rather than being seriously concerned with the not-too-immediately-obvious implications (2003: 161-2).

However, with the knowledge of the history of magic and its symbolic role in literature it is possible to discern the enchanting play of archetypes hidden in the theme of the supernatural and even read the hints how to become as outstanding as Harry Potter and Bella Swan encoded in the explicit description of the progress of the protagonists in the magic world. So, this chapter investigates the representation of magic and the supernatural by analysing and comparing the features of the main characters in relation to the archetypal quest for spiritual transformation, accompanied by commentaries by Suman Gupta and Lois H. Gresh.

4.1. Supernatural features of the protagonists

Harry and Bella share the characteristic appearance, descent and talents of many archetypal heroes destined to discover the magic world of the unconscious. In the first books of the series, both are presented as plain and modest, unaware of their having any special traits, except for Harry's notorious scar and Bella's knack for accidents (J. K. Rowling, 1997; S. Meyer, 2005). Although the readers are informed from the beginning that Harry comes from the world of magic and will 'be famous – a legend' (J. K. Rowling, 1997: 20), Harry wonders at the agitation his personality incites in others because, though 'strange things often happened around [him]' (ibid.: 31), Harry is not aware of having any link with them, not to imagine being the cause of them. In *The Chamber of Secrets*, he is portrayed as 'small and skinny, with brilliant green eyes and jet-black hair that was always untidy. [In addition] he wore round glasses' (J. K. Rowling, 1998: 10). In spite of being a celebrity in the Magic world, Harry is like a boy-Cinderella in the non-magic world of Muggles where his closest relatives treat him 'like a dog that had rolled in something smelly' (ibid.) and who has to do all the hardest household chores (ibid.: 16), as if, by degrading his position, the Dursleys

could make the magic reality disappear, thus mirroring what S. Gupta identifies as a medieval fashion of excluding and fearing everything that does not fit 'in a causally explicable world' (2003: 86-8).

Though Bella's initial situation is much better than Harry's, her being loved like any other child instead of being locked up in a cupboard, she frequently muses on the reasons why she, of all people, has attracted the attention of the vampire world. Being 'an ordinary kind of girl [though] very caring and considerate; loyal and devoted. And […] intelligent, too' (L. H. Gresh, 2008: 7), Bella thinks of herself as impossible to 'fit in anywhere', with her pail skin, lack of coordination and difficulties to 'relate well to people [her] age' (S. Meyer, 2005: 9). Thus, the character of Bella resonates with most of the classic princesses from ancient fairy tales. Like Harry, she, too, is humble and ignorant of her true potential when she discovers that the town of Forks has its own supernatural secret to keep.

Yet, appearing common is just a disguise of the extraordinary characters. Like the archetypal heroes and heroines of myths and fairy tales, Harry and Bella are singled out of the majority by their parentage that influences their development. Harry is a true orphan, forced to leave the wonderful world of magic and live with his 'evil' aunt who denies not only his inheritance but also attempts to abolish him from sight of the regular world, thus playing the role of the classic crone and evil stepmother who distances the protagonist from the buzz of life and secular matters, creating the prerequisite feeling of emptiness that engulfs the hero/heroine and serves as a portal, leading into the sacred seclusion of the magic unconscious where the hero's birth right of tremendous potential energy is waiting. Although Bella is not literally orphaned, her parents are divorced and she has grown up with her mother whom she describes as having 'childlike eyes [and being] loving, erratic, [and] harebrained' (S. Meyer, 2005: 4). Consequently, Bella's peaceful, innocent world has been broken early in her infancy just like Harry's, when she realizes that she can trust her judgement better than her mother's, thus separating her experience from that of most other children and developing self-reflective and observant qualities that lead Bella to exile herself to the overcast Forks, where her father lives, because that seems the right decision for her to make in spite of her dislike of the idea (ibid.: 41-2). Thus, Bella follows her unconscious desire to reunite with the inherent spiritual world symbolized by the father side of her ancestry, without which she would fail to develop as an independent personality.

Moreover, both Harry and Bella possess outstanding talents that on the background of average gifts seem supernatural even if compared to the traits of the magical creatures they soon acquaint. So, Harry can converse with snakes in *The Philosopher's Stone*, but the extent of this extraordinary inborn skill is shown only in the second book of the series when it is

revealed that even in the Wizard world this talent is a rarity (J. K Rowling, 1998: 211-3). Similarly, Bella's ability to block Edward from reading her thoughts appears an unprecedented exception as Edward turns out to be the best mind reader in the Vampire world. However, this phenomenon is not explained until the final book in the tetralogy, which ties together all the loose hints scattered throughout the series. In addition to these outstanding talents Harry and Bella have also less extraordinary gifts like Harry's instinct that makes him a natural at flying and the best Seeker 'without being taught' (J. K. Rowling, 1997: 162) and Bella's increased sensitivity that renders her capable of tackling difficult situations, e.g. refusing invitations to the dance without hurting other peoples' feelings (S. Meyer, 2005: 62), smelling blood from a distance (ibid.: 86), concentrating her will to master her emotions (ibid.: 63), and solving the enigma of Edwards character by piecing together his and Jacob's hints and her own observations. Finally, both Harry and Bella are exceptionally courageous, urged on by the unknown rather than prevented from the approach by the level of danger that keeps other characters off the heroic path, e.g. nobody in the Wizard world even dares to utter the name of the Dark Lord, except Harry; likewise other humans than Bella feel awkward, 'almost afraid for some reason they couldn't explain' in the presence of the Cullens (S. Meyer, 2006: 13).

As a result, Harry Potter and Bella Swan qualify for the heroic roles in the archetypal adventure of confronting their inner depths in order to attain true wisdom and unity of being. Just like previous heroes and heroines, they commence the timeless journey to conquer unfathomable challenges and find eternal happiness by finding the lost unconscious parts of their personalities hidden deep in the magic world of the psyche.

4.2. The symbolic role of other major characters

The world of supernatural beings and events, paving way to the ultimate transformation of true heroes or destruction of overambitious or underprepared characters, introduces Harry and Bella to their counterparts, symbolizing the dark, unknown and unconscious side of their personalities that contains potent, yet simultaneously destructive energies, as well as to guides and helpers in the magic world, representing their spiritual entities that provide advice and amulets in crucial and seemingly hopeless situations.

So, both Voldemort in *Harry Potter* and vampires in *The Twilight Saga* are represented as traditionally demonic and snakelike, embodying danger and the unexpected waiting beyond the threshold of the conscious world. Consequently, Lord Voldemort is described as Harry's archenemy, reduced from the most powerful Dark wizard in the magic world to 'mere shadow

and vapour [having] form only when [he] can share another's body [with someone] willing to let [him] into their hearts and minds' (J. K. Rowling, 1997: 315), employing 'tricks, jinxes and blackmails [and being] well-practised at operating in secret […] very quietly indeed' (J. K. Rowling, 2003: 90-1). As the heir of Salazar Slytherin, one of the four founders of the Hogwarts School of Witchcraft and Wizardry, he rules over serpents, ordering them in their language, Parselmouth (J. K. Rowling, 1998; 2000; 2006), and eventually returns to power in a new, distorted, reborn body with a face 'whiter than a skull, with wide, livid scarlet eyes, and a nose that was as flat as a snake's, with slits for nostrils' (J. K. Rowling, 2000: 697). But the direct relation of Harry Potter and the Dark Lord, residing secretly as a splinter of Voldemort's soul in the boy, is disclosed only in the final book, though already in the fifth, *The Order of the Phoenix*, Harry hears the prophecy that 'either must die at the hand of the other for neither can live while the other survives' (J. K. Rowling, 2003: 741), and, in the sixth, he learns of Tom Riddle's scattered personality (J. K. Rowling, 2005), resonating with the innumerable heads of the dragon ego to be destroyed to give a chance to live to the greater spiritual side of the psyche.

Likewise, though 'S. Meyer creates characters quite different from traditional vampires […] not sharing] many of the traditional traits' (L. H. Gresh, 2008: 119), vampires in *Twilight* series are portrayed as 'chalky pale [yet] devastatingly, inhumanly beautiful' (S. Meyer, 2005: 16-7), 'the world's best predator' (ibid.: 231), 'blood drinkers, enemies of the werewolf, cold skinned, and immortal' (ibid.: 117), with eyes 'a deep burgundy color that was disturbing and sinister' (ibid.: 329), changing according to the level of their hunger, 'a brilliant mind and unparalleled senses' (ibid.: 349), appearing 'out of thin air' (ibid.: 69), moving 'in a flash' (ibid.: 392), and having hypnotic powers (ibid.: 79; 121) and an ability to transform or save lives (ibid.: 396-8). When Edward Cullen demonstrates his beastly side, Bella remembers her 'face ashen, eyes wide, [sitting] like a bird locked in the eyes of a snake' (ibid.: 232). Yet, according to L. H. Gresh, even 'the bad vampires in the Twilight Saga [...] are not exactly *evil*. They're dangerous and nasty, they put humans at risk all the time, but they don't enjoy monstrosities' (2008: 71).

Consequently, though both Lord Voldemort in *Harry Potter* and vampires in *The Twilight Saga* share the characteristics of the dark side of the human personality, the supernatural creatures in *Twilight* do not attempt to overturn the natural order where humans are to stay oblivious of their existence, feeding on their energy, symbolized by blood, only as they pass by, driven by thirst, thus representing the quick onslaughts of emotions that are stronger when 'newborn' (S. Meyer, 2007), being more intense at their height, capable of taking the personality over by killing older idols and feelings, consuming each other and

leaving a field of emptiness behind. Voldemort in *Harry Potter*, however, quite contrary, longs to rule over the world, gathering followers and enjoying torturing for fun, driven by a fascistic aim to suppress non-magical people like Muggles and eradicate half-bloods who have Muggle relations (J. K. Rowling, 2007). Thus, Voldemort's destiny exemplifies the consequence of giving in to the darker side of the unconscious part of the psyche that, according to C. G. Jung, results in 'the phenomenon of possession [...] not open to correction' (2003: 65).

As J. K. Rowling opts for portraying the unconscious part of Harry as the Dark Lord to be fought whereas S. Meyer envisions Edward Cullen as Bella's soulmate, the two series emphasise different interpretations of the hidden self, approaching the subject of maturation from opposing sides. But, in both series, it is crucial for the protagonists to encounter and appease their counterparts they first become aware of in dreams through which Harry gradually learns to know the intimate secrets of Lord Voldemort and Bella's intuition hints at future turns of her destiny in order to survive and be free from looming shadows that prevent their happiness like the sword of Damocles. So, Harry is to stop Voldemort from destroying his world and all he loves before it is too late. Increasing suspense and highlighting the symbolic meaning, the fate of Harry is bound to that of Voldemort as, unless Harry wins the Dark Lord, he himself would be possessed by him, becoming just another asset in his devilish plans.

Edward Cullen, on the other hand, though dangerous in being a vampire, must be won because he is the missing part of Bella that alone can complete her being, thus representative of the spirit to be awakened. Reflecting the old prejudice of all supernatural being evil, Edward considers him a soulless monster 'going to hell' (S. Meyer, 2005: 75), deserving no human love, though 'Bella describes him frequently as […] a blend of a superhero and a god' (L. H. Gresh, 2008: 25) and eventually concludes that 'the dark Edward in [her] dream […] was a reflection only of [her] fear of the word ['vampire'] Jacob had spoken, and not Edward himself' (S. Meyer, 2005: 120). Referring to danger pertaining to transformative processes, he warns Bella like a threshold guardian that he is 'not a good friend for [her]' and 'if [she is] smart, [she should] avoid [him]' (ibid.: 76), thus giving her a chance at every stage of their ever closer relationship to back away if she does not feel ready for the trials yet. Characteristic to progress in spiritual development, Bella's conversations with Edward result in 'so few questions […] answered in comparison to how many new questions had been raised' (ibid.: 80), sketching the eternal depths of spiritual life. As Bella characterizes Edward: he 'wasn't the kind of person anyone got used to' (ibid.: 154).

Symbolic of the combination of conscious and unconscious factors at work during the process of maturation, Harry's closest friends and enemies in *Harry Potter* and the Cullen family and the Volturi in *The Twilight Saga* reveal the personality traits and latent decisions or desires the protagonists are not yet fully aware of. So, all through the series, Hermione represents the rational side of Harry, helping him solve logical problems and cope with the peculiarities of the Magic world. Being a half-blood and the smartest student at Hogwarts, she symbolizes also Harry's potential to fit in the Wizard world in spite of his half ordinary descent and be as noble as Ron, who does not surrender to conceit like Draco Malfoy though coming of an old pure-blood wizard family. Similarly, Bella's admiration of the Cullen family and their supernatural talents hint at her own outstanding potential residing within, waiting to be recovered as soon as she overcomes fear of the ultimate change of becoming a reborn being that 'confounds' even the Volturi, 'the very essence of [immortal] kind' (S. Meyer, 2006: 419; 371).

However, neither Harry nor Bella are able to fulfil their destiny without the aid of their guardians who help them realize their own dual nature. Like a friendly grandfather Harry has never known, professor Dumbledore watches over him since his birth, monitoring his progress and assessing Harry's readiness to accept the full consequences of the truth the prophecy about him and Voldemort implies. Having been ascertained of Harry's exceptional ability to cope with life threatening challenges, the ancient magician offers hints that lead Harry to better understanding of the rules of the magical universe and gradually reveals to him details of his and the Dark Lord's past, travelling through memories. But exactly at the moment when Harry has learnt to trust implicitly Dumbledore's judgement and protection, Dumbledore dies, according to his preconceived plan, leaving Harry alone to fight his enemy (J. K. Rowling, 2005). The sole inheritance that Dumbledore leaves to Harry, Ron and Hermione are three inconspicuous talismans: the first Snitch Harry caught, a Deluminator and a book of magic fairy tales (J. K. Rowling, 2007: 106-7) which at first seem of little consequence. Moreover, Harry learns that 'Dumbledore [was not the pure] embodiment of goodness and wisdom' he had revered, that Dumbledore's own past was much darker in fact and linked with Voldemort's present aims (ibid.: 293). Thus, Harry is forced to re-evaluate his attitudes and realize that 'there was no map, no plan […] nothing was explained, nothing was given freely, they had no sword, and now, Harry had no wand' (ibid.: 287).

Consequently, Dumbledore's guidance has served as magical initiations in the intricate magical reality, providing Harry with clues how to decipher enigmas and trust intuition, but the final stage of magical awareness demands of Harry to be able to shoulder undivided responsibility and find his own way out of the dark maze of his personality by integrating

teachings he has received with his own experience, learning to trust himself as he used to trust his spiritual guide. In order to become the chosen boy who alone can defeat the Dark Lord, Harry must attest his choice in partaking in the pre-drawn plot of destiny and, having undergone the metamorphic changes in personality accompanying the process of individuation represented as his experience of prophetic and strange dreams and nightly walks under the Invisibility Cloak, brace himself for the sacrifice of his own life signifying his surrendering of the monster ego-consciousness for the greater good.

Likewise, Bella is hardly ready for the ultimate fate of her transforming into a vampire before she has explored her alternatives and better acquainted her own complex character with the help of Jacob Black who re-construes Bella's personality after Edward's sudden depart in *New Moon*. So, symbolizing Bella's awakening consciousness, Jacob, whom she has 'sort of known […] since [he] was born' (S. Meyer, 2005: 104) as her father's best friend Billy's son, becomes her 'personal sun' (S. Meyer, 2006: 174), illuminating the shadows around her when Bella, believing that Edward has deserted her forever, feels 'like a lost moon – [her] planet destroyed' (ibid.: 177), protecting her from the freezing emptiness that has nevertheless 'altered [her] almost past the point of recognition' (ibid.: 110). But, just like the heat of the sun, Jacob also burns her, making her realize that they 'seemed to be connected in an odd way, and his pain set off little stabs of [her] own' (ibid.: 179), torturing her to choose between 'the natural path [her] life would have taken […] if there were no monsters and no magic' (S. Meyer, 2007: 530-1) and the path of transformation that would change her forever.

Though 'often […] Jacob's presence kept [Bella] whole' (S. Meyer, 2006: 188) due to his frequent better understanding of her than sometimes Bella's own mind permitted, with the evolution of Bella's consciousness, Jacob changes too. From 'a perpetually happy person' (ibid.: 128) he shifts into a 'new, bitter, graceful Jacob' (ibid.: 243), warning Bella just like Edward that his presence is no more safe (ibid.: 254). However, the bond between them helps Bella see Jacob's wolfish form, representative of her instinctual side of psyche that confronts her with a deeper perspective of the magical world where every legend comes true. Significantly, it is Jacob, not Edward, who, refusing to spare her feelings and illusive sensation of peace, teaches her to be 'better frightened than lied to' (S. Meyer, 2007: 72), thus indicating the rising level of Bella's awareness of the true state of her inner world. So, through Jacob's shape-shifting into a terrifying wolf that even vampires dread, signifying both the hormonal changes of teenagers who react to internal impulses but are not mature yet for a permanent transformation and the spirits ability to defend itself, Bella realizes her own monstrous side, eventually dragged up out of the darkness of her unconscious, 'that had no limits when it came to what [it] wanted' (ibid.: 373). Just like Harry, she discovers that 'two

voices struggled inside [her]. One that wanted to be good and brave, and one that told the good one to keep her mouth shut' (ibid.: 375).

Yet, while in *Harry Potter*, the mission of the protagonist is to hunt down and eliminate the scattered pieces of Voldemort's soul to achieve unity of being, according to the model described by J. Campbell (2004: 311), in *The Twilight Saga*, the same goal is to be achieved by turning the archetypal enemies in eternal friends, which C. G. Jung has acknowledged to be close to the impossible (2003: 76). Resultantly, Bella perceives that 'it had not been Edward and Jacob that [she had] been trying to force together, it was the two parts of [herself], Edward's Bella and Jacob's Bella [who] could not exist together' (S. Meyer, 2007: 539) and ended in dividing her personality (ibid.: 469). But, in contrast to *Harry Potter* where the splinter of soul symbolizes evil egocentricity to be killed, Bella's partitioning results in her giving birth to Renesmee, representing her own rebirth and metamorphosis in a superior being. To complete Bella's happiness and signify that the union she sought has now matured, Jacob imprints on little Renesmee, marking her as his soulmate and hinting at further transforming processes when Bella is to discover her new, intensified power of talents in vampire life.

Thus, in the end, both Harry and Bella come to know that the true enemy is to be sought within wherefrom the real danger stems. As, in order to restore peace, they cannot ignore the magical reality, stretching in the shadowy realm of the psyche, the safest option for them remains to counter their fear of the unknown and dismiss reliance on external factors, eventually claiming their own voice and right to decide upon their future. Though their friends have helped them solve the mystery of their twisted fates, serving as symbolic indicators of their development, Harry and Bella alone can end the internal war and release their spirits from custody, by taking the last steps to be reborn as unified and confident personalities.

4.3. The magic of *Harry Potter* and *Twilight*

Although the world of wizards differs from the world of vampires in having educational establishments all over the world that prepare magically gifted people, be they wizard or Muggle born, giving them chance to develop their inborn supernatural abilities, magic that equips Harry and Bella with skills crucial in saving and transforming their lives, as represented in *Harry Potter* and *The Twilight Saga*, is essentially the same: progressing through their supernatural spiritual adventures, the protagonists develop their talents, learn to control their minds and emotions and acquire self-knowledge.

So, external attributes that decorate the magic world in *Harry Potter* turn out to have no influence in Harry's final battle with Lord Voldemort. Though some attention is paid to the importance of wands, their being essential in successful production of spells, it is stressed already in the first book of the series that 'it's really the wand that chooses the wizard' (J. K. Rowling, 1997: 93) and not vice versa. Thus, symbolically, the subtle relationship between a wand and its owner/user corresponds to the similarly delicate causal link between spiritual possibilities and the potential and character of personality indicated by C. G. Jung (2003: 63). As a result, Voldemort's 'possessing the wand isn't enough' for him to win the decisive battle, though the wand he is holding is known as the most powerful wand of all wands, the Elder Wand mentioned in ancient legends because the Dark Lord does not deserve it, he has not earned it in a fair battle from its rightful owner (J. K. Rowling, 2007: 594). Consequently, wands used by wizards serve mainly as transmitters of the inner strength of the magicians employing them, helping to concentrate their spiritual energy that enlivens spells.

Likewise, the key factor in delivering an excellent spell is not merely the utterance of the word or phrase, as the tedious practice during wizard classes shows. As described in the subchapter on the anthropology of magic, Hogwarts students, too, achieve best results only when they have mastered control of mind, focusing it on the selected spell and investing true emotions. Although all future wizards and witches spend long hours memorising spells, potion ingredients and procedures, studying a wide range of magical subjects like Defence against the Dark Arts, Transfiguration, Potions, Arithmancy, Herbology, Divination, etc., corresponding to the practices and studies enlisted in the chapter on the history of magic, natural talent, patience and perseverance determine the eventual success of students. Thus, one of the hardest spells to learn is the Patronus Charm that produces 'a guardian which acts as a shield' (J. K. Rowling, 1999: 257) against vampire-like Dementors who 'drain peace, hope and happiness out of the air around them' (ibid.: 203), because, in order to produce a strong Patronus, the wizard is to 'concentrat[e], with all [his] might, on a single, very happy memory' (ibid.: 258). So, only by focused power of mind and complete command over emotions, magicians in the *Harry Potter* world can conquer the gravest of dangers and produce the finest of spells.

The magic formula in *The Twilight Saga* contains similar prerequisites. Although vampires use neither tools like wands to aid them focus, nor utter spells to influence opponents, they, too, possess magical powers that demand a psychic strength equal to the one necessary in casting spells. For Bella to be able to unleash the full power of her supernatural gift that allows her mind to work as a shield in *Breaking Dawn*, protecting not only her but also her dear ones from aggressive or intruding talents of other vampires, Bella has to learn to

release her restraint of energy and concentrate her willpower (S. Meyer, 2008: 620). However, in spite of diligent practice, Bella fails to control her gift completely until her whole emotional body joins in, surprising everyone with her exceptional resources (ibid.: 690). As Bella admits, 'in that instant of raw force, I saw that [...] I had been clinging to that invisible part of me in self-defense, subconsciously unwilling to let it go. Now I set it free, and my shield [expanded] effortlessly, taking only a fraction of my concentration' (ibid.). Similarly, the Cullens are able to abstain from human blood, settling for hunting animals, because their motivation and empathy for humans is stronger than basic instincts which they rein with determination and shift in focuse.

So, magic in *Harry Potter* and *The Twilight Saga* is represented through archetypal symbols as the dawning spiritual consciousness of the protagonists and their magical training in mastering the increasing supernatural potential. Resonating with the permanent but also perpetual changes wrought by transformation, the progressive structure of the Harry Potter series displays the story of the eternal quest, pronounced with the first book, where Harry is to hold the Philosopher's Stone but a while, continues in every of the sequels, where Harry treads deeper along the magic hidden world of psyche discovering more of Voldemort's dark past and his own relation to him and individual choices that make him suffer, face danger and mature, by eventually conquering the inside ego-enemy. Bella, too, is to face dread and death in order to be initiated in the inner world and unite with her hidden half, becoming a unified personality. The genetic changes described in Breaking Dawn also correlate with the imagery of rebirth, symbolising the permanency of transformation while the danger of the proximity of death inherent in the image of the vampire and the difficulty of successfully bringing about the transmutation warn of the importance of transformation, inevitable in maturing and endangering psychic health.

CONCLUSIONS

With the issuing of J. K. Rowling's *Harry Potter* series and S. Meyer's *The Twilight Saga*, the controversial attitudes, confronting enthusiasm with scepticism and contempt, enflaming debates and prejudice, due to the tangle of associations and emotions resurfacing from the various stages of the development of the concept, have re-incited fresh discussions of the role and essence of magic. In order to follow the varied interpretations of these works, it is important to realise the actual meaning of the notions of magic and the supernatural and the distinction between them, along with the roots of the differing attitudes, influencing modern interpretations of symbolic archetypes and supernatural creatures.

The story of magic itself is like a fairy tale, a cycle of maturation of both the collective and individual psyche, open to wide interpretations. Evolved from the unconscious depth as a mysterious ability to affect and alter natural processes for spiritual purposes, magic got involved in power battles of contesting forces, beliefs and institutions. Inspiring imagination and being reinterpreted by it, the charismatic personalities of ancient magicians influenced public attitude towards magic that from an instinctive mode of living turned into an exclusive and demonic influence to be avoided, gaining a negative connotation attached to experiments with invisible, hidden phenomena. Thus, the Western cultures thwarted insight from observation, wisdom from knowledge, and emotions from the rational mind, leaving collective, direct experience for individual and indirect quest.

Recent reassessment of the evolution of magic has removed taboos imposed on the topic of magic, allowing further development and investigation of magical symbols and ideas. However, the foundation of magic remains unaltered, still alive in tribes, valuing magical view of the universe where ritual attributes help expand emotional insight based on symbols and focus of mind that complements factual knowledge with actual experience. Exactly through the gradations and shades of meaning of magic and archetypes preserved in the literary inheritance of universal myths and fairy tales of tribes and nations worldwide, the modern man can still retrieve the lost strength of magical awareness and accomplish the task of spiritual growth, following the archetypal footsteps of ancient magicians and mythical heroes.

As the magicians of old so do the heroes of ancient and modern tales, including the famous Harry Potter and Bella Swan, accept the challenge of the invisible forces of nature, mind and imagination, setting inward instead of out to discover the sacred, primeval cause of all being, revealing that the power of magic is the ability to traverse the inner world of symbols in order to bring their meaning out into the external world. Centred around

illuminating transforming experiences, legends and myths teach the magic of awakening the creative power of mind, unleashing imagination and shifting awareness, enabling people to recover the slumbering archetypes and reach the maturity of outstanding personalities. Exemplifying different paths to self-realization, *Harry Potter* and *The Twilight Saga* depict stages of personal development and dangers involved.

By shifting attention from the outer appearance and utensils of the *magos* to the actual cause of their immense power, through denial and re-evaluation of the supernatural, the two tales about magic and the supernatural relate the dawn of consciousness and the long and careful development of inherent magical abilities. Thus, supernatural stories are now the 'threshold guardians,' opening to the initiate, therefore attitudes towards magic and symbolic archetypes reflect not only echoes of history but also individual levels of spiritual development.

THESES

1. While ‘supernatural’ might be defined as exceptional features or talents of beings or apparitions, not pertaining to ordinary phenomena, therefore regarded as strange and inexplicable, ‘magic’ is a conscious attempt to develop the outstanding qualities and influence natural processes by special, often secret techniques, with the ultimate goal of the magician’s spiritual transformation.
2. The powerful personalities of magicians stirred imagination that blended wish fulfilling fantasies with grains of fear, evolving and dispersing with the help of tales and legends, leading to the eventual doubt of the rightfulness of application of any affecting techniques.
3. With the meaning of magic reversed from a power glorifying the human race by its distinctive ability to rule over the whims of nature becoming a devilish temptation to be avoided, it was reduced to the state of crime, turning into a nightmare that haunted the different.
4. By claiming to protect people from the dangerous foe, ruling religions usurped the authority to judge, depriving nations of the freedom of choice, causing contradictions and struggles that are still echoed in the modern perplexity about the actual nature and results of magic that, in spite of its opponents, influenced modern Western thought and achievements.
5. Revision of the history of magic, by revealing the intrigues that led to the demonization of magic, has quenched overall fear from the supernatural, giving rise to new interpretations of magical symbols and ideas, releasing magic from seclusion and renewing interest in all supernatural reflected in the fantasy genre of literature and modern organizations based on magical ideas.
6. Magical attributes seem to serve as focal aids reigning emotions which, if directed into a certain condition with the help of a spell, secure the success of magical actions; therefore the personality of a magician, his/her ability to concentrate, is so decisive.
7. Subjectivity attached to magic arises as an implication of emotional and creative factors combined in order to modify common perception, extending it to personal co-experience of objects and phenomena in focus, which, notwithstanding the individual interpretations, renders magic not only as a means to affect one’s welfare but also as another approach to insight expanding investigation that can further scientific development.

8. During the millennia of the evolution of magic, practical magic retreated from public attention in the shadows of secret associations, so that, apart from a few tribes, living according to ancient traditions, today, most people encounter magic mainly through myths and fairy tales where magic seems to belong as naturally as often it is regarded as impossible in the 'real' world.
9. Through modern study of symbols and archetypes it becomes possible to follow the ideas of magicians and early scientists who attempted to experience and enliven revelations waiting in the celestial realm of unconscious possibilities in the form of archetypal symbols, which, when deciphered, are capable to instigate the powerful magic that transforms personality.
10. The magic world revolving around the orphaned character, who is to open the door to its own unconscious yet miraculous depths in order to confront in solitude the truths this realm contains, mirrors the progress of the hero/heroine, showing their spiritual growth through their attitudes and actions in the face of the constellation of monstrous creatures, like the witch, wolf, snake, vampire and hunter, and seemingly unbearable trials until they have reached the wisdom of the old man guiding their steps and realized the nature of life underneath the veil of illusions.
11. The world of supernatural beings and events, paving way to the ultimate transformation of true heroes or destruction of overambitious or underprepared characters, introduces Harry and Bella to their counterparts, symbolizing the dark, unknown and unconscious side of their personalities that contains potent, yet simultaneously destructive energies, as well as to guides and helpers in the magic world, representing their spiritual entities that provide advice and amulets in crucial and seemingly hopeless situations.
12. As J. K. Rowling opts for portraying the unconscious part of Harry as the Dark Lord to be fought whereas S. Meyer envisions Edward Cullen as Bella's soulmate, the two series emphasise different interpretations of the hidden self, approaching the subject of maturation from opposing sides.
13. Magic in *Harry Potter* and *The Twilight Saga* is represented through archetypal symbols as the dawning spiritual consciousness of the protagonists and their magical training in mastering the increasing supernatural potential.

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